

A **GHASTLY**
COMPANION
to **CASTLES, MANSIONS,**
& ESTATES



ROUGH-HEWN EDITION

Daniel James Hanley

The background of the entire page is a traditional marbled paper design. It features a complex, organic pattern of swirling, cell-like shapes. The primary colors are a muted, dusty blue and a dark charcoal grey. Interspersed within these larger shapes are thin, delicate veins of bright yellow and a touch of red. The overall effect is dense and intricate, resembling a microscopic view of stone or a biological tissue.

**ABOUT THE
ROUGH-HEWN EDITION**

This pre-release version of **“A Ghastly Companion to Castles, Mansions, & Estates”** has not been subjected to final editing. It does not contain any indices, but includes the essential text of the book (subject to any necessary edits). Areas that will eventually feature illustrations are filled with a stonework design.

A GHASTLY COMPANION *to* CASTLES, MANSIONS, & ESTATES

ROUGH-HEWN EDITION

A Supplement for
GHASTLY
Affair

and Other Role-Playing Games set in the Late 18th to Early 19th Centuries.

Written and designed by

Daniel James Hanley

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“A Ghastly Companion to Castles, Mansions, & Estates – Rough-Hewn Edition” is intended for mature gamers. It reflects the conventions and topics of pre-Victorian Gothic and Romantic-era fiction, and includes depictions of some subjects that may be distressing to certain readers. It also includes descriptions of historical situations and beliefs that modern people may find disturbing. All references to real historical figures, institutions, and places are intended to be understood in a fictional context. All material in this supplement is meant for entertainment purposes only. In particular, nothing herein is intended to disparage any real-world religion or ethnicity.

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PLACES ARE CHARACTERS

“THE CASTLE OF OTRANTO”. “Wuthering Heights”. “The House of Usher”. These places inhabit the characters of their respective stories as much as they are inhabited *by* them. In the world of Gothic fiction, *places are characters*. The inanimate dwelling is transformed into something *alive*, with its own desires. The house has an intention – it can be a beloved friend, but just as often, a vicious adversary. The family and its house reflect each other. Changes to the one are made manifest in the other. The house’s past determines the present of its inhabitants, and dooms their futures. The windows of the house become eyes, and its mouth a greedy maw. The house has flesh and bones, of wood and stone. It breathes with the wind that rushes through its drafty cracks. It keeps its secrets at its pleasure. And it speaks in the moans of its settling timbers.

It is no coincidence that “Gothic” is also an architectural term. Interest in the architecture of old castles and cathedrals grew in tandem with the rise of the Gothic novel. When Horace Walpole sub-titled “The Castle of Otranto” “A Gothic Story”, he meant that it was *medieval*, and took place amid typically medieval edifices. Walpole was himself among the first proponents of neo-Gothic design, and when he built his home Strawberry Hill, he created a model that would be followed in countless Gothic Revival structures of the 19th century.

Besides the attention they pay to castles and crumbling manors, Gothic stories emphasize the sublimity of the natural world. The Gothic spirit is entwined with that of the Romantics, who transformed the landscape from something *upon which* humanity must act, into something *from which* humanity receives a sublime revelation of truth. As with King Arthur, the aristocrats of a Gothic story are one with the land they possess – their thinning blood runs as its streams, their diseased souls are its fetid swamps, and their hollow hearts are embodied by its lightless caverns.

In a Gothic role-playing game, time spent describing the house and surrounding landscape is not wasted – it is vital to establishing the proper mood. The attention to *place* is part of what distinguishes Gothic from ordinary Horror. And that place should be *alive* in a way that defies easy comprehension. The house *changes* those who dare to walk its shadowy halls. Would-be masters find that the place they thought to own, *owns them*. And the wise know to ask *permission* of that which precedes them in time, whether daemon, or fortress of ancient stones.

This book then is a magic talisman, to transform your settings from mere backgrounds into living characters full of hunger and hate. I freely give you such awful sorcery, to use as you will.

Daniel James Hanley
December, 2018



HOW TO USE THIS BOOK

“**A GHASTLY COMPANION TO CASTLES, MANSIONS, & ESTATES – ROUGH-HEWN EDITION**” is intended to not only facilitate the creation of thrilling scenarios set in Grand Houses, but also help players of aristocratic characters more fully imagine the palaces inhabited by their in-game personae. While the book assumes a setting of late eighteenth to early nineteenth Europe, it also contains much that will prove useful for games occurring in other times and places – for example, a scenario where a group of modern American paranormal investigators explore a supposedly haunted, colonial-era plantation. Likewise, while it is primarily a supplement for **Ghastly Affair**, “The Gothic Game of Romantic Horror”, anyone who games in the Georgian, French Revolutionary, Napoleonic, or Regency eras will find it an invaluable resource.

The first chapter, “**An Overview of Grand Houses and Estates**” will familiarize you with the varieties of Grand Houses, and their associated landholdings. It contains a discussion of the unique characteristics of castles, mansions, and estates in various regions of Europe, and ends with a complete break-down of a typical day in a Grand House.

“**Building Your Grand House**” is the second chapter, and it gives you well over a hundred tables (along with in-depth advice) to envision a castle, mansion, or estate house at whatever level of detail you need. The first set of tables will decide the “Most Notable Feature” of your Grand House. The second set of tables, “Approaching the Grounds”, lets you define the outer precincts of the place. The third set of tables concern “The Exterior”. “The Residents” are the subject of the fourth set of tables, and “The Interior Rooms” are defined by the fifth. Imagine the gardens of your Grand House with the sixth set of tables, “The Parkland and Gardens”. Finally, the “Current Happenings” at the house are generated by the seventh set of tables.

The third chapter is “**A Guide to Servants and Retainers**”. Here is a complete discussion of the various people who keep a Grand House running – and its aristocratic owners entertained! It includes full break-downs of the duties of various servants and retainers, as well as advice for creating and role-playing them – both as Non-Player Characters, and as regular PCs. Plentiful notes allow you to portray servant life at the level of historical accuracy you prefer.

“**The Open (or Sandbox) Saga**” is the fourth chapter, and it contains tips and instructions for a running a Ghastly Affair Saga driven entirely by player decisions. Yes, you can easily run a game of Gothic Romance and Horror without any predetermined storyline – this chapter shows you how.

Appendices A through D concern travel and various side-locations – including information on coaches and coaching inns, tables for randomly determining encounters on the road, and systems for generating ruins and underground spaces. **Appendices E through H** can help generate various events in, and around, the house. **Appendices I through M** give you tools to quickly create interesting characters, and includes a discussion of aristocratic and noble titles. **Appendices N through P** are tools to help you define the manner in which your Grand House is haunted – because, of course it is! The last set of tables, **Appendices Q through T**, are a grab bag of random generators to add color and interest to your setting. They include an extensive system for randomly generating paintings, a table to create the famously charming names of British country houses, a table filled with evocative names for castle towers, and a last table filled with marvelous technological curiosities.

If you are unfamiliar with the rules of **Ghastly Affair**, the abbreviation “**p**” is used to indicate a unit of value equal to **one English penny** of the late 18th century. The letter “**p**” is used, rather than the historical “**d**”, to avoid confusion with terms such as “**dzo**”. If you play using Old-School fantasy rules, make a penny equivalent to a copper piece.

“**A Ghastly Companion to Castles, Mansions, & Estates – Rough-Hewn Edition**” is now in your hands – or on your mobile device at least! I make no guarantees that you will not lose yourself in the imaginary corridors of the places you’ll build in your mind. I can only say that *you may love to be lost there*.

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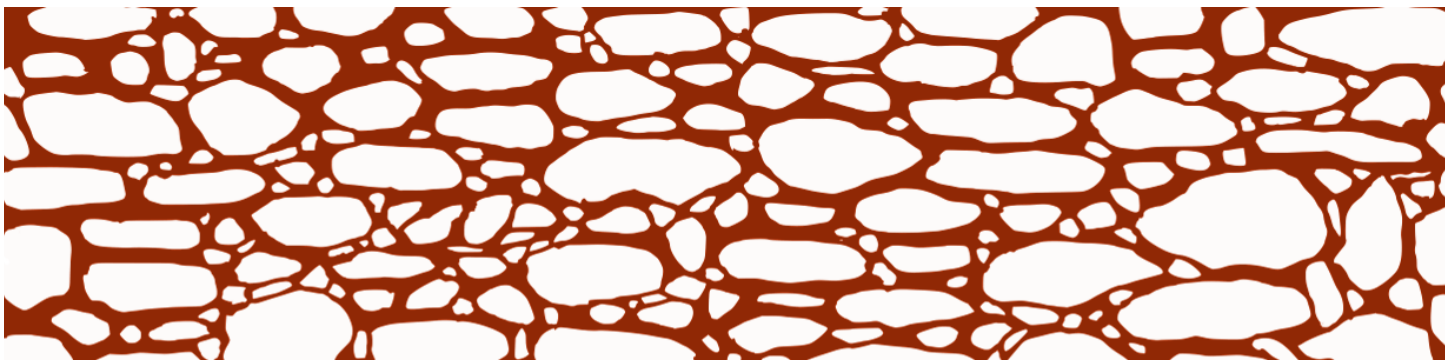
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AN OVERVIEW OF GRAND HOUSES AND ESTATES





THE GENERAL NAME “**GRAND HOUSE**” encapsulates every kind of large building typically inhabited by the wealthy of the Ghastly Age (1765 to 1820). For convenience’s sake this book divides “Grand Houses” into three broad categories: **Castles, Mansions, and Estate Houses.**

REGARDING CASTLES

ANCIENT, SHADOW-FILLED STRONGHOLDS sheltering cursed noble families are, of course, a **defining element of Gothic stories**. By the 18th century, any sufficiently impressive Grand House might actually be called a “Castle”, regardless of its defensibility. However, for our purposes the term indicates only those structures specifically built to serve both military and domestic functions.

There are several **types of castles** that might still be inhabited in Ghastly Age Europe. A “**Concentric Castle**” is a fortress complex (usually dating from the 13th to 14th centuries) consisting of an outer ring of towers connected by **fortified walls**, often with an additional interior wall, and typically having a central fortified building (or “**keep**”) inhabited by the Castle’s possessor. A “**Compact Castle**” or “**Grand Keep**” is a single fortified building, often with integral towers, but without a separate surrounding ring of towers and curtain walls. A “**Courtyard Castle**” is a single building that is similar to a Compact Castle, but with an open courtyard in the middle. A “**Fortified House**” resembles in many

ways a house built for purely domestic purposes, but with the addition of defensive features such as thick walls, battlements, and one or more towers. Such Fortified Houses typically date from the late 15th to early 17th centuries. Whatever its plan, a castle will have a defensible water supply on its grounds – usually one or more deep wells, or rain-fed cisterns.

In the Ghastly Age, the **baileys and yards of old castles** are typically planted as **gardens**, and it is not unusual for a more “modern” Grand House to be built on the grounds of the castle a family has possessed since medieval times. In fact, castles often end up incorporating structures and features from many different time periods.

The owner of a castle will almost always also own the lands surrounding the structure. See the following section **Regarding Estate Houses** for more information about the typical makeup of a Ghastly Age estate.

REGARDING MANSIONS

THIS BOOK USES THE TERM “MANSION” to indicate a Grand House in an urban or semi-urban setting, without a sprawling country estate. A city’s mansions will tend to be located **near to each other in a single district**.

The **typical urban mansion** of the Ghastly Age sits in the middle of a large, walled lot with a grand, gated entrance. The front portion of the lot will typically be a paved courtyard, often with a fountain, statues, and topiaries (or potted trees). Typically, the mansion’s stables and carriage house will occupy buildings (or wings) flanking the front courtyard, but sometimes they are located behind the house. The rear of the lot, behind the main body of the house, will

typically be planted as a formal garden. In addition, the mansion may have one or more interior courtyards, either paved, or planted as **gardens**.

Unlike a country estate, an urban mansion will not always have a “kitchen garden” on its grounds, since fruits and vegetables can be **obtained at the market** instead. In London an urban mansion might *possibly* have its own pump or tap, but everywhere else water will usually need to be purchased or drawn from public sources every day. Likewise, an urban household will often send its laundry out to be washed, rather than having it done on site.

REGARDING ESTATE HOUSES

THE TERM “ESTATE HOUSE” designates an impressive residence in the country, surrounded by extensive landholdings. Since the household of an estate requires **large amounts of water** for drinking, cooking, and washing, there will usually be a river, stream, or lake near the house.

The area immediately surrounding an estate house is called the “**parkland**”. Besides **stables and a carriage house**, it typically includes pleasure gardens, **lawns**, a **kitchen garden** to provide fresh vegetables, a **farmyard** where chickens, pigs, and cows are raised, a **paddock** for horses, and various water features. The parkland is often enclosed in a **wall**, which in northern climates is meant to not only secure the location, but hold heat, and protect the gardens from cold winds.

The **remainder of the estate** beyond the parkland will typically consist of one or two square miles of farmland, cultivated woods, and forests – although the estates possessed by the highest titled nobility can be many times larger. Rent from the estate’s farmland (along with fees for the use of mills and other necessary facilities) forms the bulk of most aristocrats’ income. The carefully tended woods will be used as a source of firewood, valuable herbs, and food for foraging pigs. The forests will be inhabited by managed populations of game animals, and the right to hunt in an estate’s forested land is almost always the exclusive privilege of the landowner (with severe legal penalties for poaching).

Typically, the greater estate will include **one or more villages**, whose inhabitants also rent their dwellings from the estate owner (as well as work the farmland). It is usual for the owner of an estate

to also be the **legal authority** for all its inhabitants, and to be empowered as judge in all non-criminal disputes (and in some places even having the right to punish criminal offenses which occur on his property). Such rights are in addition to the legal authority the owner of any Grand House has to whip the servants in his employ, who generally have little recourse to stop their abuse.

An estate is a *business* – in fact, managing their estate is among the very few businesses that most aristocrats are legally *allowed* to pursue without being diminished in status. As a rule of thumb, an aristocratic family derives a base of about 500p of **income** per year (or about 125p quarterly) per acre of land that they own in the country. (For urban Italian aristocrats, figure instead a base of 100p per every 10 square feet of property they own in the city.) Estate land can generate income either by being rented out (either for cash, or a portion of the produce), or by actively employing laborers for hire. The income figure includes both agricultural and mineral produce. Add another 25% to your base sum, to represent such things as still-active feudal obligations, tolls, royal pensions, rents on urban properties, shares of stock, and government bonds. Thus, an 18th century country gentleman owning one and a half square miles of land will have a yearly income of about 600,000p, with 480,000p produced by the land of their estate, and an additional 120,000p from other sources. That translates to £2,500, or 50,000 francs a year. The actual nobility, often with personal land holdings of 100 square miles or more distributed over several estates, can easily have annual incomes in excess of 32,000,000p. That’s about \$16,000,000 US in contemporary terms, at a time when the average laborer makes the equivalent of just \$2,600 a year.

CASTLES, MANSIONS, AND ESTATES BY REGION

The British Isles (including Ireland)

THE CASTLES OF THE BRITISH ISLES are relics of the process by which the United Kingdom itself was created. After the **Norman conquest** in the 11th century, the new French-speaking aristocracy built castles to pacify the Anglo-Saxon population. Those castles were continually re-built and improved throughout the medieval period. Many of the numerous castles of **Wales**, on the other hand, were originally built during the 13th and 14th centuries, when the Kings of England were actively campaigning to crush the last vestiges of Welsh independence. Likewise, the first wave of castle building in **Ireland** was started by invading Normans in the 12th century, with more being built later by British and Anglo-Irish aristocrats seeking to cement control over the island. Many of the distinctive fortified houses of Ireland date to the “Plantation” of the late 16th and early 17th centuries, when most of the last remaining lands in Catholic hands were confiscated and given to Protestant colonists. The **border region** between England and Scotland is likewise thick with castles and fortified houses, notably the inhabited watchtowers known as “**Peels**”. Most such fortifications were initially built due to the constant cross-border raids and skirmishes that took place before the union of the crowns, as well as the incessant depredation of the bandit gangs

known as “Reivers”. **Scotland** itself is also home to many small castles that house (and once protected) its numerous Lairds and Barons.

The urban mansions of Britain are called “**Townhouses**”. The Townhouses of London are generally occupied only during the “Season” when Parliament is in session – generally late autumn to early summer. The numerous dinner parties, balls, and dances of the London Season constitute the “marriage market” where newly debuted young women of the upper class find their future husbands. The most fashionable neighborhood for London Townhouses of the Ghastly Age is Mayfair.

The British aristocracy tend to regard their country estates as their “real” homes, and their townhouses as secondary dwellings to be used primarily during the “Season”. A British family’s oldest (or most grand) house in the country is therefore referred to as their “**Country Seat**”, or simply “Seat”. The British terms used to refer to estate houses in general are “**Country House**”, “**Great House**”, and “**Stately Home**”. In Ireland, the term “**Big House**” is used, especially by native Irish peasants when referring to the Grand Houses of the Anglo-Irish Ascendancy. The British have also adopted the Italian word “**Villa**” to refer to small, compact houses

in the country (unlike in Italy itself, where *villa* refers to any country house).

The most popular **architectural style** for British Grand Houses built in the 18th Century is “**Palladian**”, a conscious imitation of the style of 16th century Venetian architect Andrea Palladio. As practiced in Britain, Palladian architecture is distinctive for its clean lines and symmetric geometric forms, the prominent use of pediments and “Venetian” windows, and the presence of outbuildings connected to the main house by enclosed hallways (or “hyphens”). Many newer Grand Houses are also built in the Neoclassical style that uses the defining elements and proportions of Graeco-Roman buildings (but without the brightly-colored accents and painted statues that had been a feature of actual Classical structures). In contrast, there is also a growing fashion for faux “Gothic” architecture, filled with pointed arches, decorative battlements, ribbed vaults, and stained glass. Of course, older Grand Houses display the highly ornamented Baroque and Rococo styles of previous decades. Grand Houses that date to earlier than the 17th century are often brick, or even half-timber in construction. Of special note are the few remaining “**Prodigy Houses**”, especially elaborate structures of the Tudor and Elizabethan era that often combine several architectural styles, and were primary intended to impress visiting royalty.

The formal **French garden**, with its imposition of geometric forms on nature, is currently unfashionable in Britain. Instead, a proper Country House is supposed to have a “**Landscape Garden**” – just as artificial, but carefully created to resemble a completely natural landscape that just happened to resolve itself into picturesque vistas. Such gardens are also fashionable across Europe, where they are called “English Gardens”, and are often constructed next to formal French-style ones.

Many of the estates of Great Britain are currently undergoing a process of “**enclosure**”. Formerly common land is being seized by estate owners and converted into plots for rent, and many smaller plots are being consolidated into larger tracts. Large numbers of poor farmers are being forcibly evicted as the land they once rented is combined into larger areas that can be farmed more efficiently (and profitably), or used for raising sheep (whose wool is in demand by increasing number of mechanized textile mills).

British Grand Houses are noted for the **charming and often whimsical names** attached to them. The names of people, animal, places, or even meteorological phenomena will be affixed to such designations as “Abbey”, “Manor”, “Hall”, “Court”, “Place”, and “Park” to create memorably striking titles. Of course, a Grand House deemed an “Abbey” (for example) may not actually resemble any kind of ecclesiastical building, although such a building may *possibly* have once stood on the site. Note that unlike other regions, the British use “Palace” *exclusively* for royal residences.

France

The French term “**Château**” literally means “castle”, but is used to designate any large country home, fortified or unfortified. Fortified *châteaux* dating from the medieval period are typically possessed by older families of the so-called *noblesse d'épée* (whose ancestors had been ennobled in return for military service). Many intact French castles date to the “Hundred Years War” of the 14th to 15th centuries, built to defend against the English (or their allies). The Loire Valley in particular is famous for its numerous fortified *châteaux*, built of white limestone, and topped with steeply-pitched, blue-tiled roofs. In the period before the Revolution, **many French castles are already in disrepair**, since their aristocratic owners generally regard them as obligations and burdens rather than enjoyable places to live. Many medieval castles and fortresses are being used as prisons.

There are two main varieties of French mansion – the “**Hôtel Particulier**” and the “**Maison**”. A *hôtel particulier* is detached from any other building, and generally follows the plan of front courtyard, central building, rear gardens, and enclosing outer wall. The term *maison* on the other hand, is used when a mansion has its front entrance directly on street, or adjoins another building. A particularly large and grand house will be called a “**Palais**”, or palace. Unlike the English aristocracy, the French nobility (at least in the period before the Revolution) generally prefers their *hôtel particuliers* and *maisons* to their country houses. French High Society (*Le Beau Monde*) absolutely revolves around Paris and Versailles, to an even greater extent than the English “Ton” does London.

The two most common terms for a French estate house are “**Château**” (the same term used for a fortified castle) and “**Manoir**” (or manor). A *château* is grander than a *manoir*. Either way, there will always be a “**Basse-Cour**” (farmyard) in close proximity to such houses. A “**Maison de Plaisance**” (pleasure house), on the other hand, is a relatively small building, usually lacking a *basse-cour* and attached farmland, but still often surrounded by gardens. The *Île-de-France* (region around Paris) is home to many such *maisons de plaisance*. The “pleasures” pursued in such places are often decidedly amatory, and many *maisons de plaisance* ensconce the mistresses of the nobility. Among the most (in)famous *maison de plaisance* is, of course, “**L'Aumônerie**” located in Arcueil just south of Paris, and rented for a time by none other than the Marquis de Sade.

French *châteaux*, *manoirs*, and *maisons de plaisance* **differ from English country homes** in a number of significant ways. For example, *châteaux* built in the 18th century often have bedchambers with French doors that frame (or open directly onto) gardens. While such arrangements are unthinkable in Italy or Britain (where bedrooms for the family or guests are *never* on the Ground Floor), in France such a room is considered extremely desirable. The “Palladian” style popular in Britain never became as significant in France, the home of Rococo. Also, even the grandest French *châteaux* are generally smaller than an equivalent English “country house”, since French kings historically took a dim view of nobles with homes that rivaled those of the royal family. On the other hand, the grandest palace in all of Europe is the opulent *Château de Versailles*, which is as much a public museum as a royal residence (at least before the Revolution).

Although some French Grand Houses are given poetic names (as is the general practice in Britain), usually they are **named** for either their location, or for their most illustrious owners.

The French nobility begin **abandoning their estates** and fleeing the country soon after the Bastille falls. By the 1790s France is filled with empty *châteaux* and *hôtels*, some of which are eventually purchased from the state by the newly ascendant bourgeoisie. Some neglected houses become hideouts for the bandits, brigands, and insurgents that proliferate in those years (especially in the Vendée, as well as in Brittany). A fair number of *châteaux* are simply looted and left to rot. Many *hôtels* and *maisons* are converted by their new owners into separate apartment and suites which can be rented on a temporary basis. These establishments are serviced by the footmen and maids once employed by the exiled nobility. Likewise, the cooks and kitchen that once staffed the Grand Houses lend their talents to the restaurants that open in Paris.

German States (Holy Roman Empire, Habsburg Austria, and Kingdom of Prussia)

The loose and fragmentary nature of the Holy Roman Empire has made **castles especially numerous** in the German States. Besides

those still possessed and inhabited by the nobility, the German countryside is also littered with castles reduced to ruins in the horror of the Thirty Years War.

The general term for a castle is “**Kastell**”. A castle that is equally a fortress and a residence is called a “**Burg**”. A “**Schloss**” is a castle that is meant primarily as a residence, but which may also be fortified. In that sense it directly corresponds to the French “*château*”. On the other hand, a fortress meant solely as a military installation is a “**Festung**”.

A **distinctive feature** of German castle architecture is the “butterchurn” tower, surmounted by a smaller tower rising a story or two above the main structure. Such a tower may even have additional defensive turrets, on either the larger or smaller sections (and possibly both). Another typical feature of German castles is the presence of an especially high and large tower called a “**Bergfried**”, which, unlike the “keep” of other regions, is not generally also meant to be used as an aristocratic residence.

The German term for a grand urban mansion is “**Stadtschloss**”. The term “**Palast**” (palace) is also used, especially in Austria. The architecture of German mansions tends to follow Italian and French models, except for the onion domes frequently found on building towers in the southern and eastern states, particularly Bavaria, Austria, Tyrol, and Bohemia.

As well as indicating a fortified castle, “**Schloss**” is also the term used for the grandest estate houses. A “**Herrenhaus**” or “**Gutshaus**” is a somewhat smaller building than a *schloss*, corresponding to the French *manoir*, or English manor house. A “**Lustschloss**” is essentially the same thing as a French *maison de plaisance*, a relatively modest retreat that (generally) is not also the control center for a larger estate. Another notable type of German country house is the “**Jagdschloss**” (“hunting-palace”), reflecting the German nobility’s especial love of the chase. Such a building is often constructed and decorated in an affectedly “rustic” manner, with wooden, half-timber, or even log walls; furniture made of antlers; and architecture meant to evoke medieval or peasant designs.

A notable fact to remember about German estates is that **serfdom** still exists in many areas (including Prussia) into the 19th century. In such a case, the estate’s farmland might be tended not by rent-paying tenants, but semi-enslaved workers bound to it by law. Also, there are so many small states within the Holy Roman Empire that it is entirely possible that any given noble estate is also a state unto itself! If in fact a nobleman is also sovereign over one of the hundreds of states within the Holy Roman Empire, their main house will be called a “**Residenz**”.

Among the most famous of German grand houses for readers of Gothic literature is the fictional “**Karnstein Castle**”, or *Karnstein Schloss*, in Austrian Styria.



Kingdom of Hungary (including Transylvania)

A great many of the medieval castles in the multi-ethnic Kingdom of Hungary were **ruined or looted** between the 16th and 18th centuries. Some were destroyed by besieging forces. Others were razed by the Ottoman conquerors who occupied the central and southern portion of the Kingdom. Most of castles remaining in that area were stripped of their valuables and decorations, and used merely as barracks. The bulk of surviving castles are in the northwestern region (never lost to the Ottomans), and in Transylvania. Among the most famous strongholds is the abandoned **Čachtice Castle**, home (and later prison) of the depraved mass-murderess Countess Elizabeth Bathory.

An urban mansion is designated a “**Palota**”, or palace (although it is also common among the nobility to use French or German terminology for their houses). Most are built in Baroque, Rococo, or Neoclassical style. For most of the 18th century the great mansions of the Kingdom’s aristocrats were primarily located in Vienna, or in Pressburg (Bratislava), where the Diet (parliament) of Hungary is convened. In the last years of the century, however, many new palaces have been built in Buda (the city which will eventually be amalgamated with Pest to create Budapest).

There are two distinct kinds of estate house. The term “**Kastély**”, or castle, designates the country home of one of the great “Magnates”, or upper nobles. Magnate families often originate from outside the Kingdom, and frequently hold German titles granted to them by the Habsburgs. As with their urban mansions, the magnates prefer Italian or French architectural styles, and tend to organize their estates along French lines. On the other hand, the mass of the Hungarian gentry (including the impoverished, “sandalled nobility”), live in simpler country homes built in vernacular style. Note that **serfdom** still exists in the Kingdom of Hungary (despite royal attempts to abolish it), so servants are often actually bound to labor for their masters.

Due to **centuries of warfare** between the Hungarian crown and the Ottoman Turks, much of the Kingdom of Hungary is either underpopulated, or wilderness. The Carpathian Mountains (underneath which the fabled **Scholomance** supposedly lies) are particularly wild. Perhaps the most famous fictional stronghold in all of Gothic literature, **Castle Dracula** (or *Drakula Kastély*), is located atop a mountain in Carpathian Transylvania.

Italian States

Italy is the setting for the very first Gothic novel, “**The Castle of Otranto**” – although the fictional stronghold described in the book bears no resemblances to its real-world counterpart in the actual town of Otranto! Castles are very common in Italy, because of frequent warfare between the many small states, and the constant threat of coastal raids by Mediterranean pirates. The general term for a castle in most dialects is “**Castello**”. Many Italian *castelli* form the heart of fortified medieval towns built atop hills, or on the sides of mountains. Many were destroyed by cannon fire in the wars of the early 16th century. Italian castles are particularly likely to have a “battered” (outward-sloping) base, called a “**talus**”.

An urban mansion of any size is called a “**Palazzo**”, or palace. The *palazzi* of Venice are internationally famous. Many families’ *palazzi* date to the 14th century or earlier. Such mansions will often feature austere Romanesque exteriors and fortified walls, necessitated by the constant inter-family violence that once plagued the city-states. *Palazzi* built from the 17th century on, however, tend to have more ornate and colorful exteriors. Italy is,

in fact, the home of the **Baroque architecture** which spread throughout Catholic Europe in the 17th century. Unlike the typical French “*hôtel particulier*”, an Italian *palazzo* often faces directly onto the street, and is built around a large, interior courtyard. The interior rooms are often completely unheated, and frequently not specialized in function – furniture is typically moved around the house with the season and weather. Since Italian aristocratic families are often involved in **finance and trade**, they tend to regard the urban *palazzi* where they do business as their “real” homes, with their county houses being secondary residences. Also unlike common practice elsewhere, it is not unknown for the servants of a *palazzo* to actually reside elsewhere in town, and be paid daily.

An Italian estate House is a “*Villa*”. The *villas* of Renaissance Italy set the standard for luxury that would later be imitated by the nobility across Europe, and the forms of gardening established in Italian *villas* underlie the conventions of the French Formal Garden. The **Italian Garden** is distinguished by the absence of flowers, and a greater presence of sculpture and architectural elements relative to the French. Gardens in Italy are also particularly noted for their sculpture-filled grottoes, and novel water features (such as statues that spray unwary viewers). Notably, an Italian estate near a large town or city may actually be farmed by workers that commute there daily from their urban residences.

Both *palazzi* and *villas* follow a strict hierarchy of floors (also observed in Britain), with the ground level reserved for public and business use, and the family residing on the “*Piano Nobile*” (noble floor) above. In Venice (home of influential 16th architect Andrea Palladio) such an arrangement is of course absolutely necessary, since the ground floor or any building there is subject to flooding. Other **distinctive features of Italian Grand Houses** include the common use of loggias (columned galleries that are open to the exterior on one side), and exterior staircases meant for the use of servants.

Poland-Lithuania

The infamous **Teutonic Knights** were the main instigators of medieval castle-building in Poland and Lithuania. Some of the extant castles of the region were actually built by the German-speaking Knights during their wars against the native population. Naturally, other castles were built to defend against the Knights’ merciless depredations (which remained a problem until the early 16th century). The **Swedish and Russian invasions** of the later 17th Century also led to the destruction of many old castles, whose former riches were carried off by the invading armies.

Before the 18th century, the Polish *Szlachta* (land-owning aristocracy) tended to avoid cities, and the typical inhabitant of an urban “*Kamienica*” (townhouse) was a German-speaking burgher. The philosophy of “Sarmatism”, which promoted the idea that Poland’s aristocracy originated in an Eastern warrior tribe that had conquered the native Slavs, was widely popular among the upper class. Their Sarmatist beliefs also included a contempt for urban life (and its mercantile culture). As the 18th century progressed however, the aristocracy came under increasing foreign influence, and began building urban mansions. The typical Polish urban “*Pałac*” (palace) therefore exemplifies Italian Baroque, French Rococo, or else Neo-classical style. However, the towers in such building might be topped with **bulbous (or onion-shaped) domes** and copulas, in a nod to eastern traditions.

The typical Polish estate house built before the 18th century is a wooden “*Dwór*” (court). The most powerful nobility inhabited castles, of course, but the typical landowner preferred a *dwór* that differed from the houses of his peasants principally in its size and

solidity. As the aristocracy rebuilt the houses destroyed by the wars of the late 17th century, they turned to Italian, and then French models for inspirations. By the middle of the 18th century the typical Polish aristocrat, whose “Sarmatist” ancestors once wielded curved blades and wore long Turkic robes to mark their supposed Eastern heritage, spoke French, ate French food, and dwelt in a French-style *château*. That *château* is likely to be situated in the middle of a “*Folwark*”, a typical Polish estate that employs the labor of bound serfs to produced large amounts of exportable grain.

The Polish-Lituanian Commonwealth is destroyed in the course of **three partitions**. The first two occur in 1772 and 1792. In 1794, the countryside is ravaged by Prussian and Russian troops as they put down the patriotic rebellion led by Tadeusz Kościuszko (who had previously fought in the American Revolution, and hoped to create a more egalitarian Polish Republic). The occupying forces pillage the countryside, committing numerous atrocities (such as the massacre of 20,000 people in Praga by the Russian army). Kościuszko’s Rebellion leads to the final destruction of the Commonwealth, as Prussia, Russia, and the Austrian Habsburgs seize all the remaining territory. A large portion of the Polish nobility is either forcible expelled, or manages to flee west (particularly to France). Their estates are confiscated by the conquering forces.



Russia

The Russian term “*Zamok*” can indicate either a fortified stronghold, or an impressive country home. Many of the castles in northeastern Russia once protected the 13th century Novgorod Republic against the threat of the **Teutonic Knights** (whose Northern Crusades were directed as much against Orthodox Christians as unconverted Pagans). Many castles in southern Russia, on the other hand, were originally built in the 16th century to **defend against raids by the Crimean Tatars** (remnants of the once mighty Mongol Golden Horde). The term “*Kremlin*”, on the other hand, denotes the fortified citadel within a Russian town. The most famous, of course, is the Moscow Kremlin, which during the Ghastly Age is painted white, and undergoing new construction ordered by Catherine the Great. Many Russian castles were damaged during the “**Time of Troubles**” in the early 17th century, when the country was wracked by civil war, horrific famine, and foreign invasions.

A grand mansion is designated a “*Dvorets*” (palace). Like most of their counterparts throughout Eastern Europe, the nobility of Russia generally kept to the countryside until the 18th century. The oldest Russian palaces located in the countryside are often wooden. When they began building urban palaces, the most common manner was a Dutch-influenced Baroque style favored by Peter the Great. By the middle of the 18th century the taste in architecture generally turned to Italian Baroque, and later to Neoclassical style. A distinctively Russian touch is often given to buildings by the use of **bulbous, onion domes**.

Serfdom is both prevalent, and fundamental to the Russian economy. Most of the workers on an estate will be bound serfs, as will the household servants. Aristocrats give each other serfs as presents. Although serfdom also still exists in Poland, Prussia, and the Kingdom of Hungary, Russian serfs have even fewer rights than those elsewhere. The contempt for serfs is exacerbated by the fact that by the late 18th century, the French-speaking aristocracy

doesn't even share a first language with them. In practice, there in very little landowners cannot do to (or with) their serfs, despite sporadic attempts to legally ameliorate their plight.

Spain and Portugal

The castles of the Iberian Peninsula bear witness to **centuries of conflict between Moors and Christians**, which left the landscape covered with imposing strongholds. The general Spanish term for a castle is "*Castillo*", with the equivalent in Portuguese being "*Castelo*". A castle either built by the Moors, or influenced by Moorish architecture, however, is called an "*Alcázar*". Most castles in Spain were abandoned by their original noble owners after the completion of the *Reconquista* in 1492, leaving many in ruins. In fact, by the Ghastly Age the famous **Alhambra** of Granada, once the greatest of all Moorish castles, is a delapidated ruin inhabited by mostly by criminals (and eventually used to house French troops during the Peninsular War).

An urban mansion in Spain is usually called a "*Palacio*" (palace). The term in Portuguese is the almost identical "*Palácio*". As in Italy, Spanish mansions tend to be constructed around interior courtyards. Spanish *Palacios* dating from between the 15th to the 17th

century often follow the unique "**Plateresque**" style, where every available surface of the facade is decorated with relief sculptures reminiscent of engraved silverware. On the other extreme, many Spanish mansions of the same period were built in the stark and un-ornamented "**Herrerian**" style, similar to in many ways to the similarly geometric "**Palladian**" manner. Spanish and Portuguese mansions of the early 18th century tend to enthusiastically embrace the Baroque style, often further embellishing the facades with large amounts of fanciful sculpture. Portuguese *palácios* of the later 18th century, however, tend to be comparatively restrained in their architectural details, although often colorfully painted. Since the Portuguese capital of **Lisbon was destroyed by an earthquake in 1755**, very few of its *palácios* date from before that time.

A Spanish estate house is a "*Casa solariega*", but the naming convention for such a house follows the form "*Casa de _____*". In northern Spain the term "*Casona*" is also used. The term in Portuguese is "*Solar*", although "*Casa*" is also used. An estate house in either Spain or Portugal might be designated a "*Quinta*", particularly if it is located in the suburbs of a large town or city.

Along with Italy, Spain is a primary setting for early Gothic novels. Such classics as "**The Monk**", and Jan Potcoki's "**The Manuscript Found in Saragossa**" have Iberian settings.

THE RHYTHM OF LIFE IN A GRAND HOUSE

WHAT FOLLOWS IS A BRIEF AND GENERAL OVERVIEW of a day in a typical European Grand House of the Ghastly Age. You can use it to plan the timing of dramatic events in a story, or to know where the Player Character might encounter certain NPCs. Naturally, there will be some variation in schedule from country to country, and even from house to house. The general British system of household management, for instance, differs in some particulars from the French. Also, servants in houses outside of France and England often do not have clearly-defined duties, but perform whatever work they are assigned from day to day. However, the enthusiasm among European aristocrats for all things Gallic means that the French system of servants and household management might be imitated anywhere in continental Europe (or even in Britain itself).

In general, **country houses** will only be occupied **from late spring to early autumn**, while **urban mansions** are inhabited **from late autumn to early spring**. While some families may indeed stay in a single primary residence for the entire year, the usual pattern for aristocrats is to spend the winter in town, and the summer in the country. When the family retires to another of their own residences, usually the entire staff of house servants will go with them (with the possible exception of a Manservant and / or Maid-of-all-work, who remain behind to maintain the house). Grounds servants (such as the Gardener and Gamekeeper) will generally remain on an estate all year. It is not unknown, however, for a particularly nasty family to just terminate the entire staff's employment and hire a new staff at the residence they will be occupying. An interesting series of Affairs could consist of the mundane and supernatural troubles faced by the skeleton staff of a country estate during the long and lonely winter.

To modern eyes, a grand house of the Ghastly Age functions like a combination of small village and vacation resort. Even the houses and estates of the modern rich who have household staff usually operate in a very different manner than those of the late 18th century. For one thing, the actual family members inhabiting an

18th century grand house are usually outnumbered by the servants. Each house and estate has its own schedule of meals, legends, peculiar customs, and even uniform (livery). Indeed, many of the practices of the modern hospitality industry have their origins in French noble households. There are usually **more servants living the house than family**, and the spouses and children of the grounds servants will often be living in cottages on the property. It is not unknown for the same family to have been in service to an aristocratic house, and residing on the estate grounds, for many generations. Visiting guests, even unexpected ones, can expect to be kept occupied with **scheduled activities and entertainments** (attendance at which is not, however, always optional). Most striking to a modern mind is the practically nonexistent level of privacy, where servants may be listening and waiting outside your door even when you are engaged in the most personal and intimate acts. Or even be in the room with you...

Morning

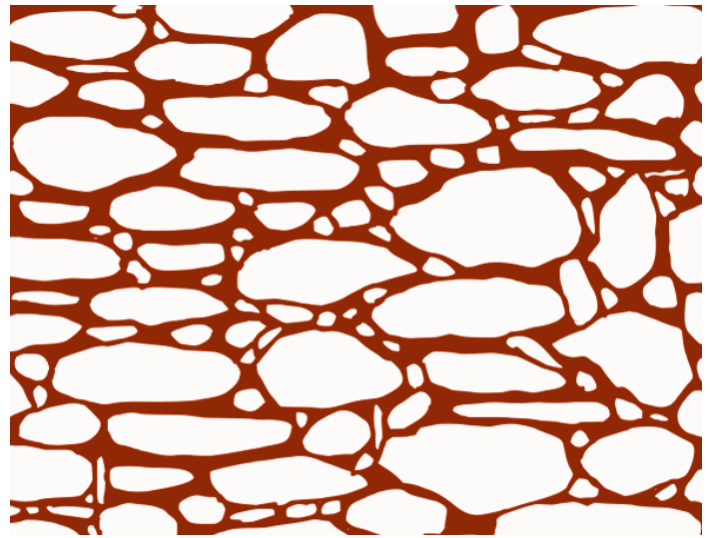
The servants generally awaken about 5 AM. They are expected to clean and dress themselves, and **begin their work**. The Housemaids must open the windows (if it is summertime), clean out the fireplaces and heating stoves, and clean up from whatever the family and guests were doing the previous night. Candles, lamps, fireplaces, and stoves will be lit as needed. If guests are expected their rooms need to be prepared. Buckets of water must be brought into the house (unless there is a pump or tap in the Scullery). The Footmen will begin cleaning the artworks and expensive decorations. On a country estate, eggs and milk must be collected from the Farmyard, and herbs, fruits, and vegetables taken from the Kitchen Garden. In the city, the Housekeeper or Cook will need to obtain food from the market (or receive deliveries). The Kitchen staff will begin making breakfast for the family, guests, retainers, and house servants. The day's bread must be baked. On

the grounds, the Gardener will begin his work. The Groom and Stable Boys will feed and prepare the horses for the day, while the Coachmen clean and make the carriages ready for any trips. If there is going to be hunting that day, the Gamekeeper will set traps and lures to ensure that one or more animals will be in a convenient location when the hunt begins. A bell may be rung early in the morning, as a warning for extramarital couples to return to their own beds (so everyone can pretend no impropriety has occurred).

If this is a **laundry day**, the Laundry Maids (or Scullery Maids) must begin their washing first thing in the morning. Laundering of household linens is done once a week in an English style house, but once a *year* in a French *château* (with the soiled linens stored in a large *Lingerie* [Linen Room]).

Breakfast for the family, guests, and retainers will be served anywhere from 7 AM to noon – generally earlier in the years before the French Revolution. It is considered *déclassé* for family members and guests to awaken and attempt to start their day more than an hour before breakfast – both because the servants need time to prepare the house and grounds, and because early rising implies that the person needs to work for a living (like some kind of common tradesman). It is the job of a Lady's Maid (*Femme de Chambre*) or Valet to see that a fire is lit in their master or mistress' bedchamber, wake them at the proper time, make sure warm water is brought to their room, wash and groom them, and dress them to a presentable degree. Breakfast may be served in bed, or in a dedicated room. Even when breakfast is served in a dedicated Dining, Breakfast, or Morning Room, guests (especially female guests) can usually elect to instead take their breakfast in bed. In English practice, a breakfast not taken in bed is served on a sideboard, and guests are expected to help themselves (or be served by their own servants). Already in the Ghastly Age, English breakfasts are a substantial mix of meats, cooked vegetables, eggs, and breads – while in France, *petite déjeuner* (breakfast) might be nothing more than a pastry and a hot cup of chocolate. Women who attend breakfast wear a morning dress (much simpler and more covering than afternoon or evening wear), and are not expected to be fully made-up, or have their hair done. They just need to look reasonably presentable.

Retainers (such as the Governess, Estate Manager, and possibly a live-in Mistress) may breakfast with the family, or separately. While the family, guests, and retainers are occupied with breakfast, all the chamber pots will be emptied. Female guests and family members may attend to the remainder of their *toilette* (which is often stretched out to occupy up to two hours) after breakfast, or delay it until the hours before dinner. The Governess, however, must begin giving lessons to the children. The servants will then have their own breakfast in the Servant's Hall (or *Salle Commune*). If luncheon is going to be served, the Kitchen Staff must begin preparing it as soon as the servants have finished eating breakfast. Whether or not luncheon is served, the Kitchen must also begin work on the longest-cooked dishes for the house's dinner. Cookies and pastries may be placed in the boudoirs of the house, ready to be eaten by any ladies who plan later in the day to storm off in tears and pout over some trifle – an antic that eighteenth century men often considered irresistibly attractive.



Any **entertainments or activities scheduled for the morning** will be those that require the most daylight – shooting, touring the gardens, or setting out to visit a local site of picturesque beauty. Any hunting expedition will begin after breakfast (and will basically consist of dressing up in special hunting outfits, riding out to the spot where the Gamekeeper has previously lured one or more animals, and killing them). Most of the sport in aristocratic hunting actually consists of riding horses through rough terrain. Women who don't join in activities with the men may tend a personal flower garden, draw, or embroider together. In the city, aristocrats will often promenade until the afternoon along a tree-lined avenue, or in specially dedicated public gardens. If the master of an estate takes an interest in it's agricultural produce, he will attend to the Farmyard after breakfast. Lady's Maids and Valets will usually accompany their mistresses and masters on any excursion outside the house. In particular, a man's Valet will be expected to load and hold his guns during any shooting or hunting session.

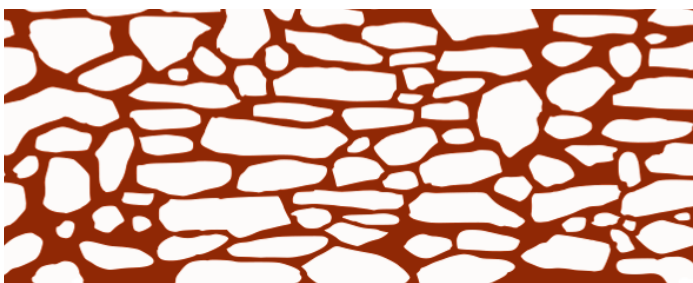
Before the afternoon the Housemaids must prepare a Drawing Room or Salon so the mistress of the house can be ready to formally receive any important travelers who might arrive unannounced.

Afternoon

Luncheon (*déjeuner*) is not always served in the years before the French Revolution, because dinner was often in the afternoon. After the Revolution it becomes more common to serve a luncheon between noon and 2 PM. Such a Luncheon may take the form of a picnic on the lawn, or an alfresco meal in a garden. Oysters are a popular luncheon choice, when they are available.

Often, ladies will still be *déshabillé* (only partially dressed) at luncheon, and will probably not have their hair fully done in any event. **Afternoon activities** in general will be similar to morning ones, or even just the continuation of the morning's entertainments. In fact, if there is going to be a formal dinner the women will usually spend the remaining hours leisurely dressing for it, and having their hair and makeup carefully done while a retainer or servant reads from a book, or a plays music for them. Male guests might be invited to attend the later part of such a long *toilette*, or continue with their hunting or lawn sports.

Any new **visitors** to a country estate will usually arrive early in the afternoon, since they will probably have spent the previous night in a coaching inn and set out in the morning. As guests arrive the Porters must bring their luggage to their assigned rooms, the



Stable Boys and Postilions must stable the carriage's horses (with the carriage being brought into the carriage house). The visitors' Coachmen, Footmen, and Pages will be quartered with the house's servants. A Lady's Maid or Valet may sometimes be given a small room adjoining the one assigned to their mistress or master. Any visiting Retainers will be treated as guests, but their bedchambers will be the least grand ones.

At this time, the Kitchen Staff must begin dinner. The house servants may have their dinner in the afternoon before the family, or simply eat the leftovers of the family's dinner later on. Either way, servants will usually only have two actual meals in the course of the day.

Evening

All family members and guests will be expected to be **properly dressed for dinner**. The time of dinner could be as early as 2 PM in the late 18th century, but after the French Revolution it becomes fashionable to eat dinner much later, around 6 PM. Whatever time it is served, dinner is the most elaborate meal of the day, consisting of three or four "stages" (or courses) of up to twenty dishes each. It is presided over by the Butler (or Maître d'Hôtel), with the dishes delivered to the table (and cleared away) by Footmen. The servants of visiting guests will stand behind the chairs of their masters and mistresses at dinner, to serve them the dishes they desire from the selection offered. In France, it is usual for the master of the house to personally pour the dinner's best wine for his guests, and dinner will be punctuated by several ritualized toasts. After dinner, women and men retire to separate rooms to relieve themselves. Often, the men remain in the dining room, because chamber pots for their use will be located there (usually hidden behind a panel). After the first retiring, the company may either be expected to reassemble together in a Drawing Room, or retire again to separate rooms according to their gender. Coffee, chocolate, or tea will be served, and the evening's activities commence. Meanwhile, whatever leftovers cannot be converted into breakfast dishes (or sold) will usually be eaten by the servants. In a French-style household, the higher ranked servants (Maître d'Hôtel, Femmes de Chambre and Valets de Chambre) will get first pick of the leftovers (and eat in the Office where the fine serving ware is kept), while the remainder is left for the rest of the house staff in the Salle Commune. The Kitchen Staff must then begin preparations for the night's supper at least two hours before it is to be served, while the Housemaids mend curtains and linens in the Sewing Room while daylight remains.

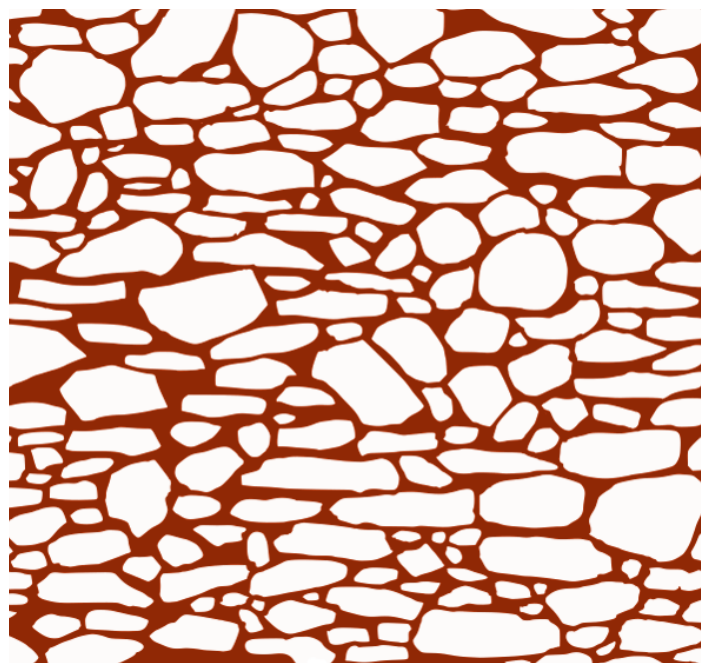
Often the hours between dinner and supper will be occupied by playing cards and board games (especially chess and backgammon). If there is to be a ball or dancing, the guests will assemble in the ball room (or embark for the city's Assembly Rooms) after dinner and coffee. In an urban mansion, people will leave to attend the opera or theater after dinner. Even if a dance is being held at the house, there will always be people not actually dancing, but playing games and conversing on the side. Guessing games such as charades (the 18th century version is very different from the modern one) and "proverbs" are popular. In many houses there will be amateur dramatics and musical performances, in which guests may be expected to play a role. Whether all the household retainers take part in the same **evening activities** as the guests will vary according to the customs of the house. Meanwhile, the Housemaids will be emptying the chamber pots used after dinner, and the dining room will be cleaned. They will also draw the house curtains, close any open windows, and make sure every bedchamber is ready for its assigned occupant.

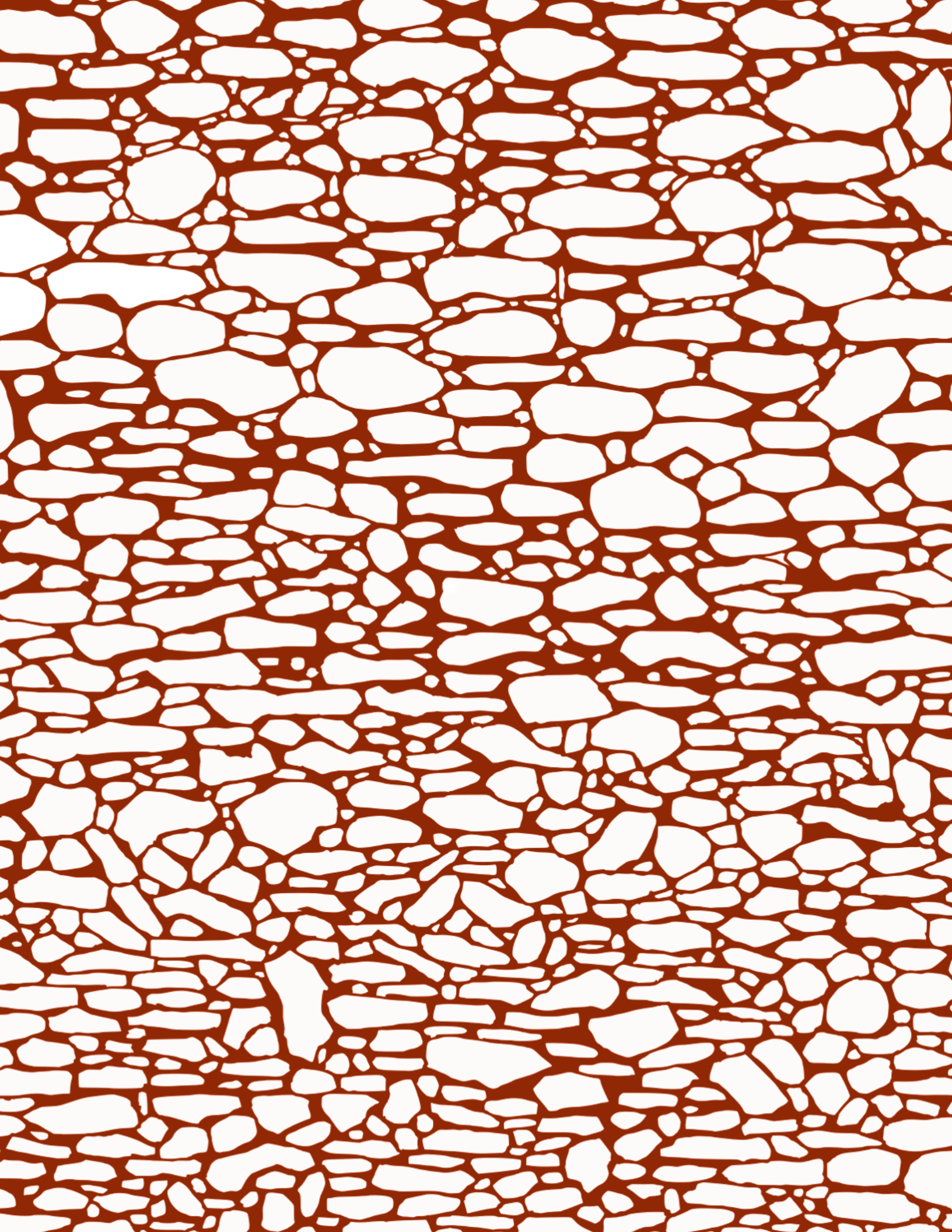
Night

The final meal of the day is **supper**, which can be served anywhere from 8 PM to midnight. In fact, if a dance or ball is being held, it might conclude with a supper as late as 1 or 2 AM! Conversation is often the favored activity for the hours between supper and bed, but card and board games are also usual. It is likely that the Governess will retire to her bedchamber after supper, to prepare the next day's lessons (and perhaps write in her journal as she ruminates sorrowfully on her impossible love for a member of the household). Guests might read to each other, or listen to the Reader specially employed for that purpose. New and interesting drugs (like nitrous oxide) might be indulged in. Events after supper will in any case be more relaxed than at other times. Naturally, any **licentious activities** will also usually commence at night. Unless the explicit purpose of the gathering was carnal indulgence, propriety demands that guests keep such matters discreet, and be back in their proper assigned beds before breakfast. Finally, the Estate Manager, Butler, or Maître d'Hôtel will lock up the house for the night, while any Guards (or Porters doubling as Guards) keep watch for intruders.

Remember that before the 19th century it was usual to sleep for a few hours, wake up for a time, and sleep again until morning. People spent the time in-between their two sleeps reading (if they could), talking, doing light chores (if not aristocrats), or having sex. The period of night wakefulness is also the time when guests (or new servants) in haunted houses will probably first notice any **spectral activity!**

Naturally, the typical day's schedule may be disrupted by special events like weddings or all-day regattas, but generally the rhythm of the day is set by the time required for the servants to perform their myriad tasks. It will be noted that aristocratic life (like the architecture of a grand house) is about **indulgence and splendor**, not efficiency. The *toilette* can last for hours not because it needs to, but because a lady has the time to turn the process of getting dressed into a leisurely indulgence. Aristocrats hunt in a ritualized and ostentatious manner that should prevent them from actually encountering any prey, if they didn't employ Gamekeepers to ensure that animals will always be placed in the path of their hunting parties. A servant's life, on the other hand, is generally busy from morning to night, with a perhaps a half-day off on Sundays.





BUILDING YOUR GRAND HOUSE



THIS CHAPTER GIVES YOU OVER A HUNDRED TABLES to define a fictional Grand House. They work equally well used as either as random generators, or as lists of selectable options. You can use them to create an imaginary house *ex nihilo*, or to customize and detail a preexisting floor-plan.

The Tables marked **ESSENTIAL** define the basic characteristics of the House. **Much of the time, only the “Essential” information actually needs to be prepared before a Game Session.** It lets you create a broad framework that can be filled in with details later, if desired. For example, it is Essential that you know that the chateau is famous for the concerts given there, that the house has three floors, and that one of the Ground Floor rooms is a Bed Chamber. Unless the PCs visit that Bed Chamber, the Presenter may not need to define it any further.

The Tables marked **FOR MORE DETAIL** contain characteristics that will help give the Players a **better mental picture of the location.** Use the Tables as desired to further define the House, to stimulate further investigation, and to embroil the PCs in the plots of the House’s inhabitants. For example, if the PCs enter the Ground Floor Bed Chamber, you can tell them that there are two exits, it contains an intricately carved canopy bed in *Chinoiserie* style, and that the room has French doors opening onto a garden. A Housemaid they encounter there might tell them that the skull on the mantle of the fireplace in the entrance hall is that of the house’s builder, and it must never be moved. Often, these tables can be consulted as play occurs, so the Presenter need not waste time defining things that are irrelevant to the Affair, or which the PCs will never see.

Tables marked **FOR COMPLETE DETAIL** allow the Presenter to create **an immersive picture of a location** that the PCs carefully search, or in which they will spend much time. They may be unnecessary most of the time, but are here if needed. For example, if the bedroom is carefully searched the Presenter will be able to give the Players a complete description of the walls, floor, ceiling, fireplace, artwork, furniture, and every personal item within, without needing to define any of them before the Game Session. Using them adds atmosphere and depth, but naturally slows down the pace of game-play.

Many tables include information listed in both **American** and **Metric** units. Where given, the Metric measurements are **approximate**, rather than exact, equivalents of the American ones.

Representational Maps

If you are not using the tables to detail an existing set of floorplans, decide whether you need to create full **Representational Maps** (Unambiguous, Detailed, and Slow to Create), or just **Schematic Maps** (General, Flexible, and Quick to Create).

A **Representational Map** is a detailed drawing of the type an architect might use if your imaginary place was to be actually constructed. A Representational Map of a building would show the sizes of rooms to scale, as well as the precise placement of elements like doors, windows, and fireplaces. An outdoor Representational Map might include contour lines showing elevation, indicate the location and type of vegetation, and show the shape and length of pathways to scale. Ideally, everything important about the represented areas should be indicated directly on the map. However, due to the constraints of space, and need for legibility, a Representational Map must usually be usually paired with a keyed list of Area Descriptions.

The standard practice when creating Representational Maps for role-playing games is to use **Graph (or Quadrille) Paper** printed with blue ink. Standard scales for such maps are for each square to represent either an area of 10’ x 10’ (3 x 3 meters), or 5’ x 5’ (1.5 x 1.5 meters). The big advantage to using Graph Paper is that it makes figuring distances (and the square footage of rooms) easy to calculate.

Use a Representational Map (and detailed Area Descriptions) if:

- **Exploration** of the house and/or grounds is essential to the scenario.
- You know that your Players are likely to ignore your planned scenario and just **wander on their own.**
- You’d like to see a **story emerge organically** through the PCs interacting with an interesting location.
- You anticipate the PCs being **chased** through the house, or having to fight in different areas.
- You want to be able to know **exactly** how long characters will take to arrive in certain locations. For example, to determine whether certain characters will meet or see each other.
- Your fictional house (or parkland) is **irregularly shaped.**
- You simply **enjoy creating** detailed imaginary Grand Houses!

Schematic Maps

A **Schematic Map** is an abstract diagram of where important areas are situated relative to each other. It sacrifices detail for ease of creation and use.

First, draw a **grid 5 squares across by 5 squares high.** On a sheet of letter-sized paper, you’ll be able to make squares 1½ inches across. You could make a grid with fewer or more squares, but a 5 x 5 grid of 25 squares is usually the most practical. Fewer than that, and your Map may not contain enough information to be truly useful. More than that, and the diagram starts to become as detailed (and time-consuming to create) as a full Representational Map.

Each square represents an area that contains at least **one significant room or feature.** Write the essential information about that area directly in the square. The approximate size of the area represented by each square will naturally vary according to the total size of the area represented by the Map. For example, if the house is 150 feet across, each square can be taken to represent an area approximately 30’ x 30’. If for some reason one area cannot be accessed from another, draw a thick (or zig-zag) line between the two.

Schematic Maps are also a **good way to map cities and towns**, where each square represents a neighborhood, and you record the broad characteristics of each neighborhood directly in its associated square.

Use a Schematic Map if:

- You only need to know what **important area** characters will encounter if they travel in a given direction.
- You anticipate **PCs will not wander** and explore on their own, but only visit the areas that are relevant to the scenario.
- You want to **focus on presenting a story**, and have Players who are willing to participate in a more-or-less planned plot.
- The PCs are **not going to spend more than a Session** or two in the House.
- **Fights and chases** across large areas are unlikely to occur.
- All **encounters will be planned**, so it is not important to track movement rates or distances traveled.
- The area being mapped is **relatively unimportant**, and you only need to be ready to present it in broad strokes if the PCs somehow wander there.
- The house (or parkland) is **basically square**, rectangular, or otherwise composed of shapes that can be easily represented with a large grid.
- You gaming **time is limited**, and thus you need to limit the options that PCs can follow.
- You would rather not create a separate set of Area Descriptions, or would like to keep them **as brief as possible**.
- You will be playing by **e-mail**, or posting on a **Forum**.
- You are short on preparation time, and need to create a map **quickly!**

You might decide to use a **combination of the two types of map**. For example, you might create a full set of Representational Maps for the floors of the House, but only a Schematic Map for the garden. Or vice versa. Likewise, you might decide that a Schematic Map is sufficient for most of the house, but create a detailed Representational Map for the section where you anticipate most of the action occurring.

Preparing a Grand House using only the “Essential” tables, and creating just a Schematic Map, takes about **an hour** (longer if you *select*, rather than randomly determine, the results). Using the “For More Detail” tables will add **another hour or two** of preparation time, if you decide to determine everything before game-play. Allow *at least another four hours* or so if you decide to create a detailed Representational Map of the house, rather than just a Schematic. Of course, predefining *every* aspect of an imaginary house using the “For Complete Detail” tables can easily consume a hundred hours or more, and can become a hobby unto itself!

For a ready-made example of the kind of Grand House you can create using the information in this book, see “**Highdark Hall: A Regency Setting for Gothic Roleplaying**”.

PART I – THE MOST NOTABLE FEATURE

THE FIRST THING TO DO when creating your fictional Grand House is to **decide where it is located**, and **give it a name**. The first chapter of this book discusses the naming conventions for houses in various regions. The name you decide upon at this point need not be the one you settle upon. Doubtless, you may want to alter the name later to reflect characteristics you subsequently determine.

Next, determine the house’s **Most Notable Feature**. This is the cause of its fame in High Society, and the thing that will usually incite the most interest among visitors. The Presenter should always tell the players the Most Notable Feature of any house to which their characters have been actually invited. Likewise if a house’s owner is known to the PCs. On the other hand, those forced to seek shelter from a sudden storm in a foreign land might well find themselves in a strange house owned by a completely unknown family.

Like the Motifs of a story, the Most Notable Feature is an **organizing principle** around which everything else should be defined. If a house is famous for its Follies, then the Parkland and

Gardens must be able to accommodate them. A house famous for its Art Collection will likely have dedicated galleries in which to display it. If your Grand House is intended to be the focal point of an Affair created with the method outlined in the **Ghastly Affair Presenters Manual**, you can also use your chosen Motifs to guide your creative decisions.

Which Tables to Use:

For a **Castle**, start with **Table 1a**, then proceed to table **1c, 1d, 1e, 1f, 1g, 1h, 1i, 1j, 1k, 1L, 1n, 1o, 1p, 1q, 1r, 1s, 1t, 1u, 1v, or 1w**, as directed.

For an **Urban Mansion**, start with **Table 1b**, then proceed to table **1d, 1e, 1f, 1g, 1h, 1i, 1m, 1o, 1p, 1r, 1s, 1t, 1u, 1v, or 1w**, as directed.

For a country **Estate House**, start with **Table 1a**, then proceed to table **1c, 1d, 1e, 1f, 1g, 1h, 1i, 1j, 1k, 1L, 1n, 1o, 1p, 1q, 1r, 1s, 1t, 1u, 1v, or 1w**, as directed.

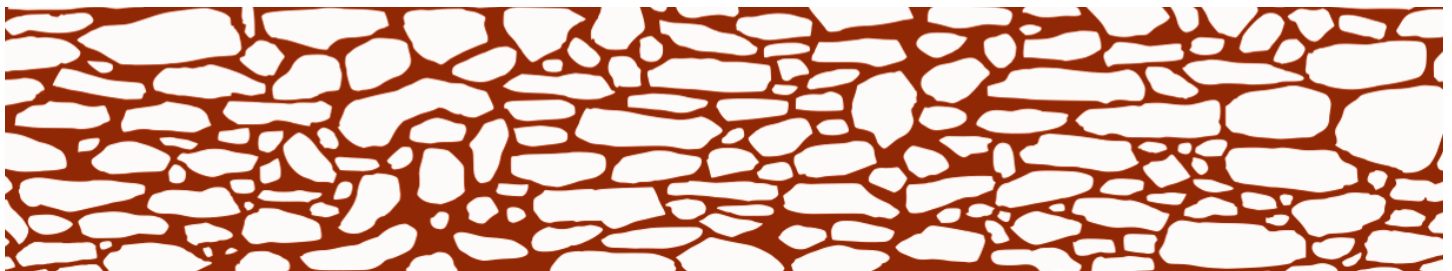


Table 1a: Most Notable Feature of a Castle or Country Estate

ESSENTIAL

d20	<i>the castle (or estate house) is best known for its...</i>	NOTES
1	animals.	<i>Proceed to Table 1c: Animals.</i>
2	architecture.	<i>Proceed to Table 1d: Architecture.</i>
3	art collection.	<i>Proceed to Table 1e: Art Collection.</i>
4	attractive residents.	<i>Proceed to Table 1f: Attractive Residents.</i>
5	cabinet of curiosities.	<i>Proceed to Table 1g: Cabinet of Curiosities.</i>
6	cursed family.	<i>Proceed to Table 1h: Cursed Family.</i>
7	entertainment.	<i>Proceed to Table 1i: Entertainment.</i>
8	follies.	<i>Proceed to Table 1j: Follies.</i>
9	food.	<i>Proceed to Table 1k: Food.</i>
10	games, sports, and contests.	<i>Proceed to Table 2L: Games, Sports, and Contests.</i>
11	gardens.	<i>Proceed to Table 1m: Gardens.</i>
12	haunting.	<i>Proceed to Table 1O: Haunting.</i>
13	horrible history.	<i>Proceed to Table 1p: Horrible History.</i>
14	hunting.	<i>Proceed to Table 1q: Hunting.</i>
15	library.	<i>Proceed to Table 1r: Library.</i>
16	literary or philosophical salon.	<i>Proceed to Table 1s: Literary or Philosophical Salon.</i>
17	notable former resident.	<i>Proceed to Table 1t: Notable Former Resident.</i>
18	secret passages/rooms.	<i>Proceed to Table 1u: Secret Passages/Rooms.</i>
19	unsolved mystery.	<i>Proceed to Table 1v: Unsolved Mystery.</i>
20	water features.	<i>Proceed to Table 1w: Water Features.</i>

Table 1b: Most Notable Feature of an Urban Mansion

ESSENTIAL

d20	<i>the mansion is best known for its...</i>	NOTES
1	architecture.	<i>Proceed to Table 1d: Architecture.</i>
2 – 3	art collection.	<i>Proceed to Table 1e: Art Collection.</i>
4	attractive residents.	<i>Proceed to Table 1f: Attractive Residents.</i>
5	cabinet of curiosities.	<i>Proceed to Table 1g: Cabinet of Curiosities.</i>
6	cursed family.	<i>Proceed to Table 1h: Cursed Family.</i>
7 – 8	entertainment.	<i>Proceed to Table 1i: Entertainment.</i>
9 – 10	gaming room.	<i>Proceed to Table 1m: Gaming Room.</i>
11	haunting.	<i>Proceed to Table 1O: Haunting.</i>
12	horrible history.	<i>Proceed to Table 1p: Horrible History.</i>
13 – 14	library.	<i>Proceed to Table 1r: Library.</i>
15 – 17	literary or philosophical salon.	<i>Proceed to Table 1s: Literary or Philosophical Salon.</i>
18	notable former resident.	<i>Proceed to Table 1t: Notable Former Resident.</i>
19	secret passages/rooms.	<i>Proceed to Table 1u: Secret Passages/Rooms.</i>
20	unsolved mystery.	<i>Proceed to Table 1v: Unsolved Mystery.</i>

Table 1c: Animals

ESSENTIAL

d6	<i>The estate has...</i>
1	a famous dog pack. <i>Fox hounds, beagles, wolf hounds, etc.</i>
2	an exceptionally large clowder of cats.
3	an excellent deer park.
4	excellent horses.
5	a nearby wolf pack. <i>But, are they natural wolves at all?</i>
6	a private menagerie. <i>Determine animals on Table 97: Animals in a Menagerie.</i>

Table 1g: Cabinet of Curiosities

ESSENTIAL

d4	<i>The collection of curiosities is famous for the quality of its...</i>
1	animal specimens.
2	vegetable and plant specimens.
3	mineral specimens.
4	strange and exotic artifacts.

See also Table 78: Items in a Cabinet of Curiosities

Table 1d: Architecture

ESSENTIAL

d6	<i>The construction is...</i>
1	unique.
2	exemplary.
3	dilapidated.
4	unfinished.
5	medieval.
6	exotic. <i>Faux Chinese, Turkish, Hindu, etc.</i>

Table 1h: Cursed Family

ESSENTIAL

d6	<i>According to legend...</i>
1	the first born son always dies tragically...
2	the family is cursed with lycanthropy...
3	the family members become vampires after death...
4	the women of the family die in childbirth...
5	the True Loves of family members die tragically...
6	the family is plagued with madness...

d6	<i>because an ancestor...</i>
1	bargained with the Devil for fame and fortune.
2	harmed a gypsy.
3	mistreated a priest.
4	murdered a person in cold blood.
5	desecrated an ancient religious site.
6	broke a marriage contract to marry his/her True Love instead.

See also Appendix J: Twisted Family Histories.

Table 1e: Art Collection

ESSENTIAL

d4	<i>Every art connoisseur has heard of the wonderful...</i>
1	paintings.
2	outdoor sculptures. <i>Determine subjects on Table 53f: Remarkable Sculptures.</i>
3	indoor sculptures. <i>Determine subjects on Table 53f: Remarkable Sculptures.</i>
4	automatons.

See also Appendix Q: Paintings in a Grand House.

Table 1i: Entertainment

ESSENTIAL

d8	<i>Visitors flock here for the...</i>
1	amateur theatrical performances, open to the public.
2	professional theatrical performances, open to the public.
3	dances (unmasked).
4	dinners.
5	musical performances.
6	masquerade balls.
7	debauched parties.
8	pyrotechnics displays.

Table 1f: Attractive Residents

ESSENTIAL

d4	<i>People go there just to ogle the...</i>
1	beautiful lady of the house.
2	handsome lord.
3	enticing servants.
4	lord's gorgeous mistress (or lady's handsome <i>cavalier servente</i>).

Table 1j: Follies

ESSENTIAL

d20	<i>The famous folly is built in the shape of..</i>	NOTES
1	(1d12) “Druidic” megalith(s).	
2	a ruined amphitheater.	
3	an artificial grotto, perhaps with interior pool.	<i>Maybe the entrance to underground passages.</i>
4	a castle.	<i>d4: 1 = small ruined, 2 = ruined facade, 3 = small but intact, 4 = intact facade</i>
5	a Chinese pagoda.	
6	a church.	<i>d4: 1 = ruined Gothic, 2 = ruined Romanesque, 3 = ruined Gothic facade, 4 = intact Gothic facade</i>
7	a column or obelisk.	<i>d6: 1 = Corinthian column, 2 = Doric column, 3 = Ionic column, 4,5,6 = Egyptian Obelisk</i>
8	ruined columns and entablature	
9	a dry bridge. (Does not cross any water)	<i>d4: 1 = Gothic, 2 = Chinese, 3 = Roman, 4 = Rustic</i>
10	a gateway or arch.	<i>d6 1 = Classical, 2 = Gothic, 3 = Chinese, 4 = Egyptian, 5 = Turkish, 6 = Sculpture of a Monstrous Mouth</i>
11	(2d4) idealized cottages.	<i>Peasant, or hermitage</i>
12	an oddly-shaped building.	<i>d4: 1 = triangular, 2 = conical, 3 = pentagonal, 4 = sculptural [pineapple, etc.]</i>
13	a pavilion.	<i>d4: 1 = Gothic, 2 = Turkish, 3 = Chinese, 4 = Egyptian</i>
14	a pyramid, Egyptian or Aztec.	
15	a ruined section of Roman aqueduct.	
16	a rotunda or monopteros.	<i>d4: 1 = ruined classical, 2 = ruined Gothic, 3 = intact Gothic, 4 = intact classical. 50% likely to have a statue in the center.</i>
17	a small temple (<i>tempietto</i>).	<i>d6: 1 = ruined classical, 2 = ruined Egyptian, 3 = intact classical, 4 = intact Egyptian, 5 = Hindu, 6 = Aztec</i>
18	cloth or stone tents.	
19	a false tomb or cemetery,	<i>d4: 1 = ruined classical, 2 = intact classical, 3 = ruined medieval, 4 = intact medieval</i>
20	a tower.	<i>d4: 1 = castle, 2 = minaret, 3 = classical, 4 = sculptural</i>

d20	<i>The interior of the folly (if applicable) is actually...</i>
1 – 5	just decorative.
8 – 10	a summerhouse.
11	a banqueting house.
12	a bath-house.
13	a meeting place. <i>For a secret society or salon.</i>
14	a shed. <i>Garden tools, or garden furniture storage.</i>
15	a pump-house.
16	a cistern.
17	an ice house.
18	a larder. <i>Especially one for game animals.</i>
19	a cesspit.
20	a dungeon or prison. <i>For a person, animal, or supernatural creature.</i>

Table 1k: Food

ESSENTIAL

d6	<i>The estate produces especially good...</i>
1	cheese.
2	ham.
3	beer/wine.
4	liquor. <i>Whiskey, rum, brandy, etc., as appropriate to the locale.</i>
5	fruit.
6	fish.

Table 1L: Games, Sports, and Contests

ESSENTIAL

d12	<i>Visitors enjoy themselves with the famous...</i>
1	tennis court.
2	giant-sized lawn chess set.
3	roulette wheel.
4	billiards table.
5	collection of beautifully hand-painted playing cards.
6	shooting contests.
7	archery contests.
8	animal fights.
9	horse-riding.
10	swimming.
11	lawn sports. <i>d6: 1 = pall-mall, 2 = trucco, 3 = boules, 4 = quoits, 5 = cricket, 6 = golf.</i>
12	horse races.

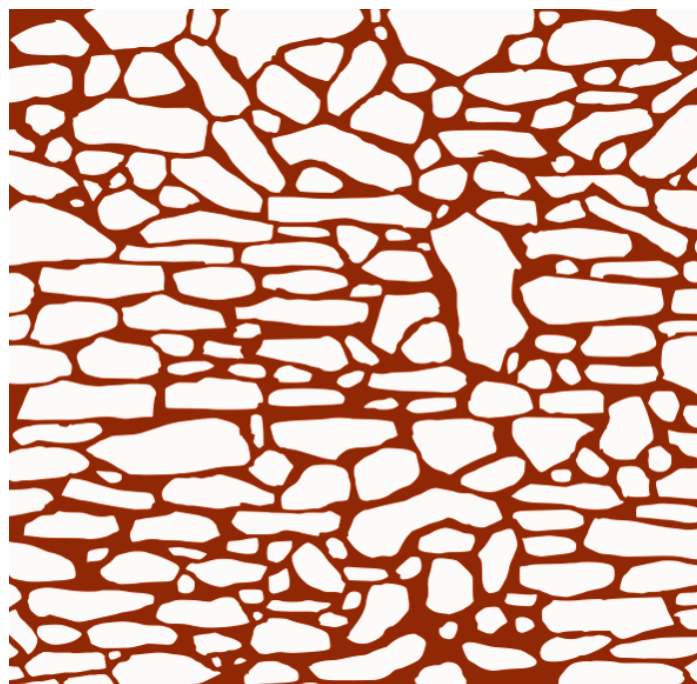


Table 1m: Gaming Room

ESSENTIAL

d100	<i>The room is well-known as a place to play...</i>
1 - 5	Backgammon (or Tric-trac). <i>Treated as a gambling game in the Ghastly Age. Tric-trac is a variant form of backgammon popular in France.</i>
6 - 10	Billiards. <i>Particularly popular with amorous ladies wearing clinging muslin dresses. And with those watching them bend over to play...</i>
11 - 14	Brelan.
15 - 18	Briscola.
19 - 22	Brusquembille.
23 - 32	Chess.
33 - 36	Cribbage.
37 - 40	Cribbage.
41 - 44	Dominoes.
45 - 48	Draughts (also known as Checkers, or Dame).
49 - 52	Faro (Pharoah).
53 - 56	Hazard. <i>Ancestor of Craps.</i>
57 - 60	Ombre.
61 - 64	Piquet.
65 - 68	Pope Joan.
69 - 70	Quadrille.
71 - 74	Roulette.
75 - 78	Tarot (Tarocchi, Tarock).
79 - 82	Trappola (Trap).
83 - 86	Trente-et-Quarante
89 - 92	Truc, or Put.
93 - 96	Vingt-et-Un.
97 - 100	Whist.

Table 1n: Gardens

ESSENTIAL

d4	<i>The gardens are known to be...</i>
1	extensive, and tasteful.
2	extensive, but tasteless.
3	small, but beautiful.
4	small, and strange.

See Part VI – The Parkland and Gardens.

Table 10: Haunting

ESSENTIAL

d12, twice	<i>Spectral activity occurs...</i>
1	every night...
2	once a week...
3	on nights of the new moon...
4	on nights of the full moon...
5	on the anniversary of family member's death...
6	on the anniversary of family member's wedding...
7	on the anniversary of family member's disappearance...
8	at Christmastime...
9	On Walpurgis Night (April 30)...
10	at the Eve of All Saints Day...
11	On Midsummer's Eve...
12	when a family member is in danger...

d12, twice	<i>and is usually seen in...</i>
1	a bedroom.
2	the main staircase.
3	the servant's quarters.
4	the wine cellar.
5	one of the gardens.
6	a library.
7	the attic.
8	the woods nearby.
9	the chapel.
10	the front gate.
11	the window of a sealed tower.
12	a pool or pond.

See also *Appendix N: The Desires of Restless Houses*, *Appendix O: Random Spectral Activity*, and *Appendix P: Cursed and Haunted Beds* to further define the Haunting.

Table 1p: Horrible History

ESSENTIAL

d6	<i>It's terrible to tell, but the place...</i>
1	was the site of a massacre.
2	was used as a prison during the Inquisition or witch hunts.
3	was an ancient place of pagan sacrifice.
4	was a site where witches gathered.
5	was the place where an infamous betrayal occurred.
6	has one or more people supposedly immured in its walls.

See also *Appendix J: Twisted Family Histories*.

Table 1q: Hunting

ESSENTIAL

d6	<i>The estate is famous as a place to hunt...</i>
1	deer.
2	boar.
3	foxes.
4	rabbits (on foot with beagles).
5	birds.
6	wolves.

Table 1r: Library

ESSENTIAL

d10	<i>The library has an especially extensive collection of...</i>
1	novels.
2	plays.
3	occult books.
4	erotica.
5	poetry.
6	philosophy.
7	histories.
8	scientific treatises.
9	heretical religious texts.
10	supposedly lost books.

Table 1s:

Literary or Philosophical Salon

ESSENTIAL

d4	<i>The salon is held...</i>
1	weekly.
2	biweekly.
3	monthly.
4	seasonally.

Table 1t:

Notable Former Resident

ESSENTIAL

d10	<i>The house was once inhabited by...</i>
1	a famous artist.
2	an important writer.
3	a legendary occultist.
4	an infamous traitor.
5	a respected religious figure.
6	a wise philosopher.
7	a brilliant (or woefully incompetent) military commander.
8	royalty.
9	a notorious criminal.
10	the Devil himself, if you believe the stories.

Table 1u: Secret Passages/Rooms

ESSENTIAL

d8	<i>The secret spaces were originally intended for...</i>
1	housing renegade clergy.
2	smuggling contraband.
3	hiding and moving lovers around.
4	spying on guests .
5	hiding the meetings of a secret society.
6	hiding murdered victims.
7	access to a secret laboratory.
8	forbidden religious rites.

See also Table 65: Secret Passages, Concealed Doors, and Hidden Areas.

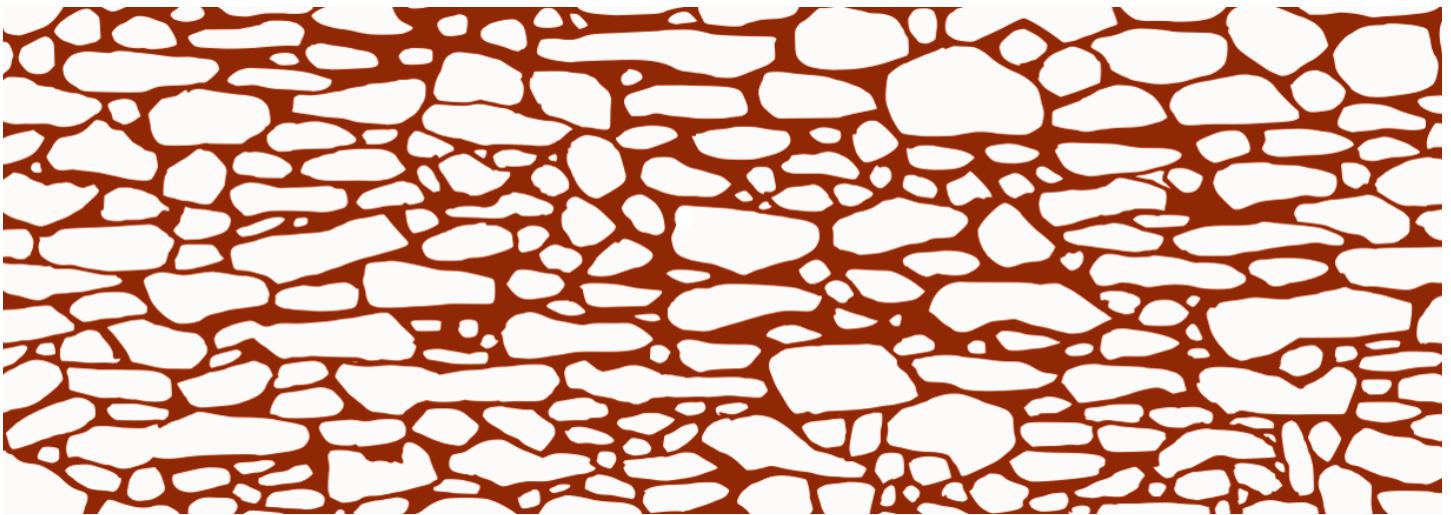


Table 1v: Unsolved Mystery

ESSENTIAL

d6	<i>Mysteriously...</i>
1	somewhere in the house there is a lost room that hides a family secret.
2	coffins move inside the family tomb.
3	parts of the house are inexplicably cold (or warm).
4	nothing will grow on one part of the property that should be fertile.
5	visitors often disappear from the property.
6	the family's origin is shrouded in mystery.

Table 1w: Water Features

ESSENTIAL

d6	<i>The parkland is well-known for its...</i>
1	grotto pool.
2	artificial waterfall.
3	extensive lake. <i>See Table 92: Pond and Lake Features.</i>
4	fountains.
5	cunningly crafted statues that squirt unwary visitors.
6	canals.

PART II – APPROACHING THE GROUNDS

THE FOLLOWING TABLES DESCRIBE the **outer precincts** of the house, including visitors' First Impression of the Greater Estate, the Barrier of the Enclosed Parkland immediately surrounding the edifice, and the nature of the path from the parkland gate to the front door. Remember that the enclosure around the parkland gardens wasn't just for privacy and security, but could also protect the plants from cold winds. Therefore the walls of British and Northern European estates would tend to be higher than those in France, or in the Mediterranean region. The gardens of the Parkland itself can be further developed using the tables in [Part VI](#).

Which Tables to Use:

For a **Castle**, use tables **2a, 2b, 3, 4, 6a, 7, 9, and 10**.

For an **Urban Mansion**, use tables **5, 6b, and 8**.

For a country **Estate House**, use tables **2a, 2b, 3, 4, 6a, 7, 9, and 10**.

Table 2a: First Impression of the Greater Estate

ESSENTIAL

droo	<i>As you travel across the greater estate, you notice...</i>
1	the evidence of recent fires.
2	evidence of recent hail damage on plants.
3	that it seems strangely under-populated.
4	it seems to be perfectly laid out for equestrianism, with many small ditches and low walls to jump.
5	the shocking poverty of the tenants.
6	the incredible prosperity of the tenants.
7	the livestock seems to be wasting away.
8	the odd architecture of the tenants' cottages.
9	a Megalithic stone circle (NW. Europe) / a ruined Roman temple (S. Europe) / human-sized stone idols (C. and E. Europe).
10	ancient barrows (Northwestern Europe) / Roman tombs (Southern Europe) / kurgans (Central and Eastern Europe).
11	many flattened Fairy circles in the grass and grain.
12	the numerous stone crosses that dot the area.
13	a bizarre fungal growth on many of the trees and stone walls.
14	orchards growing a fruit variety you've seen nowhere else.
15	the corpses of many animals that have died violently.
16	a whole abandoned village in ruins.
17	a strange species of flower that you have seen nowhere else.
18	a unique breed of cow found nowhere else.
19	a unique breed of sheep found nowhere else.
20	a strange precession for a saint (or local hero) that you can't identify.
21	masked dancers wildly cavorting along the paths.
22	another Great House, apparently abandoned and in ruins.
23	a ruined castle.
24	a ruined windmill.
25	a ruined watchtower.
26	a ruined monastery (or convent)
27	the evidence of an ancient battlefield.
28	there are murders of crows everywhere.
29	the area seems oddly cool for the climatic region.

d100	<i>As you travel across the greater estate, you notice...</i>
30	the area seems oddly warm for its climatic region.
31	the land is wrapped in mists.
32	there are numerous roadside shrines (even in a Protestant area).
33	packs of wild dogs seem to roam freely.
34	the tenants of the estate are rude and unfriendly.
35	the tenants are notably warm and friendly.
36	the tenants seem to all be foreigners.
37	the tenants are especially well-dressed, although nothing else about them indicates wealth.
38	numerous cottages that seem empty, yet are kept in good repair.
39	the tenants tend to speak and dress in an oddly archaic manner.
40	the path seems to bustle with activity.
41	there are numerous gypsy encampments.
42	numerous fallen trees.
43	that you feel as if you are always being watched.
44	that the land seems swampy, and poorly drained.
45	that the land seems drier than normal for the climate.
46	that the trees and other plant life seems overgrown.
47	every bird and wild animal seems aggressive.
48	a strange lack of men among the tenants.
49	a strange lack of women among the tenants.
50	a strange lack of children among the tenants.
51	the faint sounds of singing choirs, even when there are no apparent people in the vicinity.
52	an oddly colorful mushroom which you cannot identify, but which seems common here.
53	numerous animal skulls and skeletons left in the fields.
54	a body left to rot in a gibbet.
55	a crossroads with an apparent grave in its center, protruding from which is the top of a iron spike.
56	that parts of the estate seems have been setup to echo locations in the Odyssey.
57	statues of Greek and Roman gods standing in the fields.
58	the early stages of some massive construction project.
59	numerous caves and/or sinkholes.
60	a ubiquitous and delightful smell that eludes easy description.
61	a vile but ubiquitous smell that you hope does not extend into the House.
62	numerous colorful rocks and pebbles – evidence, perhaps of mineral wealth underground.
63	a scream in the distance, which is suddenly silenced.
64	the numerous picaresque landscapes.
65	the trees seem diseased.
66	the insect life seems especially numerous, and the air resounds with their buzzing.
67	the birdsong seems strangely harsh.
68	tenants being forcibly evicted.
69	many new tenants seem to be moving into the cottages.
70	several cottages whose construction had been abandoned.
71	the tenants seem oddly indolent.
72	the tenants seem especially industrious.
73	fish appear to have recently fallen from the sky onto one of the fields.

d100	<i>As you travel across the greater estate, you notice...</i>
74	scarecrows dressed in antique armor.
75	a sudden wind that carries the smell of a charnel house.
76	the wildflowers are exceptionally profuse in the fallow fields.
77	numerous trees that seem have been blasted by lightning.
78	many inexplicable bare patches in the otherwise fertile land.
79	a profusion of snakes. (Roll again in Ireland)
80	there is an antiquarian excavation occurring.
81	the hedgerows look especially ragged and overgrown.
82	the hedgerows are kept exceptionally neat and clipped.
83	there is a noticeably high amount of children playing in the fields.
84	the image of a horse has been cut into the side of a hill.
85	the image of a man has been cut into the side of a hill.
86	the numerous wayfaring signs.
87	the numerous wayfaring signs, which seem to bear no relationship with actual landmarks and distances.
88	there are several especially dense and dark patches of woodland.
89	the local church is oddly ornate for a country parish.
90	an especially large burial ground attached to the church.
91	the local church is a ruin.
92	a striking profusion of spiderwebs, and many trees limbs wrapped in cocoons.
93	the paths are deeply rutted, with no recent attempts at repair.
94	the paths and roads are exceptionally well-maintained.
95	pilgrims evidently visiting some holy site.
96	notices posted on trees, offering a bounty for the apprehension of a local bandit.
97	the area is teeming with large, seemingly fearless rabbits.
98	there seem to be an especially high number of badger setts left undisturbed.
99	the numerous mine entrances
100	the presence of a Roman road.

Table 2b: Primary Produce of the Greater Estate

d100	<i>The most important produce of the greater estate appears to be...</i>				
1 – 2	apiary products (wax and honey).	19 – 20	fish (or shellfish).	71 – 72	mutton.
		21 – 22	flax.	73 – 78	pigs.
3 – 4	butter and cheese.	23 – 24	flowers.	79 – 80	poultry.
5 – 6	cattle.	25 – 26	glassware.	81 – 82	quarried stone.
7 – 8	ceramics (tiles, pots, etc.).	27 – 46	grain (wheat, rye, barley, rice, oats).	83 – 84	region-specific crops (almonds, oranges, saffron, etc.).
9 – 10	cloth.				
11 – 12	distilled liquors.	47 – 48	guns.	85 – 86	smithing.
13 – 14	dyestuffs (indigo, etc.).	49 – 58	lumber and firewood.	87– 88	tanned leather.
15 – 16	eggs.	59 – 60	medicinal plants.	89 – 90	tree fruit (apples, pears, apricots, etc.).
17 – 18	exotic hothouse crops (pineapples or oranges in England, etc.).	61 – 70	mining products (coal, iron, lead, copper, tin, gypsum, salt, gems, etc.).	91 – 92	wine and/or beer.
				93 – 100	wool.

Table 3:
Barrier of the Enclosed Parkland **ESSENTIAL**

d20	The parkland surrounding the edifice is enclosed by...
1	a brick wall.
2	a brick wall, topped with iron spikes.
3	a brick wall topped with wrought iron fencing.
4	a rough field-stone wall.
5	a white stone wall.
6	a white stone wall, topped with iron spikes.
7	a gray stone wall.
8	a gray stone wall, topped with iron spikes.
9	a wrought iron fence.
10	a wrought iron fending between brick pillars.
11	a stone balustrade. (3' high)
12	a stone balustrade with urns and sculptures.
13	a brick "ha-ha" wall. (Gate will have steps behind.) <i>Wall is built against the back end of a ditch, with the wall's top at the same level as the ground behind it. This allows those on the other side of the ha-ha wall to look out at an unimpeded view of the landscape, as if there was no barrier at all. Such walls are common enclosures around Deer Parks.</i>
14	a stone "ha-ha" wall. (Gate will have steps behind.) <i>See above for explanation of a "ha-ha".</i>
15	box hedges.
16	yew hedges.
17	a moat, d10+10 feet across
18	a ditch, 10 feet deep.
19	a line of trees (roll again for additional barrier). <i>Linden (or "lime") trees are commonly used in this way.</i>
20	Nothing (though there may still be a ceremonial gate or gatehouse)

Table 4: Parkland Barrier Height **ESSENTIAL**

d4	The height of the enclosing wall is...
1	3' high (approximately .9 meters).
2	5' high (approximately 1.5 meters).
3	7' high (approximately 2 meters).
4	9' high (approximately 2.75 meters).

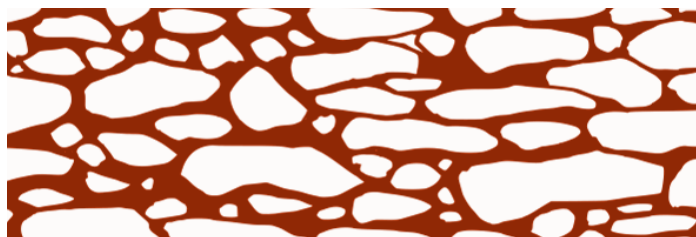


Table 5: Urban Mansion Barrier **ESSENTIAL**

d6	The mansion's lot is enclosed in a...
1	brick wall...
2	brick wall topped with iron spikes...
3	dressed stone wall...
4	dressed stone wall topped with iron spikes...
5	rough stone wall...
6	wrought-iron fence...

d6	with a height of...
1	6 feet (1.8 meters).
2	7 feet (2.1 meters).
3	8 feet (2.4 meters).
4	9 feet (2.7 meters).
5	10 feet (3 meters).
6	12 feet (3.7 meters).



Table 6a: Main Gate to the Enclosed Parkland of a Castle or Estate

ESSENTIAL

d20	<i>The main gate into the parkland is a...</i>	NOTES
1 – 4	wrought iron double gate.	<i>May be accented with gilding.</i>
5	wrought iron double gate, flanked by smaller single gates.	<i>May be accented with gilding.</i>
6	large wrought iron single gate, flanked by smaller gates.	<i>May be accented with gilding.</i>
7	set of wooden double doors.	
8	large wooden door, with smaller wicket door to admit a single person.	
9 – 10	open archway.	
11 – 12	gatehouse, with wrought iron double gate	<i>See Table 11b: The Architectural Style of an Urban Mansion or Estate House, and Table 19: Building Material of a Mansion or Estate House.</i>
13	gatehouse, with wrought iron double gate, flanked by smaller single gates	<i>See Table 11b: The Architectural Style of an Urban Mansion or Estate House, and Table 19: Building Material of a Mansion or Estate House.</i>
14	gatehouse, with a large wrought iron single gate, flanked by smaller gates	<i>See Table 11b: The Architectural Style of an Urban Mansion or Estate House, and Table 19: Building Material of a Mansion or Estate House.</i>
15	gatehouse, with wooden double doors.	<i>See Table 11b: The Architectural Style of an Urban Mansion or Estate House, and Table 19: Building Material of a Mansion or Estate House.</i>
16	gatehouse, with a large wooden door (with smaller door cut in for a single person)	<i>See Table 11b: The Architectural Style of an Urban Mansion or Estate House, and Table 19: Building Material of a Mansion or Estate House.</i>
17	folly gatehouse shaped like a face with an open mouth, and a double wrought-iron gate.	<i>Gate may be accented with gilding.</i>
18	folly gatehouse in the shape of a ruined castle facade, with a portcullis.	
19	folly gatehouse like a ruined tower, enclosing a wrought-iron gate.	<i>Gate may be accented with gilding.</i>
20	folly gatehouse like a druidic dolmen, enclosing a wooden gate.	

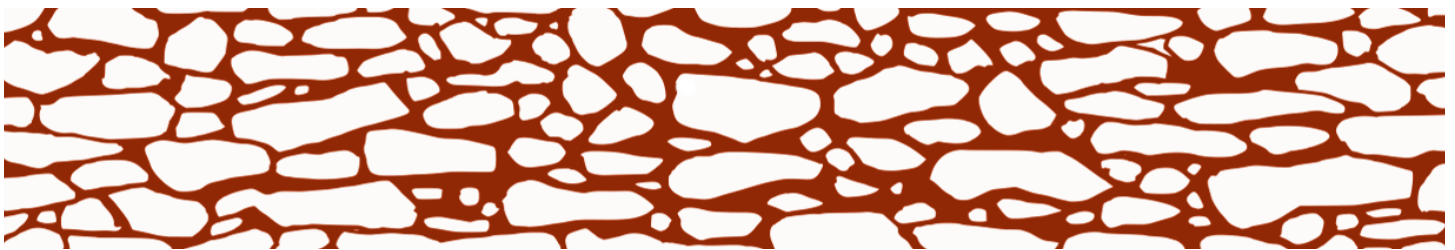


Table 6b: Front Gate of an Urban Mansion

ESSENTIAL

d10	<i>The front gate in the enclosing wall is a...</i>
1 – 4	wrought iron double gate.
5	wrought iron double gate, flanked by smaller single gates.
6	large wrought iron single gate, flanked by smaller gates.
7	set of wooden double doors.
8	large wooden door, with smaller wicket door to admit a single person.
9	sculptured bronze door.
10	sculptured bronze double gate.

Table 7: Castle and Estate House Parkland Size

ESSENTIAL

d20	<i>The enclosed area covers approximately...</i>	NOTES
1	25 acres (approximately 10 hectares).	1,044' x 1,044' (approximately 318 x 318 meters)
2	50 acres (approximately 20 hectares).	1,475' x 1,475' (approximately 450 x 450 meters)
3	75 acres (approximately 31 hectares).	1,807' x 1,807' (approximately 551 x 551 meters)
4	100 acres (approximately 41 hectares).	2,087' x 2,087' (approximately 636 x 636 meters)
5	125 acres (approximately 51 hectares).	2,333' x 2,333' (approximately 711 x 711 meters)
6	150 acres (approximately 61 hectares).	2,556' x 2,556' (approximately 779 x 779 meters)
7 – 10	200 acres (approximately 81 hectares).	2,952' x 2,952' (approximately 890 x 890 meters)
12	225 acres (approximately 91 hectares).	3,130' x 3,130' (approximately 954 x 954 meters)
13	250 acres (approximately 101 hectares).	3,300' x 3,300' (approximately 1.006 x 1.006 kilometers)
14	300 acres (approximately 121 hectares).	3,614' x 3,614' (approximately 1.102 x 1.102 kilometers)
15	350 acres (approximately 142 hectares).	3,904' x 3,904' (approximately 1.190 x 1.190 kilometers)
16	400 acres (approximately 162 hectares).	4,174' x 4,174' (approximately 1.272 x 1.272 kilometers)
17	450 acres (approximately 182 hectares).	4,427' x 4,427' (approximately 1.349 x 1.349 kilometers)
18	500 acres (approximately 202 hectares).	4,667' x 4,667' (approximately 1.423 x 1.423 kilometers)
19	550 acres (approximately 223 hectares).	4,895' x 4,895' (approximately 1.492 x 1.492 kilometers)
20	600 acres (approximately 243 hectares).	5,112' x 5,112' (approximately 1.558 x 1.558 kilometers)

*Note this is **only** the size of the enclosed park and gardens. The greater estate owned by the family could extend for several miles (or kilometers), and include one or more nearby villages.*

Table 8 Urban Mansion Lot Shape and Size

ESSENTIAL

d12	<i>The house occupies a lot in the shape of a...</i>	d12	<i>whose longest side measures...</i>
1	rectangle...	1	150 feet. (46 meters, or 60 paces.)
2	rectangle...	2	200 feet. (61 meters, or 80 paces.)
3	square...	3	250 feet. (76 meters, or 100 paces.)
4	trapazoid...	4	300 feet. (91 meters, or 120 paces.)
5	trapazoid...	5	350 feet. (107 meters, or 140 paces.)
6	right-angled trapazoid...	6	400 feet. (122 meters, or 160 paces.)
7	right-angled trapazoid...	7	450 feet. (138 meters, or 180 paces.)
8	rhombus...	8	500 feet. (152 meters, or 200 paces.)
9	regular parallelogram...	9	550 feet. (168 meters, or 220 paces.)
10	irregular quadralateral...	10	600 feet. (182 meters, or 240 paces.)
11	irregular quadralateral...	11	650 feet. (198 meters, or 260 paces.)
12	irregular pentagon...	12	700 feet. (213 meters, or 280 paces.)

Table 9: Setback of a Castle or Estate House Within its Parkland

ESSENTIAL

d8	<i>From the Main Gate, the house is located....</i>
1	almost at the font of the park.
2 – 3	a quarter of the way into the parkland.
4 – 6	in the middle of the parkland.
7	three quarters of the way into the park.
8	almost at the rear of the enclosed parkland.

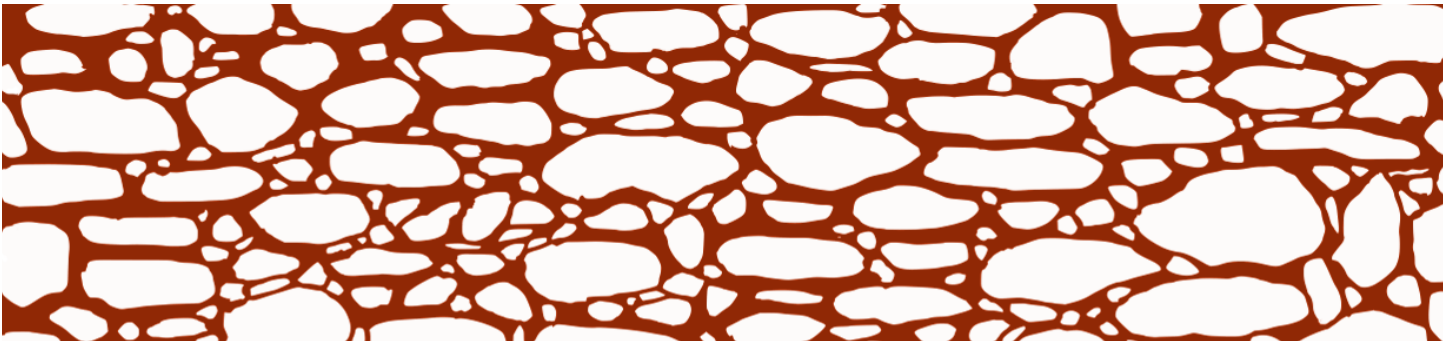


Table 10: Path to a Castle or Estate House from the Parkland Gate

ESSENTIAL

d10	<i>The path from the parkland gate to the main building is...</i>
1	winding, and paved with cobblestone...
2	straight, and paved with cobblestone...
3	winding, and paved with flagstone...
4	straight, and paved with flagstone...
5	winding, and paved with bricks...
6	straight, paved with bricks...
7	winding, and paved with gravel...
8	straight, and paved with gravel...
9	straight and unpaved...
10	straight, unpaved, and deeply rutted...

d20	<i>and is flanked by...</i>
1	tall cedars, or linden trees.
2	potted orange trees. <i>Except in Italy and Spain, these must be stored in an orangery during the winter.</i>
3	tall boxwood hedges.
4	tall yew hedges.
5	lavender hedges.
6	tall oaks, or birches.
7	ancient, gnarled trees.
8	low brick walls.
9	low, dressed stone walls.
10	wrought iron fencing
11	a low stone balustrade.
12	a low stone balustrade with urns and sculptures.
13	low, rustic walls of fieldstone.
14	statuary.
15	topiaries in geometric shapes.
16	sculptural topiaries.
17	long canals on either side.
18	parterres of gravel and broderie hedges.
19	wide strips of lawn.
20	lawns where sheep graze placidly.

PART III – THE EXTERIOR

THESE TABLES DEFINE the **size, style, and overall plan** of the House. Many Grand Houses will have been occupied by the same family for centuries, and might have been enlarged and remodeled several times. Thus, the same house could have features of several different architectural styles. A Rococo house might stand within the walls of a medieval castle!

At this point you can begin **roughly sketching** out the perimeter of the outer walls of the house.

Note: The first level of a house is called the “Ground Floor” in Modern British English, but the “First Floor” in Modern American English. The British “First Floor” is the American “Second Floor”. To avoid confusion, this book uses the term “Ground Floor”, for the floor above the Basement, and “Second Story” for the level above that one.

Which Tables to Use:

For a **Castle**, the *Essential* tables are **11a, 12, 13, 14, 16, 22, 24, and 25.**

- *For More Detail*, use tables **26a, 26b, 29.**

For an **Urban Mansion**, the *Essential* tables are **11b, 17a, 19, 20, 21, 23, and 25.**

- *For More Detail*, use tables **27, 28, 30, 31a, 31b, 32, and 33.**

For a country **Estate House**, the *Essential* tables are **11b, 17b, 19, 20, 21, 23, and 25.**

- *For More Detail*, use tables **27, 28, 30, 31a, 31b, 32, and 33.**

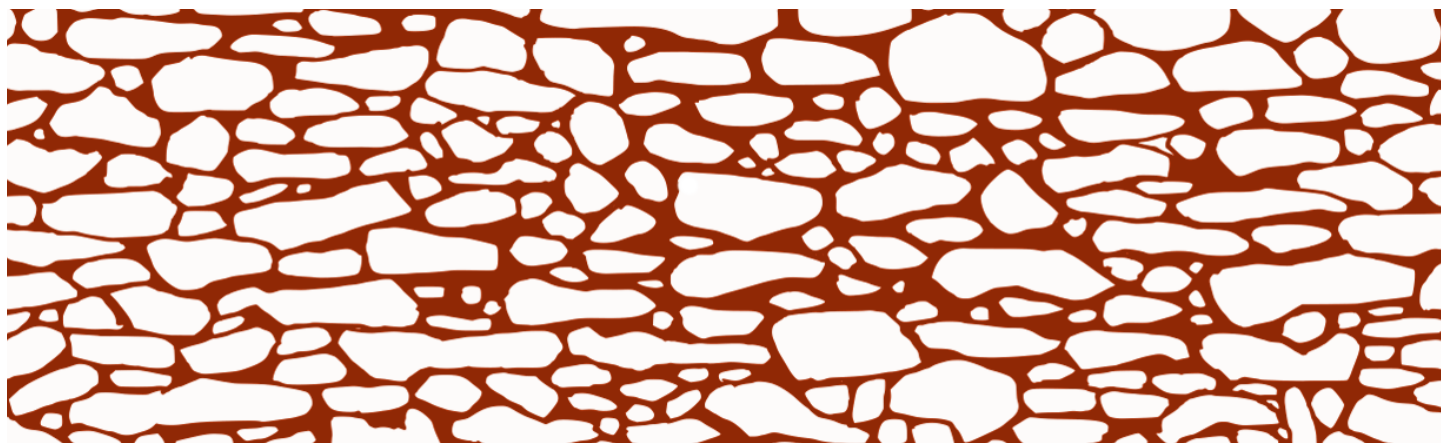


Table 11a: The Architectural Style of a Castle

ESSENTIAL

d8	<i>The stronghold appears to date from the...</i>
1	13 th Century.
2 – 3	14 th Century.
4 – 5	15 th Century.
7	16 th Century.
8	17 th Century.

Table 11b: The Architectural Style of an Urban Mansion or Estate House

ESSENTIAL

d10	<i>The style of the house is best described as...</i>	NOTES
1	Late Medieval / Gothic.	<i>Characterized by half-timber construction, with steeply gabled roofs. The infill between the framing timbers may be wattle & daub, or brick, and may be finished with a sculptured and painted plaster finish. Stone buildings will have pointed arches.</i>

d10	<i>The style of the house is best described as...</i>	NOTES
2	Tudor/Elizabethan (in Britain or Ireland), or Italian Renaissance (in Italy), or French Renaissance (in France), or Plateresque (in Spain).	<i>English Elizabethan houses fuse medieval and Renaissance elements, are often brick, and tend to feature purely ornamental towers and turrets. Italian Renaissance houses are meant to evoke Roman structures, and obey the rules of classical proportion. French Renaissance houses are usually white stone, with steeply-peaked roofs covered in blue ceramic tile. Spanish Plateresque houses are built along the same lines as Italian Renaissance ones, but with the addition of intricate sculptural decorations and numerous ornamental spires.</i>
3	Mannerist.	<i>Similar to Italian Renaissance, but not obeying the strict canon of classical proportions.</i>
4	Baroque.	<i>Characterized by intricate ornamentation and complex, but symmetrical, geometric forms. Ceiling are very high, and rooms especially large. Spaces are constructed for grand effect, not comfort.</i>
5	Rococo.	<i>Characterized by intricate and fanciful decorations, asymmetry, and undulating surfaces. Interior spaces are smaller and more intimate than Baroque, but even more highly ornamented.</i>
6	Palladian.	<i>Symmetrical and classically-influenced style inspired by the work of Venetian architect Andrea Palladio. All parts of the buildings are regular geometric forms.</i>
7	Neo-Classical.	<i>Characterized by the use of classical Greek and Roman building forms, strict symmetry, and white stone,</i>
8	Gothic Revival.	<i>Characterized by pointed arches, stained glass windows, vaulted interior ceilings, and ornamental battlements.</i>
9	a strangely mixed style.	<i>Roll twice – the house includes elements of both styles.</i>
10	exotic.	<i>d6: 1 = Chinoiserie, 2 = Turkish, 3 = Hindu, 4 = Persian, 5 = Egyptian, 6 = Rustic.</i>

Table 12: Basic Plan of a Castle

ESSENTIAL

d100	<i>The stronghold's basic plan is...</i>	AVERAGE DIMENSIONS	ROOMS PER STORY	NOTES
1 – 5	a CONCENTRIC CASTLE in the shape of a ring of crenelated walls featuring 3d4 towers and a gatehouse. At the center is a keep.	250 x 250 feet. (76 x 76 meters)	<i>Use Table 16: Size of a Castle Keep, and Table 29: The Shape and Size of Castle Towers.</i>	
6 – 9	a CONCENTRIC CASTLE enclosed by a ring of crenelated walls featuring 3d4 towers and a gatehouse; surrounding a keep. A curtain wall divides the courtyard into outer (front) and inner (rear) baileys (courtyards).	300 x 300 feet. (91 x 91 meters)	<i>Use Table 16: Size of a Castle Keep, and Table 29: The Shape and Size of Castle Towers.</i>	<i>50% chance the inner bailey is d6+10 feet higher than the outer bailey.</i>
10 – 13	a CONCENTRIC CASTLE enclosed by a ring of crenelated outer walls featuring 3d4 towers and a gatehouse; surrounding a crenelated inner wall with 2d4 towers. At the center is a keep.	350 x 350 feet. (107 x 107 meters)	<i>Use Table 16: Size of a Castle Keep, and Table 29: The Shape and Size of Castle Towers.</i>	<i>50% chance the inner bailey (courtyard) around the keep is d6+10 feet higher than the outer bailey.</i>
14 – 17	a CONCENTRIC CASTLE of 3d4 towers and a gatehouse connected by straight, crenelated walls. At the center is a keep.	250 x 250 feet. (76 x 76 meters)	<i>Use Table 16: Size of a Castle Keep, and Table 29: The Shape and Size of Castle Towers.</i>	

droo	<i>The stronghold's basic plan is...</i>	AVERAGE DIMENSIONS	ROOMS PER STORY	NOTES
18 – 21	a CONCENTRIC CASTLE of 3d4 towers and a gatehouse connected by straight, crenelated walls; surrounding a keep. A curtain wall divides the courtyard into outer (front) and inner (rear) baileys (courtyards).	300 x 300 feet. (91 x 91 meters)	<i>Use Table 16: Size of a Castle Keep, and Table 29: The Shape and Size of Castle Towers.</i>	50% chance the inner bailey is d6+10 feet higher than the outer bailey.
22 – 25	a CONCENTRIC CASTLE with outerworks consisting of 3d4 towers, and a gatehouse connected by straight, crenelated walls. The outer walls surround 2d4 inner towers connected by straight crenelated walls. At the center is a keep.	350 x 350 feet. (107 x 107 meters)	<i>Use Table 16: Size of a Castle Keep, and Table 29: The Shape and Size of Castle Towers.</i>	50% chance the inner bailey (courtyard) around the keep is d6+10 feet higher than the outer bailey.
26 – 32	a COMPACT CASTLE in the shape of a solid lozenge, with 1d4+3 towers.	150 x 75 feet. (46 x 23 meters)	5+d6	Main block is d4+1 stories high. 25% chance of a central tower rising 1d4 stories above the roof.
32 – 39	a COMPACT CASTLE in the shape of a solid rectangular block, with 1d4+3 towers.	150 x 75 feet. (46 x 23 meters)	6+d6	Main block is d4+1 stories high. 25% chance of a central tower rising 1d4 stories above the roof.
40 – 46	a COMPACT CASTLE in the shape of a solid square block, with 1d4+3 towers.	100 x 100 feet. (30.5 x 30.5 meters)	4+d6	Main block is d4+1 stories high. 25% chance of a central tower rising 1d4 stories above the roof.
47 – 50	a CASTLE COMPLEX of 1d12+3 variously sized towers and buildings, with no single keep. Each building may date from a different century.	250 x 250 feet. (76 x 76 meters)	8+d8 total, distributed across all the buildings.	Buildings are d4+1 stories high.
51 – 54	a COURTYARD CASTLE in the shape of a rectangle one room thick, enclosing a central courtyard, and with 3+1d4 towers.	175 x 75 feet. (53 x 53 meters)	10+d8	Main building is d4+1 stories high. 50% chance central courtyard is surrounded by a colonnade, or columned arcade.
55 – 61	a COURTYARD CASTLE in the shape of square one room thick, enclosing a central courtyard, and with 1d4+3 towers.	150 x 150 feet. (46 x 46 meters)	8+d8	Main building is d4+1 stories high. 50% chance central courtyard is surrounded by a colonnade, or columned arcade.
62 – 63	a COURTYARD CASTLE in the shape of a trapezoid one room thick, enclosing a central courtyard, and with 1d4+3 towers.	150 x 150 feet. (46 x 46 meters)	6+d8	Main building is d4+1 stories high. 50% chance central courtyard is surrounded by a colonnade, or columned arcade.
64 – 65	a COURTYARD CASTLE in the shape of a rhomboid one room thick, enclosing a central courtyard, and with 1d4+3 towers.	150 x 150 feet. (46 x 46 meters)	7+d8	Main building is d4+1 stories high. 50% chance central courtyard is surrounded by a colonnade, or columned arcade.
66 – 67	a COURTYARD CASTLE in the shape of a ring one room thick, enclosing a central courtyard, and with 1d4+4 towers.	150 x 150 feet. (46 x 46 meters)	8+d8	Main building is d4+1 stories high. 50% chance central courtyard is surrounded by a colonnade, or columned arcade.
68 – 71	a COURTYARD CASTLE in the shape of a triangle one room thick, enclosing a central courtyard, and with 1d4+2 towers.	150 x 150 feet. (46 x 46 meters)	6+d8	Main building is d4+1 stories high. 50% chance central courtyard is surrounded by a colonnade, or columned arcade.

droo	<i>The stronghold's basic plan is...</i>	AVERAGE DIMENSIONS	ROOMS PER STORY	NOTES
72 – 73	a COURTYARD CASTLE in the shape of a pentagon one room thick, enclosing a central courtyard, and with a tower at each corner.	150 x 150 feet. (46 x 46 meters)	8+d8	<i>Main building is d4+1 stories high. 50% chance central courtyard is surrounded by a colonnade, or columned arcade.</i>
74 – 75	a COURTYARD CASTLE in the shape of an octagon one room thick, enclosing a central courtyard, and with a tower at each corner.	150 x 150 feet. (46 x 46 meters)	8+d8	<i>Main building is d4+1 stories high. 50% chance central courtyard is surrounded by a colonnade, or columned arcade.</i>
76 – 77	a FORTIFIED HOUSE in the shape of a rectangular block without towers.	150 x 50 feet. (46 x 15 meters)	6+d6	<i>Block is d4+1 stories high.</i>
78 – 82	a FORTIFIED HOUSE in the shape of a rectangular block with a single large tower.	150 x 50 feet. (46 x 15 meters)	6+d6	<i>Main block is d4+1 stories high. The Tower is usually the older section of the building, with the rectangular residential block a later addition.</i>
83 – 84	a FORTIFIED HOUSE in the shape of a rectangular block with a tower on either end.	175 x 75 feet. (53 x 23 meters)	6+d6	<i>Main block is d4+1 stories high.</i>
85 – 86	a FORTIFIED HOUSE in the shape of an “L”-shaped block.	125 x 125 feet. (38 x 38 meters)	6+d6	<i>Main block is d4+1 stories high.</i>
87 – 90	a FORTIFIED HOUSE in the shape of an “L”-shaped block with a tower at one end.	150 x 125 feet. (46 x 38 meters)	6+d6	<i>Main block is d4+1 stories high.</i>
89 – 91	a FORTIFIED HOUSE in the shape of an “L”-shaped block with towers at both ends.	150 x 150 feet. (46 x 46 meters)	6+d6	<i>Main block is d4+1 stories high.</i>
91 – 92	a FORTIFIED HOUSE in the shape of an “H”-shaped block	150 x 150 feet. (46 x 46 meters)	6+d6	<i>Main block is d4+1 stories high.</i>
93 – 94	a FORTIFIED HOUSE in the shape of a central tower with 2 projecting wings.	150 x 50 feet. (46 x 15 meters)	6+d6	<i>Main block is d4+1 stories high.</i>
95 – 96	A FORTIFIED HOUSE in the shape of a square main block with id6 purely decorative turrets, and id6 faux towers (whose interiors are just extensions of the house floors).	75 x 75 feet (23 x 23 meters)	5+d6	<i>Main block is d4+1 stories high.</i>
97 – 98	A FORTIFIED HOUSE in the shape of a rectangular main block with id6 purely decorative turrets, and id6 faux towers (whose interiors are just extensions of the house floors).	125 x 75 feet (38 x 23 meters)	7+d6	<i>Main block is d4+1 stories high.</i>
99 – 100	A FORTIFIED HOUSE in the shape of an “L”-shaped main block with id6 purely decorative turrets, and id6 faux towers (whose interiors are just extensions of the house floors).	175 x 175 feet. (53 x 53 meters)	10+d6	<i>Main block is d4+1 stories high.</i>

*Crenelated walls are stone, and between 10' (3 meters) and 20' (6 meters) thick.
Other exterior walls are stone, and between 5' (1.5 meters) and 15' (4.5 meters) thick.*

Determine the height and shape of towers on Table 27: The Shape and Size of Castle Towers.

Table 13: Castle Situation

ESSENTIAL

d12	<i>The castle is situated...</i>	
1	directly on a plain.	7 atop an outcrop of rock.
2	on a plain, surrounded by a moat.	8 atop a mound, surrounded by a moat.
3	on a natural island in the middle of a lake.	9 in a valley.
4	on an island in a river. 50% will have a standard bridge, 50% will have a drawbridge.	10 on the side of a hill or mountain.
5	atop a hill or artificial mound.	11 atop a spur of rock, with cliff faces on three sides.
6	atop an artificial mound, surrounded by a moat.	12 atop the ridge of a hill.

Table 14: The Curtain Walls of a Concentric Castle

ESSENTIAL

d20	<i>The crenelated curtain walls are...</i>	
1	15' (4.6 meters) high.	14 35' high, with an overhanging parapet.
2 - 3	20' (6 meters) high.	15 cavalier walls, with a 20' high outermost wall and walkway protected by a 35' high wall directly behind it.
4 - 5	25' (7.6 meters) high.	
6	30' (9.1 meters) high.	16 20' high, with an angled plinth sloping 5' outwards from the base of the wall.
7	35' (10.6 meters) high.	17 - 18 25' high, with an angled plinth sloping 10' outwards from the base of the wall.
8	15' high, with an overhanging parapet.	
9 - 10	20' high, with an overhanging parapet.	19 35' high, with an angled plinth sloping 10' outwards from the base of the wall.
11 - 12	25' high, with an overhanging parapet.	20 40' high, with an angled plinth sloping 15' outwards from the base of the wall.
13	30' high, with an overhanging parapet.	

*The inner walls of concentric castle (if present) will always be **higher** than the outer walls.*

Table 15: General Plan of a Castle Keep

ESSENTIAL

d20	<i>The shape of the castle keep is...</i>	d20	<i>with...</i>
1 - 4	square...	1 - 4	identical towers at each corner.
5 - 7	rectangular...	5 - 7	identical towers at each corner.
8 - 10	round...	8 - 10	identical turrets at each corner.
11	trefoil-shaped...	11	one large tower, and smaller towers at each corner.
12	quatrefoil-shaped...	12	one large tower, and smaller towers at each corner.
13 - 15	trapezoidal...	13 - 15	identical turrets at each corner.
16	triangular...	16	identical turrets at each corner.
17	pentagonal...	17	a tower on one corner, and turrets at the remaining corners.
18	hexagonal...	18	a tower on one corner, and turrets at the remaining corners.
19	octagonal...	19	no other towers or turrets.
20	an irregular polygon...	20	no other towers or turrets.

*Determine characteristics of any towers on **Table 27: The Shape and Size of Castle Towers.***

Table 16: Size of a Castle Keep

ESSENTIAL

d12, twice	At its widest, the keep is...	ROOMS ON GROUND FLOOR	ROOMS ON UPPER FLOORS	with a height of..
1 – 3	50' (15 meters, 10 paces)...	1 or 2 (often a Great Hall, and possibly a Chapel)	d4+1 (average: 4)	2 stories.
4 – 5	75' (23 meters, 12 paces)...	4	d4+5 (average: 7)	2 stories.
6 – 8	100' (30 meters, 20 paces)...	6	d4+7 (average: 9)	3 stories.
9	125' (38 meters, 25 paces)...	8	2d4+7 (average: 11)	3 stories.
10	150' (46 meters, 30 paces)...	10	2d6+10 (average: 16)	3 stories.
11	175' (53 meters, 35 paces)...	12	2d8+10 (average: 18)	4 stories.
12	200' (61 meters, 40 paces)...	14	2d10+15 (average: 25)	5 stories.

Determine the height of Stories on Table 2r: The Height of a Story.

Table 17a: Basic Plan of an Urban Mansion

ESSENTIAL

d12	The plan of the mansion is...	NOTES
1 – 2	a house occupying the entire lot, with 1d4 inner courtyards and gardens. The Stables and Carriage House occupy opposite sides of the first interior courtyard.	
3	a solid rectangular block. The Stables and Carriage House occupy the front portion flanking the entrance.	d4: House occupies... 1 – 2 = 1/4 of the lot, 2 – 3 = 1/3 of the lot.
4	a solid square block. The Stables and Carriage House occupy the front portion flanking the entrance.	d4: House occupies... 1 – 2 = 1/4 of the lot, 2 – 3 = 1/3 of the lot.
5	“ [” or “H” shaped – 2 wings and a central hall, enclosing a paved court (or “Cour d’honneur”) in front. The Stables and Carriage House occupy the front wings.	d4: House occupies... 1 = 1/4 of the lot, 2 = 1/3 of the lot, 3 = 1/2 of the lot, 4 = 2/3 of the lot.
6	“L” Shaped, with a courtyard between the wings. The Stables and Carriage House occupy one wing.	d4: House occupies... 1 = 1/4 of the lot, 2 = 1/3 of the lot, 3 = 1/2 of the lot, 4 = 2/3 of the lot.
7	“T” shaped. The Stables and Carriage House are located in one (or two) wings.	d4: House occupies... 1 = 1/4 of the lot, 2 = 1/3 of the lot, 3 = 1/2 of the lot, 4 = 2/3 of the lot.
8	semi-circular or “U” shaped, with arms curving forward to enclose a paved courtyard (or “Cour d’honneur”). The Stables and Carriage House occupy the front ends of the wings.	d4: House occupies... 1 = 1/4 of the lot, 2 = 1/3 of the lot, 3 = 1/2 of the lot, 4 = 2/3 of the lot.
11	a rectangular main block, plus two flanking ells connected by hyphens, enclosing a “Cour d’honneur”. The Stables occupies one ell, and the Carriage House the other.	d4: House occupies... 1 = 1/4 of the lot, 2 = 1/3 of the lot, 3 = 1/2 of the lot, 4 = 2/3 of the lot.
12	irregularly shaped, as if it was built without an overall plan	d4: House occupies... 1 – 2 = 1/4 of the lot, 3 = 1/3 of the lot, 4 = 1/2 of the lot.

The Ground Floor will always include a **Stables and Carriage House**, usually in the wings flanking the front courtyard.

The **Stables** will always contain at least 8 stalls, and the **Carriage House** will accommodate at least 2 coaches.

Each **stall** is 5' wide x 10' deep. The Stables will also include a **storage, grooming, and living area** at least 20' x 10' in size.

Allow at least a **15' x 15' space for each carriage** in the Carriage House.

To determine the **number of rooms** on the Ground Floor (including the Stables and Carriage house), **divide the square footage by 600.**

Divide the square footage of the Ground Floor by **500** to find the average number of **rooms per Upper Story.**

50% Chance that the facade features 2 – 8 **Avant-Corps**. (Select or roll on **Table 32: Avant-Corps Projecting From the Facade**.)

The central portion of a Grand House is called the “**Corps de Logis**”. It usually contains the ballroom, main salon, and main staircase of the building. The **Corps de Logis** will often be at least a floor higher than any flanking wings.

Table 17b: Basic Plan of an Estate House

ESSENTIAL

d20	<i>The overall plan of the house is...</i>	NOTES
1	a solid rectangular block, without an inner courtyard.	
2	a compact square block, without an inner courtyard.	
3	rectangular, with interior courtyard(s).	
4	square, with interior courtyard(s).	
5	“C” or “H” shaped, enclosing a paved court (or “ <i>Cour d’honneur</i> ”) in front.	<i>2 wings, and a central hall.</i>
6	“L” shaped (2 wings), with a courtyard between the wings.	
7	“T” shaped. (3 wings)	
8	“E” shaped. (Main rectangular block and 3 wings).	
9	“O”-shape. (Ring with central courtyard)	
10	a domed rotunda with 2 – 4 projecting wings.	
11	octagonal, with interior courtyard.	
12	cross-shaped.	<i>4 wings, possibly with central courtyard.</i>
13	semi-circular or “U” shaped, with arms projecting forward to enclose a paved courtyard (or “ <i>Cour d’honneur</i> ”).	
14	a square main block, plus two flanking pavilions connected by hyphens.	
15	a square main block, plus two flanking ells lower in height, enclosing a paved “ <i>Cour d’honneur</i> ”.	
16	a rectangular main block, plus two flanking pavilions, connected by hyphens.	<i>A “hyphen” is a connecting corridor or gallery that is often only a single story high.</i>
17	a rectangular main block, plus two flanking ells connected by hyphens, enclosing a “ <i>Cour d’honneur</i> ”.	
18	a cluster of (1d4+1) blocks connected by hyphens.	
19	irregularly shaped, as if it was built without an overall plan.	
20	a central square tower with 2 to 4 projecting wings, perhaps with smaller towers.	

50% Chance that the façade features 2 – 8 Avant-Corps. (Select or roll on Table 32: Avant-Corps Projecting From the Facade .)

Table 18: Size of an Estate House

ESSENTIAL

d12	<i>The width of the longest side is...</i>	TYPICAL ROOMS PER FLOOR	NOTES
1	50' (15 meters, 20 paces)	d4+3 (average: 5)	<i>Typical for a Servant's Quarters, Summerhouse, or English Villa.</i>
2	75' (23 meters, 24 paces)	d4+5 (average: 7)	<i>Typical for an English Villa, or medieval castle keep.</i>
3	100' (30 meters, 40 paces)	d4+7 (average: 9)	<i>Typical for a medieval castle keep.</i>
4	125' (38 meters, 50 paces)	2d4+7 (average: 11)	<i>Typical for a Fortified House.</i>
5 – 6	150' (46 meters, 60 paces)	2d6+10 (average: 16)	
7	175' (53 meters, 70 paces)	2d8+10 (average: 18)	
8	200' (61 meters, 80 paces)	2d10+10 (average: 20)	
9	225' (69 meters, 90 paces)	2d12+10 (average: 25)	
10	250' (76 meters, 100 paces)	2d20+10 (average: 30)	
11	275' (84 meters, 110 paces)	2d20+15 (average: 35)	
12	300' (91 meters, 120 paces)	2d20+20 (average: 40)	

Table 19: Building Material of a Mansion or Estate House

ESSENTIAL

d8	<i>The exterior walls are...</i>	NOTES
1	brick.	<i>Typical of English Elizabethan houses. Surface may be covered with patches of lichen and/or moss.</i>
2	plastered / stucco.	
3	half-timbered.	<i>Typical of medieval and English Tudor houses.</i>
4	marble.	<i>Surface may be covered with patches of lichen.</i>
5	field-stone.	<i>Surface likely to be covered with patches of lichen and/or moss.</i>
6	sandstone.	<i>Surface may be covered with patches of lichen and/or moss.</i>
7	limestone.	<i>Surface may be covered with patches of lichen and/or moss.</i>
8	granite.	<i>Surface may be covered with patches of lichen and/or moss.</i>

The exterior walls of unfortified houses are generally 2 – 3' thick.

Table 20: The Height (in Stories) of a Mansion or Estate House

ESSENTIAL

d12	<i>The height of the structure is...</i>	NOTES
1 – 2	2 stories, plus the roof.	<i>Use Table 31b: The Portico (or Porte-Cochère) of a Mansion or Estate House to determine front entrance.</i>
3 – 5	3 stories, plus the roof.	<i>Use Table 31b: The Portico (or Porte-Cochère) of a Mansion or Estate House to determine front entrance.</i>
6	4 stories, plus the roof.	<i>Use Table 31b: The Portico (or Porte-Cochère) of a Mansion or Estate House to determine front entrance.</i>
7	5 stories, plus the roof.	<i>Use Table 31b: The Portico (or Porte-Cochère) of a Mansion or Estate House to determine front entrance.</i>
8 – 9	2 stories, plus the roof, and an elevated basement raises the Ground Floor by d6 feet.	<i>Use Table 31a: The Front Stairs of a Mansion or Estate House to determine front entrance. There will be small basement windows.</i>
10 – 11	3 stories, plus the roof, and an elevated basement raises the Ground Floor by d6 feet.	<i>Use Table 31a: The Front Stairs of a Mansion or Estate House to determine front entrance. There will be small basement windows.</i>
12	4 stories, plus the roof, and an elevated basement raises the Ground Floor by d6 feet.	<i>Use Table 31a: The Front Stairs of a Mansion or Estate House to determine front entrance. There will be small basement windows.</i>

Towers and turrets, if present, will be usually taller than the rest of the structure.

Table 21: The Height of a Story

ESSENTIAL

d6	<i>The height of a story is...</i>	NOTES
1	12' (10' interior ceilings). 3.5 meters (3 meter ceilings)	
2	15' (13' interior ceilings). 4.5 meters (4 meter ceilings)	
3 – 5	17' (15' interior ceilings, 7' ceilings in “entresol” rooms). 5 meters (4.5 meter ceilings, 2 meters in “entresol” rooms).	<i>An “entresol” or “mezzanine” is a level between two regular floors, often used for either servant’s quarters, or for purely personal spaces not intended to impress visitors. Everything in an entresol floor will be on a smaller scale than elsewhere in the house.</i>
6	20' (18' interior ceilings, 9' ceilings in “entresol” rooms). 6 meters (5.5 meter ceilings, 3 meters in “entresol” rooms).	

The Stories of a Grand House can be different heights.

Table 22: The Roof Style of a Castle, Tower, or Keep

ESSENTIAL

d20	<i>The stronghold's roof is...</i>	NOTES
1	low-pitched, and covered in slate . It completely encloses the battlement that overhangs the wall.	<i>No Attic rooms. The beams of the roof are visible as the ceiling in the rooms below.</i>
2	low-pitched, and covered in ceramic tile . It completely encloses the battlement that overhangs the wall.	<i>No Attic rooms. The beams of the roof are visible as the ceiling in the rooms below.</i>
3	low-pitched, and covered in lead . It completely encloses the battlement that overhangs the wall.	<i>No Attic rooms. The beams of the roof are visible as the ceiling in the rooms below.</i>
4	low-pitched and covered in slate . There is a walkway between the crenelated parapet and the slope of the roof.	<i>No Attic rooms. The beams of the roof are visible as the ceiling in the rooms below.</i>
5	low-pitched and covered in ceramic tile . There is a walkway between the crenelated parapet and the slope of the roof.	<i>No Attic rooms. The beams of the roof are visible as the ceiling in the rooms below.</i>
6	low-pitched and covered in lead . There is a walkway between the crenelated parapet and the slope of the roof.	<i>No Attic rooms. The beams of the roof are visible as the ceiling in the rooms below.</i>
7	steeply-pitched, and covered in slate . It completely encloses the battlement that overhangs the wall.	<i>Reduce number of rooms on this floor by 25%.</i>
8	steeply-pitched, and covered in ceramic tile . It completely encloses the battlement that overhangs the wall.	<i>Reduce number of rooms on this floor by 25%.</i>
9	steeply-pitched, and covered in lead . It completely encloses the battlement that overhangs the wall.	<i>25% chance of an Onion Dome on towers in the southeastern Holy Roman Empire, Kingdom of Hungary, Poland, or Russia.</i>
10	steeply-pitched, and covered in slate . There is a walkway between the crenelated parapet and the slope of the roof.	<i>Reduce number of rooms on this floor by 25%.</i>
11	steeply-pitched, and covered in ceramic tile . There is a walkway between the crenelated parapet and the slope of the roof.	<i>Reduce number of rooms on this floor by 25%.</i>
12	steeply-pitched, and covered in lead . There is a walkway between the crenelated parapet and the slope of the roof.	<i>Reduce number of rooms on this floor by 25%. 25% chance of an Onion Dome instead on towers in the southeastern Holy Roman Empire, Kingdom of Hungary, Poland, or Russia.</i>
13 - 14	flat wood , and fully crenelated along its edge.	<i>No Attic.</i>
15 - 16	flat stone , and fully crenelated along its edge.	<i>No Attic.</i>
17 - 18	flat wood , with an overhanging , crenelated parapet.	<i>No Attic.</i>
19 - 20	flat stone , with an overhanging , crenelated parapet.	<i>No Attic.</i>

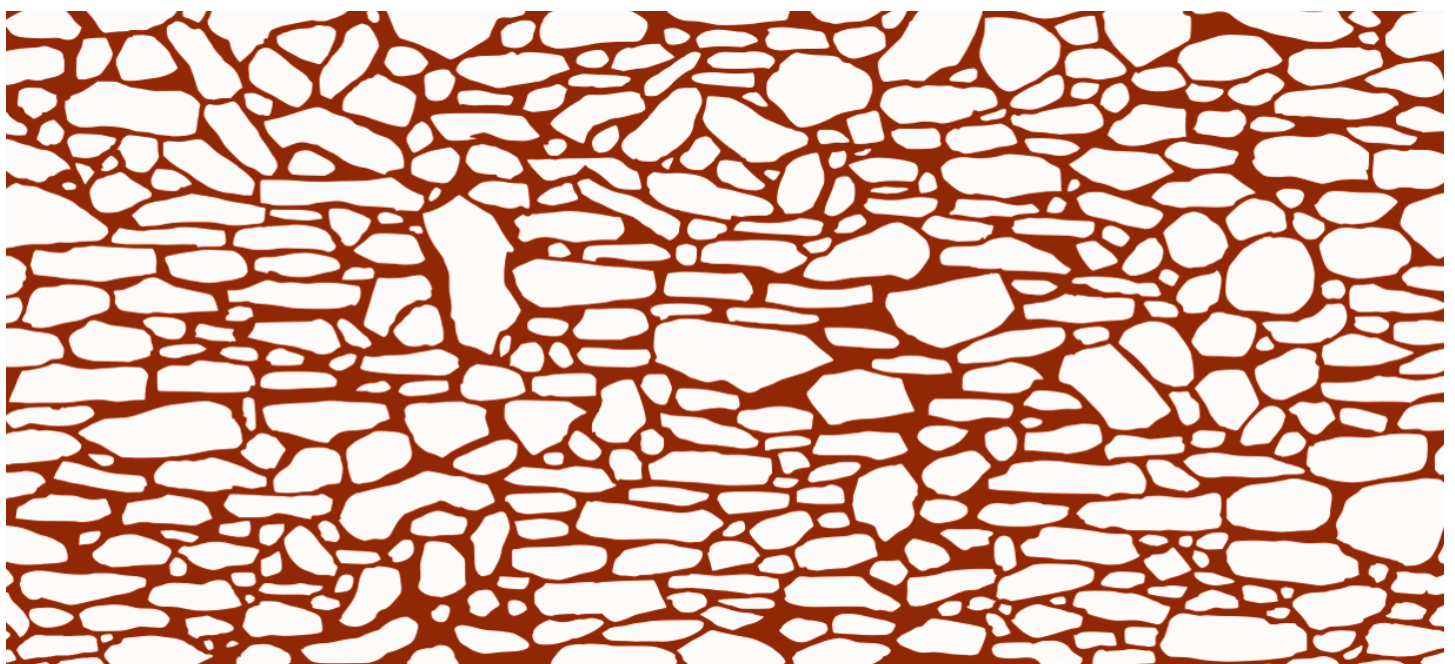


Table 23: The Roof Style of a Mansion or Estate House

ESSENTIAL

d2o	<i>The roof atop the house is ...</i>	REDUCTION IN NUMBER OF ROOMS IN ATTIC
1 – 2	shallowly gabled (with 2d4 gables)...	- 50%
3	shallowly gabled and edged with decorative battlements...	- 50%
4	shallowly gabled and edged with a balustrade...	- 50%
5 – 6	a mansard...	None
7	a gambrel...	- 25%
8	a gambrel edged by decorative battlements...	- 25%
9	a gambrel edged by a balustrade...	- 25%
10	hipped...	- 30%
11	hipped and edged with decorative battlements...	- 30%
12	hipped and edged by a balustrade...	- 30%
13	tented...	- 25%
14	barrel-vaulted...	- 25%
15	barrel-vaulted and edged with decorative battlements...	- 25%
16	barrel-vaulted and edged by a balustrade...	- 25%
17	half-hipped...	- 25%
18	half-hipped and edged with decorative battlements...	- 25%
19	half-hipped and edged by a balustrade...	- 25%
20	steeply gabled (with 2d4 gables)...	- 25%

d6	<i>with dormer windows...</i>
1	completely absent.
2	widely-spaced. (1 per 20 feet of roof edge).
3	moderately spaced. (1 per 10 feet of roof edge).
4	crammed together in an almost unbroken row. (1 per 5 feet of roof edge).

25% chance of *id4 cupolas* extending above the regular roof line. 25% chance that the facade of a *gable end* projects above the roof line as a *rectilinear crow-step*, or *curvilinear Dutch gable*.

Table 24: Keep, Compact Castle, Courtyard Castle, & Fortified House Door

ESSENTIAL

d10	<i>The entranceway into the main building is ..</i>
1	a wooden door bound in iron.
2	a wooden door bound in iron, with a wicket to admit a single person.
3	a set of wooden double doors bound in iron.
4	a set of wooden double doors bound in iron, with a wicket to admit a single person in one door.
5	a set of double wooden doors well recessed into the building, with murder holes above.
6	a steep staircase to the second story. Entry is through a set of wooden double doors bound in iron.
7	beyond a low-pitched, equestrian staircase to the second story. Entry is through a set of wooden double doors bound in iron.
8	beyond a dog-leg staircase to the second story. Entry is through a single wooden door bound in iron.
9	beyond a staircase to the second story, running parallel to the front of the building. Entry is through a single wooden door bound in iron.
10	beyond a two-story staircase that runs parallel to the front of the building and is shrouded behind a defensive wall. Entry is through a single wooden door bound in iron.
11	a ground floor drawbridge across a pit or moat. The double-doors beyond are wood bound in iron.
12	a second-story drawbridge connecting to a detached staircase. The double-doors beyond are wood bound in iron.

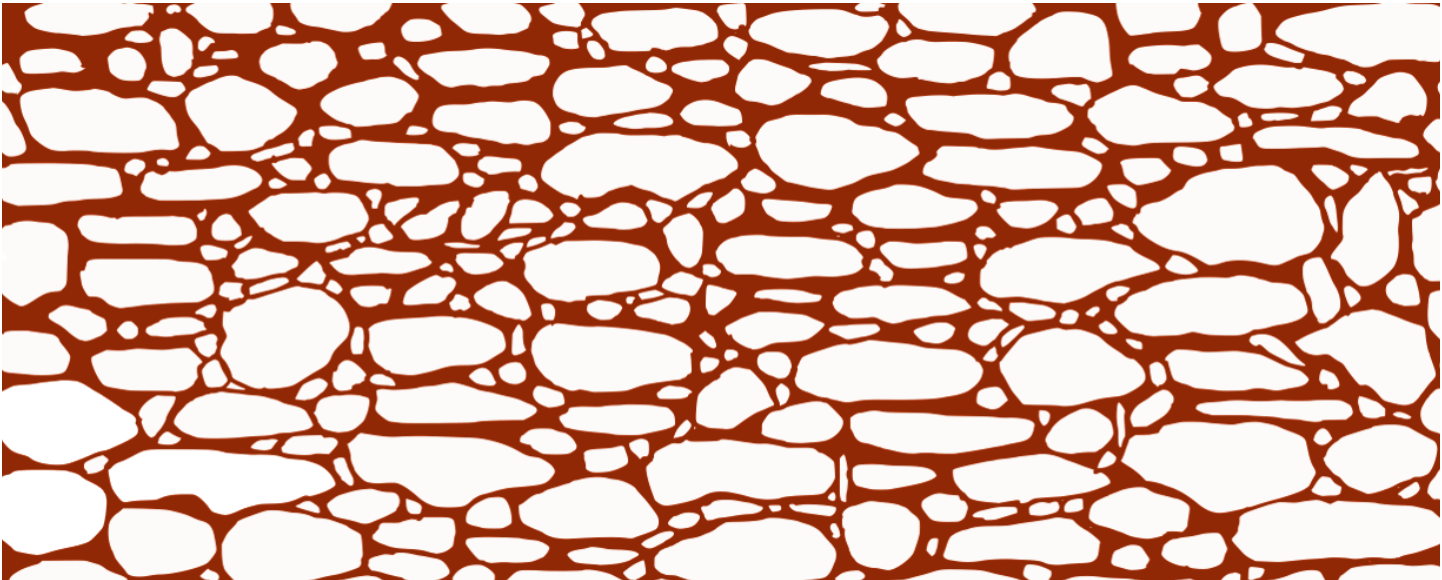


Table 25: The Servants' Quarters

ESSENTIAL

d4	<i>The servants are primarily quartered in...</i>	NOTES
1	the basement of the house (or keep).	
2	the attic of the house (or keep).	<i>Kitchens and stores will be in the basement.</i>
3	one wing of the house (or tower of a castle).	
4	a separate, unattached building 1 or 2 stories high, with 3+d4 rooms per floor (including basement and attic).	<i>Typically a simple square or rectangular block.</i>

Table 26a: Castle Gatehouse

FOR MORE DETAIL

d20	<i>The design of the Gatehouse is a</i>		
1	a 30'-wide, solid rectangular block as high as the curtain wall.	11	a 15'-wide block 2 stories higher than the curtain wall, flanked by 20'-wide round towers.
2	a 30'-wide, solid rectangular block a story higher than the curtain wall.	12	a 15'-wide block a story higher than the curtain wall, flanked by 30'-wide round towers.
3	a 30'-wide, solid rectangular block 2 stories higher than the curtain wall.	13	a 15'-wide block 2 stories higher than the curtain wall, flanked by 20'-wide round towers.
4	a 30'-wide, square tower a story higher than the curtain wall.	14	a 15'-wide block a story higher than the curtain wall, flanked by 30'-wide square towers.
5	a 30'-wide, square tower 2 stories higher than the curtain wall.	15	a 15'-wide block 2 stories higher than the curtain wall, flanked by 20'-wide square towers.
6	a 30'-wide, square tower 3 stories higher than the curtain wall.	16	a 15'-wide block a story higher than the curtain wall, flanked by 30'-wide square towers.
7	a 30'-wide, round tower a story higher than the curtain wall.	17	a 15'-wide block 2 stories higher than the curtain wall, flanked by 30'-wide square towers.
8	a 30'-wide, round tower 2 stories higher than the curtain wall.	18	a 20'-wide block two stories high, with projecting turrets flanking the entrance.
9	a 30'-wide, round tower 3 stories higher than the curtain wall.	19	three linked square towers, each 20'-wide and a story higher than the curtain wall, with the gate in the middle tower.
10	a 15'-wide block a story higher than the curtain wall, flanked by 20'-wide round towers.	20	three linked round towers, each 20'-wide and a story higher than the curtain wall, with the gate in the middle tower.

Metric equivalents for Gatehouse sizes: 15' = 4.5 meters. 20' = 6 meters. 30' = 9 meters.

Table 26b: Gatehouse Entrance

FOR MORE DETAIL

d10	<i>The entranceway through the gatehouse is...</i>
1	a wooden door bound in iron.
2	a wooden door bound in iron, with a wicket to admit a single person.
3	a set of wooden double doors bound in iron.
4	a set of wooden double doors bound in iron, with a wicket to admit a single person in one door.
5	an iron gate.
6	an iron gate, with a wicket to admit a single person.
7	a set of double iron gates.
8	a set of double iron gates, with a wicket to admit a single person in one gate.
9	a portcullis.
10	a drawbridge. <i>Across a moat or a pit directly in front of the door. Roll again to determine the door itself.</i>

Table 27:

Distinctive Architectural Features of a Mansion or Estate House

FOR MORE DETAIL

d20	<i>A distinctive feature of the house's architecture is/are the...</i>	NOTES
1	angles that all seem just slightly off.	
2	numerous balconies.	
3	turret(s).	<i>Turrets often have spiral staircases inside.</i>
4	tower(s).	
5	gargoyle(s).	
6	undulating facade.	<i>Typical of Rococo architecture.</i>
7	ivy climbing on the exterior walls.	
8	dome.	
9	crow-stepped gables.	<i>A gable end shaped like stair-steps that project above, and obscure, the level of the roofing behind it. Typical of buildings from the 17th century or earlier.</i>
10	loggia.	
11	main entrance being off to one side, rather than in the center of the facade.	
12	Dutch gables.	<i>A gable end with complex, scroll-like edges that obscure the view of the roof. Often, the gable is purely decorative, with no roof behind it at all. When it does cap a roof-end, the edges of the Dutch gable will project above the actual roof. Typical of Baroque and Rococo architecture.</i>
13	obvious additions and remodeled sections.	
14	peculiar chimneys.	
15	reliefs and sculptural details that cover every possible surface.	
16	ruined section / wing.	
17	scorched surfaces that indicate a previous fire.	
18	numerous sculptures lining the edge of the roof.	
19	unusually small windows, with exterior shutters.	<i>The large windows of most Grand Houses have interior shutters that fold into the thickness of the wall. Exterior shutters are more typical of middle-class homes.</i>
20	use of both light and dark colored stones in alternating rows.	<i>Called "Ablaq", and typical of Moorish architecture.</i>

Table 28: The Front Courtyard of a Mansion or Estate House

FOR MORE DETAIL

d20	<i>The courtyard in front of the house features...</i>		
1 - 3	a fountain.	14	potted trees.
4 - 5	low balustrades	15 - 16	Topiaries. <i>Unfashionable in Britain</i>
6 - 7	a patch (or patches) of lawn.		
8	low walls	17	reflecting pool(s). <i>May also be a pond from which a miasmal vapor arises, enveloping the house in a thick and unwholesome atmosphere.</i>
9	statue(s).		
10	decorative urns (1d4 x 2)		
11	benches.	18	parterre flower bed(s).
12	patterned stone pavement.	19	a patch (or patches) of hedges cut into broderie.
13	colored gravel.	20	a monumental pillar (or obelisk).

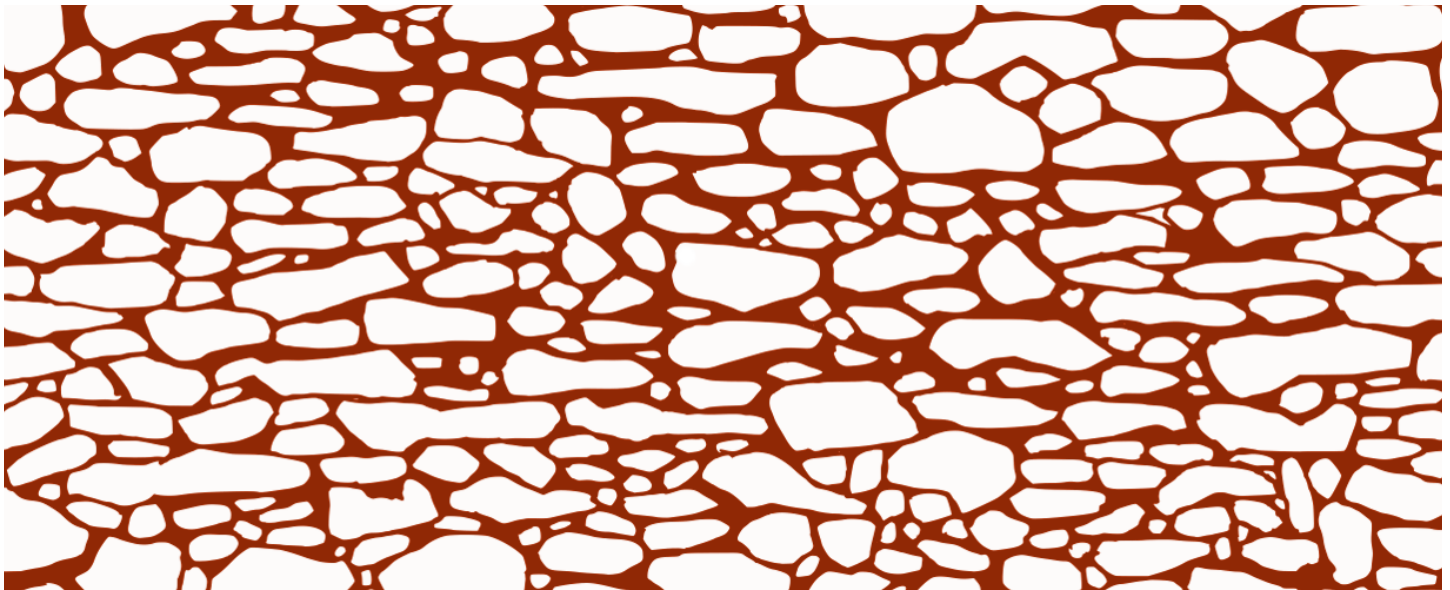


Table 29: The Shape and Size of Castle Towers

FOR MORE DETAIL

d12	<i>The shape of the tower is...</i>	d12	<i>it's width is...</i>	d12	<i>and its height is...</i>
1 - 4	round...	1 - 4	20' (only spiral stairs inside)...	1 - 4	3 stories.
6 - 8	square...	6 - 8	30' (1 room per story)...	6 - 8	4 stories.
9	rectangular...	9	35' (1 room per story)...	9	5 stories.
10	octagonal...	10	40' (1d2 rooms per story)...	10	6 stories.
11	hexagonal...	11	45' (1d4 rooms per story)...	11	7 stories.
12	pentagonal...	12	50' (1d4 rooms per story)...	12	8 stories.

*See Table 22: The Roof Style of a Castle, Tower, or Keep to determine the roofs on towers, and whether an attic is present.
See also Appendix S: 100 Poetic Names for Towers.*

Table 30: The Roofing Material of a Mansion or Estate House

FOR MORE DETAIL

d6	<i>The roof is covered in...</i>				
1	copper.	3	ceramic tile.	5	shingles.
2	slate.	4	lead.	6	flagstone.

Table 31a: The Front Stairs of a Mansion or Estate House

FOR MORE DETAIL

d12	<i>The front stairs are...</i>	NOTES
1	a monumentally wide staircase.	<i>d2: 1 = Main entrance on Second Story, 2 = Main entrance on elevated Ground Floor. Stairs may be parted down the middle by a stone balustrade.</i>
2	a monumentally wide staircase consisting of several short flights and platforms.	<i>d2: 1 = Main entrance on Second Story, 2 = Main entrance on elevated Ground Floor.</i>
3	horseshoe staircases curving upwards to a to the Second Story portico. A smaller doorway below gives access to the Ground Floor.	
4	horseshoe staircases curving around a fountain.	<i>d2: 1 = Main entrance on Second Story, 2 = Main entrance on elevated Ground Floor.</i>
5	a flight of conical straits leading to a semi-circular portico.	<i>d2: 1 = Main entrance on Second Story, 2 = Main entrance on elevated Ground Floor.</i>
6	a stepped terrace of pyramidal stairs leading to a rectangular portico.	<i>d2: 1 = Main entrance on Second Story, 2 = Main entrance on elevated Ground Floor.</i>
7	a stepped terrace of pyramidal stairs.	<i>d2: 1 = Main entrance on Second Story, 2 = Main entrance on elevated Ground Floor.</i>
8	a trapezoidal stepped terrace of pyramidal stairs.	<i>d2: 1 = Main entrance on Second Story, 2 = Main entrance on elevated Ground Floor.</i>
9	a pentagonal stepped terrace of pyramidal stairs.	<i>d2: 1 = Main entrance on Second Story, 2 = Main entrance on elevated Ground Floor.</i>
10	a flight of conical stairs .	<i>d2: 1 = Main entrance on Second Story, 2 = Main entrance on elevated Ground Floor.</i>
11	two sets of returning staircases and platforms running parallel with the facade, and both leading to an elevated portico on the Second Story. A smaller door in the middle between the staircases gives access to the Ground Floor.	
12	two flights of stairs, running along the facade to either side of an elevated portico.	<i>d2: 1 = Main entrance on Second Story, 2 = Main entrance on elevated Ground Floor.</i>

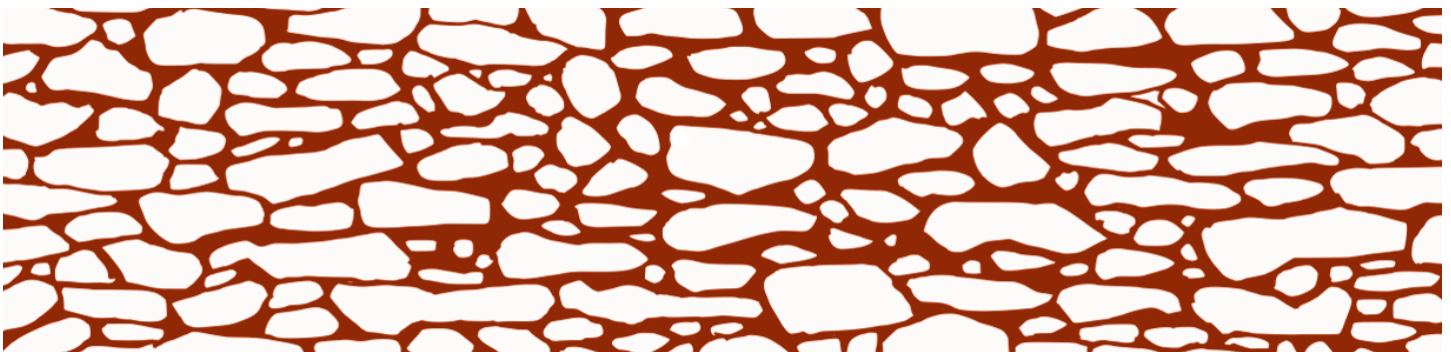


Table 31b: The Portico (or Porte-Cochère) of a Mansion or Estate House

FOR MORE DETAIL

d8	<i>The portico (or porte-cochère) is...</i>
1	rectangular.
2	square
3	semi-circular
4	trapezoidal.
5	pentagonal.
6 – 8	absent, and there is only a step or two separating the front door from the ground.

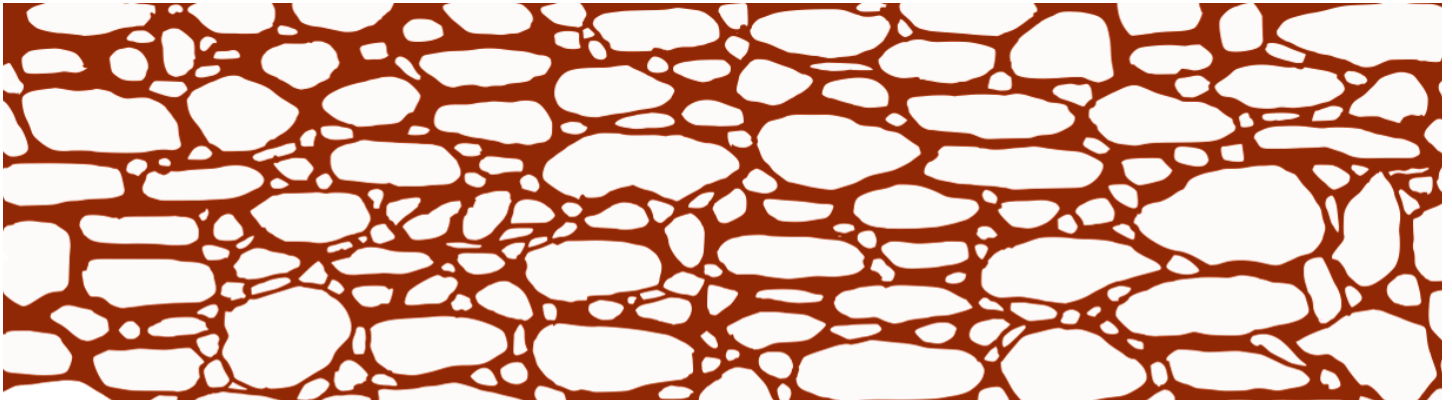


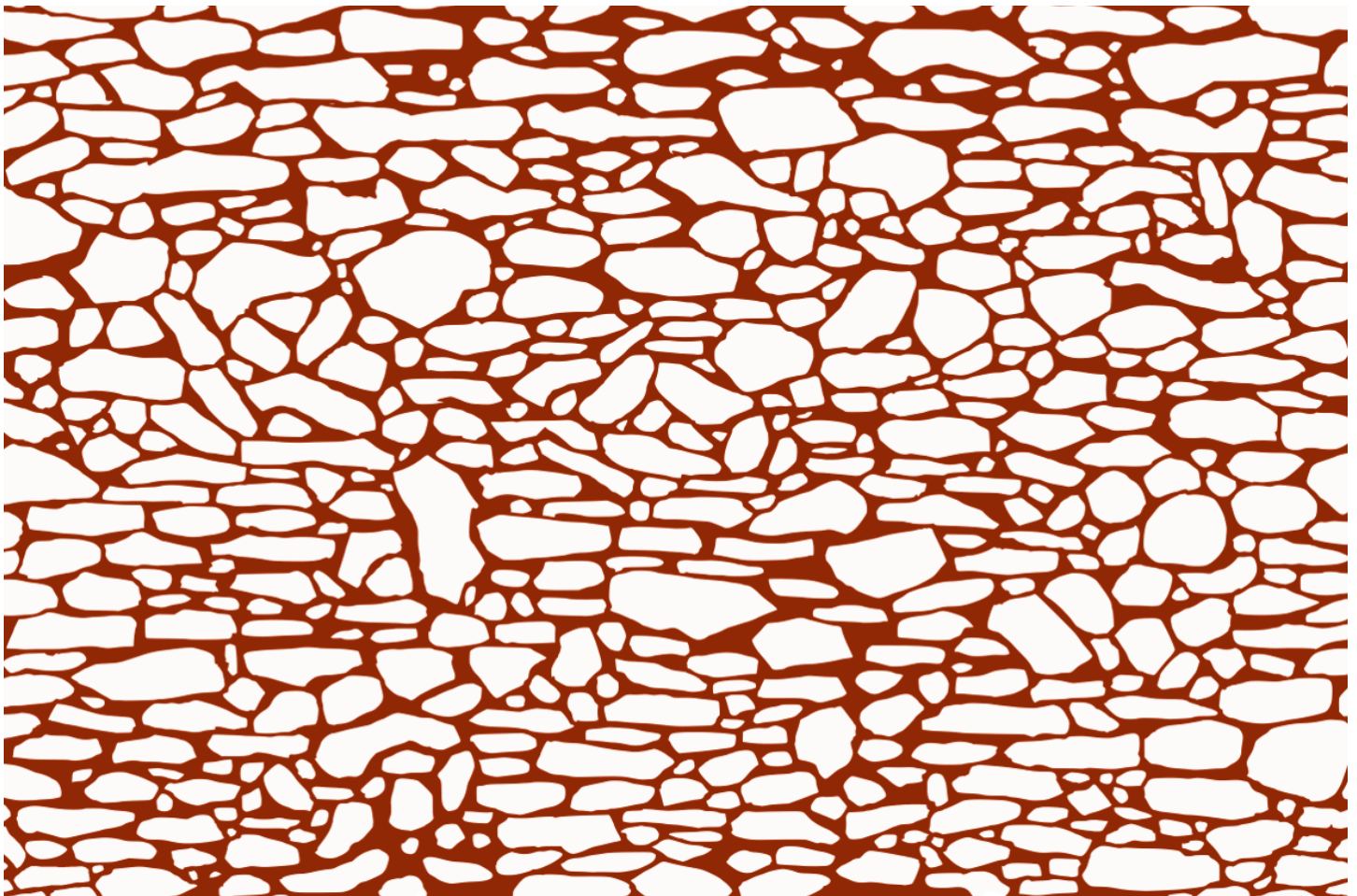
Table 32: Avant-Corps Projecting From the Facade

FOR MORE DETAIL

idno	<i>The avant-corps projecting from the facade include a...</i>	NOTES
1 - 25	gable end that juts forward 20+5 feet.	
26 - 29	trapezoidal bay, the full height of the facade.	
30 - 33	trapezoidal bay, half the height of the facade.	<i>50% chance of a balustraded balcony above, with access from an upper floor.</i>
34 - 38	round bay, the full height of the facade.	
39 - 42	round bay, half the height of the facade.	<i>50% chance of a balustraded balcony above, with access from an upper floor.</i>
43 - 46	pentagonal bay, the full height of the facade.	
47 - 50	pentagonal bay, half the height of the facade	<i>50% chance of a balustraded balcony above, with access from an upper floor..</i>
51 - 59	square porch, with columns, one story high.	<i>50% chance of a balustraded balcony above, with access from the second story.</i>
60 - 61	square porch, with columns, two stories high.	<i>50% chance of a balustraded balcony above, with access from the third story.</i>
62 - 63	round porch, with columns, one story high.	<i>50% chance of a balustraded balcony above, with access from the second story.</i>
64 - 65	round porch, with columns, two stories high.	<i>50% chance of a balustraded balcony above, with access from the third story.</i>
66 - 67	trapezoidal porch, with columns, one story high.	<i>50% chance of a balustraded balcony above, with access from the second story.</i>
68- 69	trapezoidal porch, with columns, two stories high.	<i>50% chance of a balustraded balcony above, with access from the third story.</i>
70- 71	pentagonal porch, with columns, one story high.	<i>50% chance of a balustraded balcony above, with access from the second story.</i>
72 - 73	pentagonal porch, with columns, two stories high.	<i>50% chance of a balustraded balcony above, with access from the third story.</i>
74 - 79	round tower, the same height as the roof.	
80 - 84	round tower, 1 - 2 stories higher than the roof.	
85 - 89	square tower, the same height as the roof.	
90 - 94	square tower, 1 - 2 stories higher than the roof.	
95 - 100	pair of pilasters (or engaged columns) supporting a classical pediment, two stories high.	

Table 33: The Main Door of a Mansion or Estate House

dro	<i>The main entrance door is...</i>	dro	<i>and is...</i>
1	a set of wooden double doors...	1	flanked by columns supporting a pediment, on which the family's armorial bearings are carved. <i>d6: Columns are.. 1 = Ionic, 2 = Corinthian, 3 = Doric, 4 = Solomonian, 5 = caryatid, 6 = Egyptian</i>
2	a set of wooden double doors, with a fanlight above...		
3	a single large wooden door...		
4	a single large wooden door, with a fanlight above...		
5	a set of wooden double doors bound in iron...		
6	a single wooden door bound in iron...		
7	a set of sculptured bronze double doors...		
8	single French door...		
9	a set of double French doors...		
10	wood, intricately carved with sculptural reliefs...		
1		2	flanked by free standing statues. The family's armorial bearings are carved above the door.
2		3	flanked by statues in niches. The family's armorial bearings are carved above the door.
3		4	flanked by urns on pedestals. The family's armorial bearings are carved above the door.
4		5	shadowed by an overhanging balcony. The family's armorial bearings decorate the balustrade. <i>Roll again if door is within a portico or portecochère.</i>
5		6	flanked by two potted trees. The family's armorial bearings are carved above the door.
6		7	nestled within an archway. The family's armorial bearings are carved on the keystone.
7		8	surmounted by a stone on which is inscribed the date of the house's construction, and the name of the original owners.
8		9	flanked by Egyptian obelisks.
9		10	behind a hedge cut into a green archway.



PART IV – THE RESIDENTS

THESE TABLES DEFINE the size and composition of the possessing **family**, their servants, and their retainers. You can also define household pets, the strange customs of the house, the family’s dark secret, and even what vermin plague the structure!

Table 34 creates the actual **Family of the House**. You can also use **Appendices J, K, L, and M** if you like. Note that aristocrats in the Ghastly Age **almost never marry for love**, but for political or economic reasons. It is usual for aristocratic spouses to be closely related, or even first cousins, and they generally look for love elsewhere. Therefore, the household might include mistresses, live-in lovers, and “romantic friends”. The status of a husband’s **mistress** will be publicly known, and the wife will be expected to accept it. Any children born to a mistress are illegitimate, however, and cannot inherit. If the wife is allowed to maintain a **live-in lover** the fact will *always* be kept discreet, except in Italy and southeastern Provence (where a woman’s relationship with her Cicisbeo will be public). It is possible that one or more of the children in the family were actually actually fathered by the wife’s lover, but the oldest son (who stands to inherit the estate) will almost always actually be her husband’s. Remember that adultery is in fact generally *illegal*, so most women with male lovers fear public exposure (or the withdrawal of their husband’s consent). A woman’s “**romantic friend**”, on the other hand, is another woman with whom she spends the majority of her free time, and with whom she exchanges tokens of love. She will often be moved into an adjoining bedchamber (or apartment). The relationship may, or may not, be also sexual (and unlike male homosexuality, most countries have no laws prohibiting sexual relationships between women at this time). Among the aristocracy, female “romantic friends” may be publicly affectionate.

Naturally, you need to define your **family’s name and title** (if any). The various tables in **Appendix I** will help with this. If you are naming a family from a country whose language you do not speak, do a little research (both online and at your local library) to get a feel for what names in that language sound like. Sometimes you can just take a real family name, and change a letter or two. If you know an actual speaker of the language, they can tell you if you’ve inadvertently created something offensive, or just plain dumb (like accidentally naming a Ducal family “Goat-fart”). Sometimes simply using the various translation tools freely available online will be sufficiently to alert you to possible problems with the name you’ve created! Most of the time, however, there’s **no need to stress** too much about it (unless you plan on formally publishing your work, of course).

Table 36 gives guidelines for the number and types of **servants and retainers** living in the House (and on the grounds). See [the third chapter](#) for more information about servants and their capacities. You can also use **Tables 37** and **41** to further develop the servants.

Tables 39 and **43** set up **mysteries** that Player Characters might wish to investigate. Combined with the information in **PART VII – CURRENT HAPPENINGS**, they can provide the setup for an entire Affair (or even several) set at the House.

Which Tables to Use:

For **All Houses**, the *Essential* tables are **34**, **35**, and **36**.

- **For More Detail**, use tables **37**, **38**, and **39**.
- **For Complete Detail**, use tables **40**, **41**, **42**, and **43**.

Table 34: The Family of the House

ESSENTIAL

dzo	<i>The household consists of a...</i>	NOTES
1 – 7	husband and wife...	
8 – 9	widowed man and his new wife...	
10	widowed man...	
11	widowed woman and her new husband...	
12	widowed woman...	
13	husband, wife, and the husband’s mistress...	
14	widowed man, his new wife, and the man’s mistress...	<i>One or more of the children could have been born to the new wife.</i>
15	widowed man and his mistress...	
16	widowed woman, her new husband, and his mistress...	<i>One or more of the children could have been fathered by the new husband.</i>
17	husband, wife, and the wife’s lover (cicisbeo, or cavalier servente)...	
18	widowed woman, her new husband, and the wife’s lover...	<i>One or more of the children could have been actually fathered by either the wife’s new husband or her lover, but the oldest son is probably her original husband’s.</i>
19	husband, wife, the husband’s mistress, and the wife’s lover...	

d2o	<i>The household consists of a...</i>	NOTES
20	widowed woman, her new husband, the wife's lover, and the husband's mistress...	<i>One or more of the children could have been actually fathered by either the wife's new husband or her lover, but the oldest son is probably her original husband's.</i>

d2o	<i>with...</i>	NOTES
1 – 5	no sons...	<i>A wife will experience constant pressure to produce at least one son who looks passably like her husband.</i>
6 – 10	one son...	
11 – 15	two sons...	
16	three sons...	
17	four sons...	
18	five sons...	
19	six sons...	
20	seven sons...	<i>The seventh son of a seventh son may be born an initiated Magician!</i>

d2o	<i>and..</i>	NOTES
1 – 5	no daughters...	
6 – 10	one daughter...	
11 – 15	two daughters...	
16	three daughters...	
17	four daughters...	
18	five daughters...	
19	six daughters...	
20	seven daughters...	<i>The seventh daughter of a seventh daughter may be born an initiated Magician!</i>

d12	<i>along with...</i>	NOTES
1	id4 of the children's grandparents.	<i>If the paternal grandfather is living with the family, it is because he is insane, senile, or an invalid.</i>
2	id4 of the parents' siblings.	
3	id4 cousins.	<i>One of the cousins will be the “toad eater”, a poor female relation singled out for abuse by the rest of the family.</i>
4	an adopted foundling boy or girl.	<i>The child could actually be the husband's illegitimate offspring. When a widowed man adopts a foundling girl, it is often because he intends on eventually marrying her.</i>
5	id4 of the grandparents, and an adopted foundling boy or girl.	<i>If the paternal grandfather is living with the family, it is because he is insane, senile, or an invalid. The foundling child could actually be the husband's illegitimate offspring.</i>
6	id4 of the grandparents, and id4 of the parents' siblings.	<i>If the paternal grandfather is living with the family, it is because he is insane, senile, or an invalid.</i>
7	id4 of the grandparents, and id4 cousins.	<i>If the paternal grandfather is living with the family, it is because he is insane, senile, or an invalid. One of the cousins will be the “toad eater” of the family.</i>
8	id4 of the grandparents, id4 of the parents' siblings, and id8 cousins.	<i>If the paternal grandfather is living with the family, it is because he is insane, senile, or an invalid. One of the cousins will be the “toad eater” of the family.</i>
9	id4 of the grandparents, id4 of the parents' siblings, id8 cousins, and an adopted foundling.	<i>If the paternal grandfather is living with the family, it is because he is insane, senile, or an invalid. One of the cousins will be the “toad eater” of the family. The foundling child could actually be the husband's illegitimate offspring.</i>

d12	along with...	NOTES
10	the wife's female "romantic friend".	<i>This woman will be in addition to any male lover discreetly living in the household. She will generally occupy a bedchamber (or apartment) adjoining the wife's. The relationship may, or may not, include physical intimacy. Among the aristocracy, "romantic friends" are permitted to be publicly affectionate without reproach. Roll again on this table, ignoring a second result of "10".</i>
11 - 12	no other relations.	

*Roll d20 to determine the **ages of sons and daughters** in the household. Two offspring the same age are twins.*

*Aristocrats are generally aged 13+d6 years at the **time of marriage**. Haute Bourgeoisie are usually 17+d6 years old when they marry.*

*A **married son** may still be living in the household with his new wife.*

*Remember that while household arrangements involving **live-in mistresses and lovers** are known among the aristocracy, they are **not generally acceptable among the Haute Bourgeoisie** (and lower classes).*

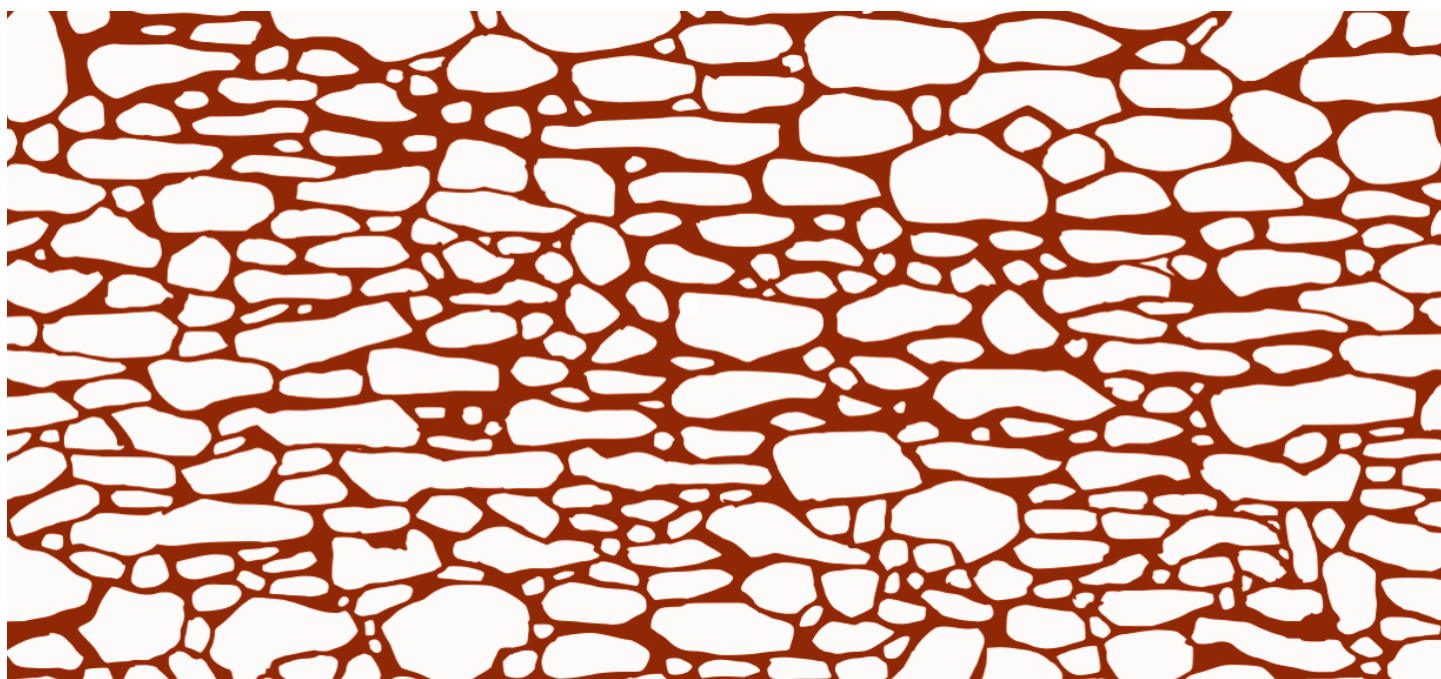


Table 35: The Family Wealth

ESSENTIAL

d6	The family money...	NOTES
1	has been lost, or squandered.	<i>The house and grounds may be falling apart, with a bare minimum staff. The family may be deeply in debt, or relying on the patronage of others.</i>
2	is not lost, but the house has seen better days.	<i>The staff will probably be minimal, just sufficient to maintain the house and grounds. The family probably has some debts, but not overwhelming ones.</i>
3 - 4	is sufficient for them to live in the expected manner of aristocrats.	
5	is great even for aristocrats, and everything they possesses is the best that can be had.	
6	seems inexhaustible, allowing them to spend freely on the most outrageously frivolous things.	<i>The family may not necessarily have good taste, however!</i>

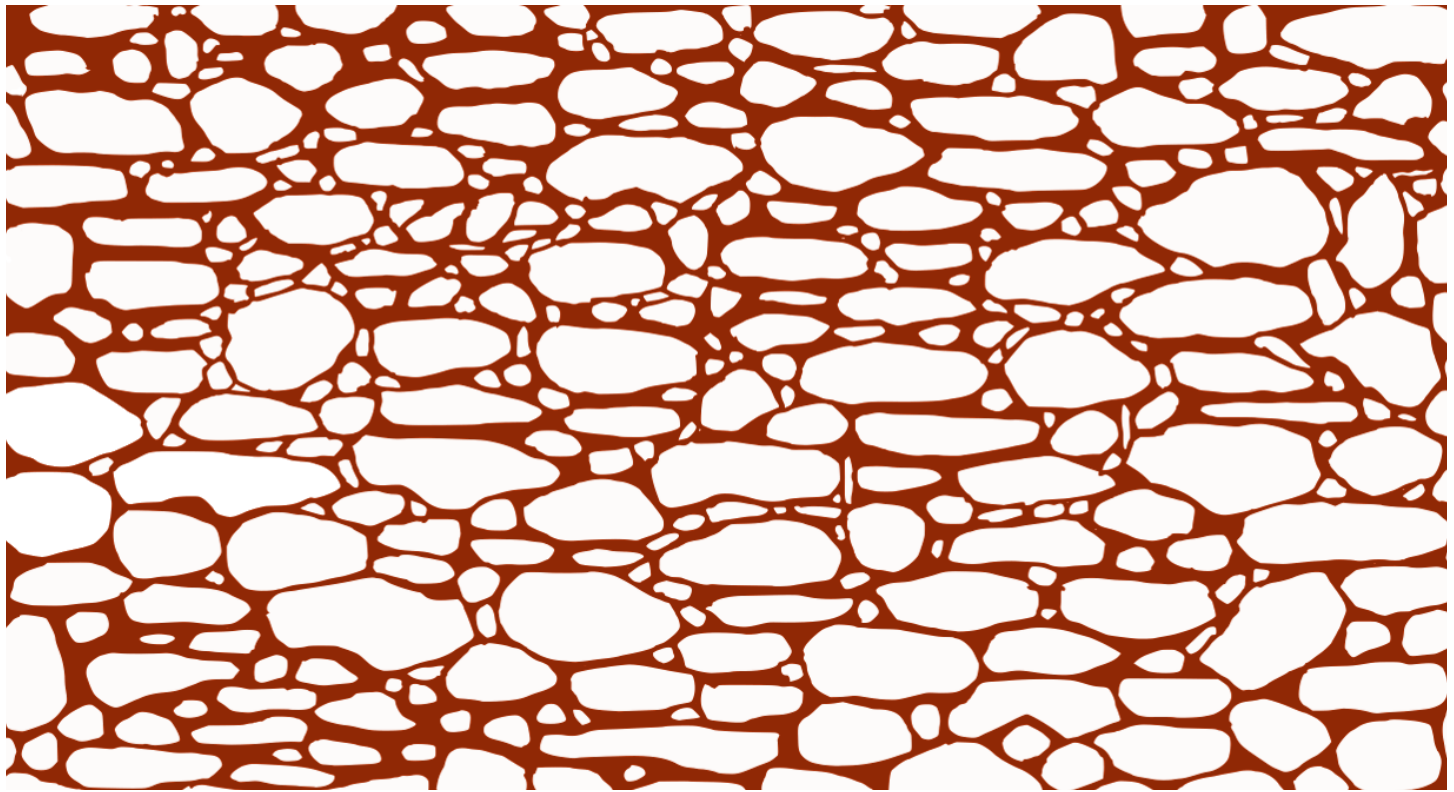


Table 36: Servants and Retainers of the Household

ESSENTIAL

d6	Regarding the number of servants, the house and grounds are...	Female House Servants:	Male House Servants:	Grounds Servants :	Retainers:
1	barely staffed. (The family must have an income of at least 2,000p per week – £434, or 8,667 francs per year. If the house is large, part will be sealed off and never used.)	1 Maid-of-all-Work (or <i>Servante</i>).	1 Manservant. 1d4 Pages.	1 Gardener.	1 Governess, or 1 Secretary. (The Governess will probably be a long-suffering orphan with a tragic or mysterious past, willing to take work with a family fallen on hard times.)
2	modestly staffed. (The family must have an income of at least 4,000p per week – £867, or 17,334 francs per year.)	1 Cook (or <i>Cuisinière</i>)*. 1d4 Housemaids. 1 Nursery Maid. 1 Lady's Maid (or <i>Femme de Chambre</i>).	1 Manservant. 1d4 Pages. 1 Coachman.	1 Gardener. 1 Groom.	1 Governess, or 1 Secretary.
3 - 4	fully staffed. (The family must have an income of at least 12,000p per week – £2,600, or 52,000 francs per year.)	1 Housekeeper (<i>Gouvernante</i>). 1 Cook (or <i>Cuisinière</i>)*. 1d3 Housemaids. 1 Nurse Maid. 1 Lady's Maid. 1 Laundry Maid. 1d2 Kitchen Maids*. 1 Scullery Maid or Scullion.	1 Butler (or <i>Maître d'Hôtel</i>). 1d4 Pages. 1d4 Footmen (or <i>Laquais</i>). 1 Coachman. 1 Valet (or <i>Valet de Chambre</i>). 1 Handyman. 1 Porter (or <i>Suisse</i>).	1 Gardener. 1 Groom. 1 Stable Boy. 1 Postilion. <i>Also on a country estate:</i> 1 Dairy Maid.	1 Governess. 1 Secretary. 1 Tutor.

d6	<i>Regarding the number of servants, the house and grounds are...</i>	Female House Servants:	Male House Servants:	Grounds Servants :	Retainers:
5	well staffed. (The family must have an income of at least 18,000p per week – £3,900, or 78,000 francs per year.)	1 Housekeeper (or <i>Gouvernante</i>). 1 Cook (or <i>Cuisinière</i>)*. 1 Upper Housemaid. 1d4+1 Lower Housemaids. 1 Nurse Maid. Lady's Maids (One for each adult female family member) 1 Laundry Maid. 1d4 Kitchen Maids*. 1d2 Scullery Maids, or Scullions. 1 Still Maid. 1 Hall Maid.	1 Butler (or <i>Maître d'Hôtel</i>). 1d6 Pages.. 2d4 Footmen (or <i>Laquais</i>). 1 Coachman. Valets (One for each adult male family member). 1 Handyman. 1 Underbutler (or <i>Officier</i>). 1 Porter (or <i>Suisse</i>). 1 Hall Boy.	1 Gardener. 1 Groom. 1d4 Stable Boys. 1 Postilion. <i>Also on a country estate:</i> 1 Dairy Maid. 1 Shepherd or Pastor. 1 Blacksmith. 1 Assistant Gardener. 1 Huntsman.	Governesses (one for each female child). 1 Secretary. 1d2 Tutors. 1 Lady's Companion (or <i>Demoiselle de Compagnie</i>). 1 Chaplain (or <i>Aumônier</i>).
6	extravagantly staffed. (The family must have an income of at least 30,000p per week – £6,500, or 130,000 francs per year.)	1 Housekeeper (or <i>Gouvernante</i>). 1 Cook (or <i>Cuisinière</i>)*. 1 Upper Housemaid. 2d4 Lower Housemaids. 1d2 Nurse Maids. Lady's Maids (One for each adult female family member). 2 Laundry Maids. 2d4 Kitchen Maids*. 1d4 Scullery Maids, or Scullions. 1 Still Maid. 1 Hall Maid.	1 Butler (or <i>Maître d'Hôtel</i>). 1d6 Pages. 2d4 Footmen (or <i>Laquais</i>). 1 Men's Coachmen. 1 Women's Coachmen. Valets (One for each adult male family member). 1 Handyman. 1 Underbutler (or <i>Officier</i>). 1d4 Porters (or <i>Suisses</i>). 1d4 Guards. 2 Hall Boys.	1 Gardener. 1 Groom. 1d4 Stable Boys. 2 Postilions. 1d6 Guards. <i>Also on a country estate:</i> 1 Dairy Maid. 1 Shepherd or Pastor. 1 Blacksmith. 1 Kennel Master. 1 Gamekeeper. 1 Forester. 1d4 Assistant Gardeners. 1 Huntsman. 1 Whipper-in.	1 Estate Manager (or <i>Intendant</i>). Governesses (one for each female child). Chaperones (one for each unmarried woman 14 years or older). 1 Secretary. 1 Librarian. 1 Chamber Nurse or Physician. 1d4 Tutors. Lady's Companions (or <i>Demoiselles de Compagnie</i>) for each married woman of the family. 1 Chaplain (or <i>Aumônier</i>). 1 Dance Master 1 Drawing Master 1 Occult Consultant (Alchemist, Astrologer, Card Reader, Seer, Magician, Mesmerist, etc.). 1 Ornamental Hermit.

*In a French household the **Cook (Cuisinier)** and kitchen staff are likely to be male.

British houses will generally employ a **larger percentage of female servants** relative to similar households in other countries, because a *British* family must pay a special tax on each male servant in their employ.

Note that if the family employs a number of **servant and retainers out of proportion to their apparent income**, they must be deeply in debt, dependent on patronage, or engaged in some illicit enterprise to raise funds.

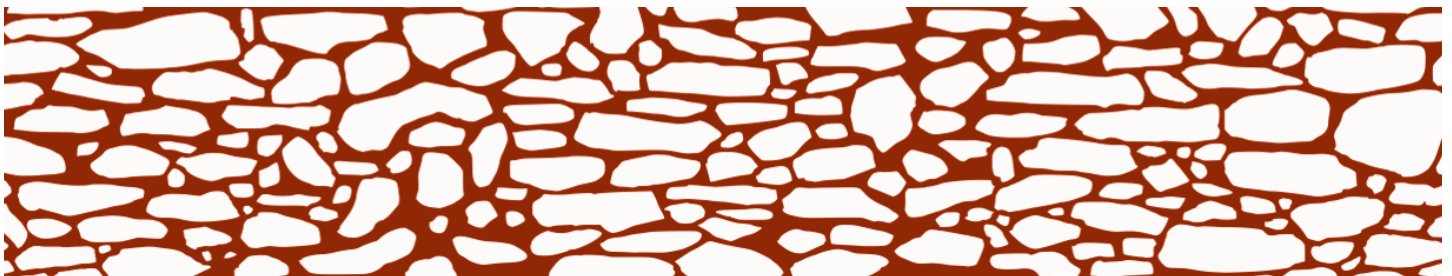


Table 37: Overall Impression of the Servants

FOR MORE DETAIL

d100	<i>The most striking thing about the servants in general is...</i>
1 – 2	they are a motley crew, with almost no shared characteristics.
3 – 5	they are very unfriendly.
6 – 8	they are aggressively obsequious.
9 – 10	how utterly nondescript they are.
11 – 13	how exceptionally attractive they are.
14 – 16	their remarkable ugliness.
17 – 18	they are generally older than expected.
19 – 20	they are generally younger than expected.
21 – 23	that are all foreign.
24 – 25	their loquacious nature.
26	they never speak.
27 – 29	they are able to anticipate your every desire before you have it.
30 – 31	how bumbling they are.
32 – 33	that they all speak in a stiff, oddly-inflected manner.
34	that they seem oddly overfed for servants.
35 – 36	their insolence.
37 – 38	their faces are all similar looking, as if they were all members of the same family (or even siblings)
39 – 40	they all share a peculiar odor.
41 – 42	that all the male serpents are addressed by a single name. Likewise for the female servants.
43 – 45	how they seem to be able to suddenly appear and disappear.
46 – 48	they are disturbingly pale.
49 – 51	they seem to make no sound when they move.
52 – 53	they seem to be on excessively familiar terms with the family.
54 – 56	the family seems to hate them, yet still employs them.
57 – 58	they all seem to be surprisingly well-educated, articulate, and witty.
59 – 60	the family seems strangely subservient to them!
61 – 63	they all share a single hair color.
64 – 71	their disposition is consistently gloomy, regardless of the situation
72 – 75	they are always smiling and joking, even in the midst of horrific tragedies.
76 – 78	their exceptionally graceful movements, as if their duties were dances.
79 – 81	their movements are generally stiff and mechanical.
82 – 88	their faintly mocking manner.
89 – 91	they often appear to be drunk.
92 – 94	most of them share the same chronic cough.
95 – 97	they never raise their voices above a whisper.
98 – 100	they speak in exceptionally loud voices.

Table 38: Pets Living in the House

FOR MORE DETAIL

d100	<i>The family keeps...</i>	NOTES
1 - 4	an angora cat.	
5 - 6	a barbet (hunting dog).	<i>Barbets actually used for hunting will usually be kept in exterior kennels.</i>
7 - 8	a beagle (lapdog)	<i>Beagles actually used for hunting will usually be kept in exterior kennels.</i>
9 - 10	a bichon (lapdog).	
11 - 12	a bullfinch.	
13 - 14	a canary.	
15 - 16	a capuchin monkey.	<i>Often dressed in a footman's livery, or exotic costume.</i>
17 - 18	a chihuahua (lapdog).	
19 - 20	a corgi (lapdog).	<i>According to Welsh legend, corgis are the mounts of Fairies.</i>
21 - 22	a crow or raven.	
23 - 24	a fox	<i>Tame animal kept as a pet, although foxes are also considered vermin.</i>
25 - 26	1d8 goldfish.	<i>Fishbowl will be located in a family member's bedchamber, boudoir, or cabinet.</i>
27 - 28	a green (or sabaeus) monkey.	<i>Often dressed in an outfit.</i>
29 - 30	a hedgehog.	<i>Tame animal kept as a pet, although hedgehogs are also considered vermin.</i>
31 - 35	a long-haired cat.	<i>A semi-feral ratter will usually be kept in the kitchen.</i>
36 - 37	a pair of lovebirds.	
38 - 39	a macaque (or Barbary ape).	
40 - 41	a mastiff (guard dog).	<i>Guard Mastiffs will usually be kept in exterior kennels.</i>
42 - 43	a nightingale.	
44 - 45	a papillon (lapdog).	
46 - 47	a parrot.	
48 - 52	a Persian cat.	<i>Original breed, without the pug face characteristic of modern examples.</i>
53 - 54	a poodle (hunting dog).	<i>Poodles actually used for hunting will usually be kept in exterior kennels.</i>
55 - 56	a pug (lapdog).	<i>The 18th century breed has a short, but noticeable muzzle.</i>
57	a serval.	
58 - 59	a short-haired cat	<i>A semi-feral ratter will usually be kept in the kitchen.</i>
60 - 61	a spaniel (hunting dog).	<i>Spaniels actually used for hunting will usually be kept in exterior kennels.</i>
62 - 63	a spitz (hunting dog).	<i>Spitzes actually used for hunting will usually be kept in exterior kennels.</i>
64 - 65	a terrier (hunting dog).	<i>Terriers actually used for hunting animals other than rats will usually be kept in exterior kennels.</i>
66 - 68	a toy poodle (lapdog).	
69 - 100	No more pets.	

Roll as many time as there are family members living in the house, but stop when you roll a 69 or higher. Add repeated results together.

Remember that there will almost always be a semi-feral cat kept in the kitchens (for killing vermin), and possibly a turnspit dog (or two).

Table 39: Strange Customs of the Household

FOR MORE DETAIL

dzo	<i>For some curious reason...</i>
1	guests are expected to participate in a unique trick-taking card game played only here. The trump suit depicts the nobility of Hell.
2	nobody is supposed to wear a certain color, because it is associated with a family ancestor who died tragically.
3	the coffee is always served in a cup with a braid of grass twined around the handle. If asked why, the answer will be “to remember her, when it was May”.
4	every guest must adopt a different name for the duration of their stay.
5	men and women must eat at separate tables. They change tables in-between each “stage” or course, of the dinner.
6	when the women retire to the drawing room to play cards after a meal, they must don masks.
7	a small glass of cordial is left on the billiards table at all times.
8	an extra setting is always left at the table. When asked why, the answer will be “for the Queen, of course”. If the questioner assumes that the current Queen is meant, the person questioned will explain that that the setting is intended for “the Queen who has never reigned”.
9	a unique toast is always made between the first and second courses at dinner, to the glory of “Our patron, Old Man B”. Participation is mandatory, but nobody can (or will) explain who is being toasted.
10	guests of the house must attend services in the strange chapel every night. The service is evidently Christian, but of no known denomination. Likewise, the saintly figures depicted on the walls of the chapel are unidentifiable.
11	all the windows of the house are barred shut at sundown on a particular night, and are not to be opened for any reason.
12	one kind of flesh (pork, beef, fish, or poultry) is never served. When asked why, the hosts will only remark that “some things remain forbidden, even now”.
13	the door to a certain room is never opened without a short prayer first being uttered.
14	there is always served at dinner a dish that no one is supposed to eat.
15	when returning from shooting or a hunt, all guns must be discharged before passing by a certain tree.
16	every afternoon a glass of wine (or beer) is poured out on a certain spot on the lawn, which is marked by a large stone.
17	small mirrors are tucked behind the furniture in certain places throughout the house. They are inscribed with strange sigils. The servants will become extremely agitated if a mirror is moved, but will only say that “now you’ve made it angry”.
18	there is a step on the grand staircase that is different color than the rest. One must not place a foot on that step, but always stride over it. If a guest asks why, they’ll be told that “he will you catch you, if you do”.
19	an antique child’s toy is always left in one corner of an otherwise elegantly appointed salon, and must never be removed. Nobody can remember why.
20	the skull of the house’s architect is under a glass dome on the mantle of the front vestibule. If asked, the family and servants both insist that if the skull is ever moved, it will scream, and ruin will fall upon the house.

Table 40: The Lord and Lady's Relation

FOR COMPLETE DETAIL

dzo	<i>The lord and lady of the house are...</i>	NOTES
1 – 2	first cousins.	<i>The mother's maiden name is 50% likely to be the same as her married name.</i>
3	double first cousins.	<i>The mother's maiden name is 50% likely to be the same as her married name.</i>
4 – 6	second cousins.	
7 – 9	third cousins.	
10 – 13	fourth (or further) cousins.	
14	unknowingly brother and sister (or half-siblings).	
15 – 20	completely unrelated to each other.	<i>Among aristocrats, this often only happens when one spouse is a foreigner.</i>

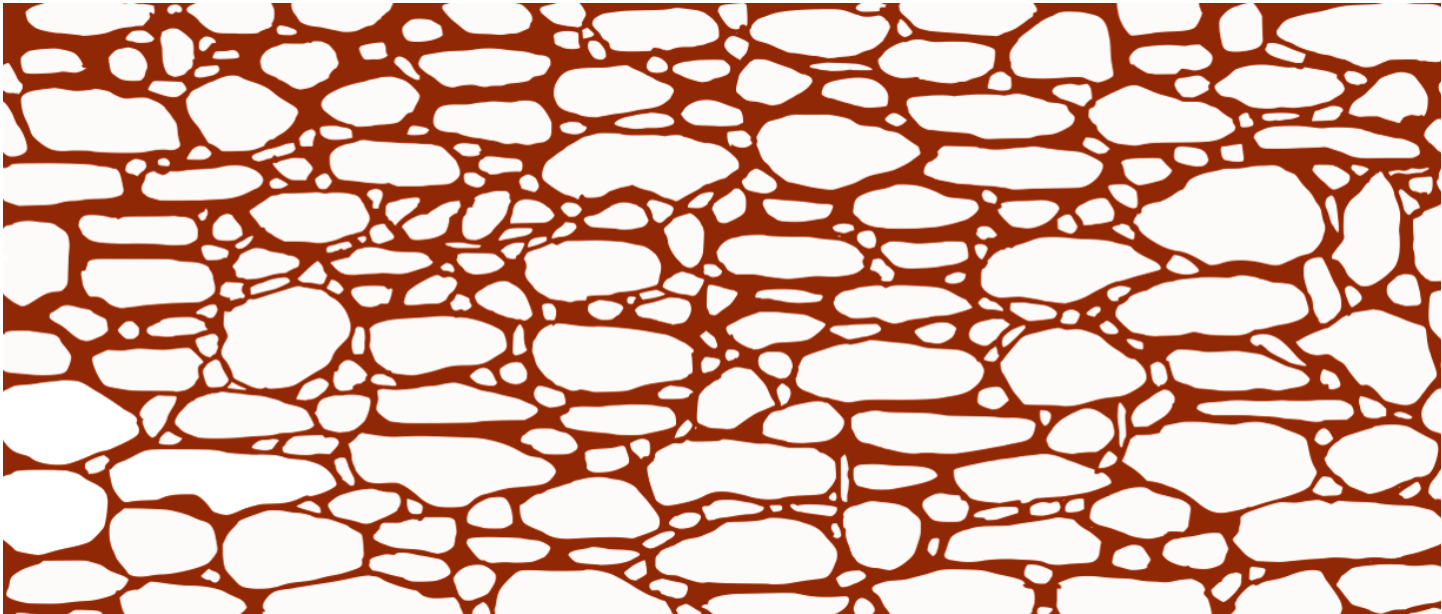


Table 4l: The Formal Livery of Male Servants

FOR COMPLETE DETAIL

dzo	<i>Liveried servants wear an outfit that is...</i>	dzo	<i>with piping and edging in..</i>
1	black...	1	white.
2	blue-green...	2	tan.
3	blue...	3	scarlet.
4	deep indigo blue...	4	red-orange.
5	forest green...	5	purple.
6	gray...	6	puce.
7	gray-violet...	7	pink.
8	lavender...	8	peach.
9	pale blue...	9	pale green.
10	pale blue-green...	10	pale blue.
11	pale green...	11	pale blue-green.
12	peach...	12	lavender.
13	pink...	13	gray.
14	puce...	14	gray-violet.
15	purple...	15	gold.
16	red-orange...	16	forest green.
17	scarlet...	17	deep indigo blue.
18	tan...	18	blue.
19	white...	19	blue-green.
20	yellow...	20	black.

Formal livery for servants is a long frock coat, waistcoat, breeches, hose, and a powdered wig – even into the Bloody Era. Livery will be worn by pages, footmen, porters, coachmen, and any other **male servants waiting at dinner**, or at any formal event.

Female servants do not wear livery, or any uniform, during the Ghastly Age.

Valets, Lady’s Maids, and the Butler will often be dressed in the **re-tailored cast-offs** of their Master or Mistress

Table 42: Vermin in the House

FOR COMPLETE DETAIL

droo	<i>The house is infested with...</i>	NOTES
1 – 2	ants.	
3 – 7	barn owls.	<i>Only seen in attic.</i>
8 – 9	barn swallows.	<i>Only seen in attic.</i>
10 – 15	bats	<i>Only seen in attic.</i>
15 – 16	bedbugs.	<i>An infestation creates a noticeable smell like coriander (cilantro).</i>
17 – 18	carpet beetles.	
19 – 20	centipedes.	
21 – 24	clothes moths.	
25 – 26	cockroaches.	<i>Most active at night. Will flee bright lights.</i>
27 – 28	crickets	
29	dangerous spiders.	
30 – 31	death's head moths.	
32 – 33	deathwatch beetles.	
34 – 35	fleas.	
36 – 40	flies.	
41 – 42	grave beetles.	
43 – 44	harmless house spiders.	
45 – 46	harmless snakes.	<i>Only seen in basement or on ground floor.</i>
47 – 48	house moths.	
49 – 50	larder beetles.	
51 – 52	lizards.	<i>Warm areas only.</i>
53 – 63	mice.	<i>Almost all Grand Houses have some mice and/or rats. A result here indicates a noticeably large amount.</i>
64 – 75	millipedes.	
76 – 77	paper wasps.	<i>Only seen in attic.</i>
78 – 90	rats.	<i>Almost all Grand Houses have some rats and/or mice. A result here indicates a noticeably large amount.</i>
91 – 92	silverfish.	
93 – 95	termites	
96	toads.	<i>Only seen in basement or on ground floor.</i>
97	venomous snakes.	<i>Only seen in basement or on ground floor.</i>
98	woodwasps	
99 – 100	woodworms.	



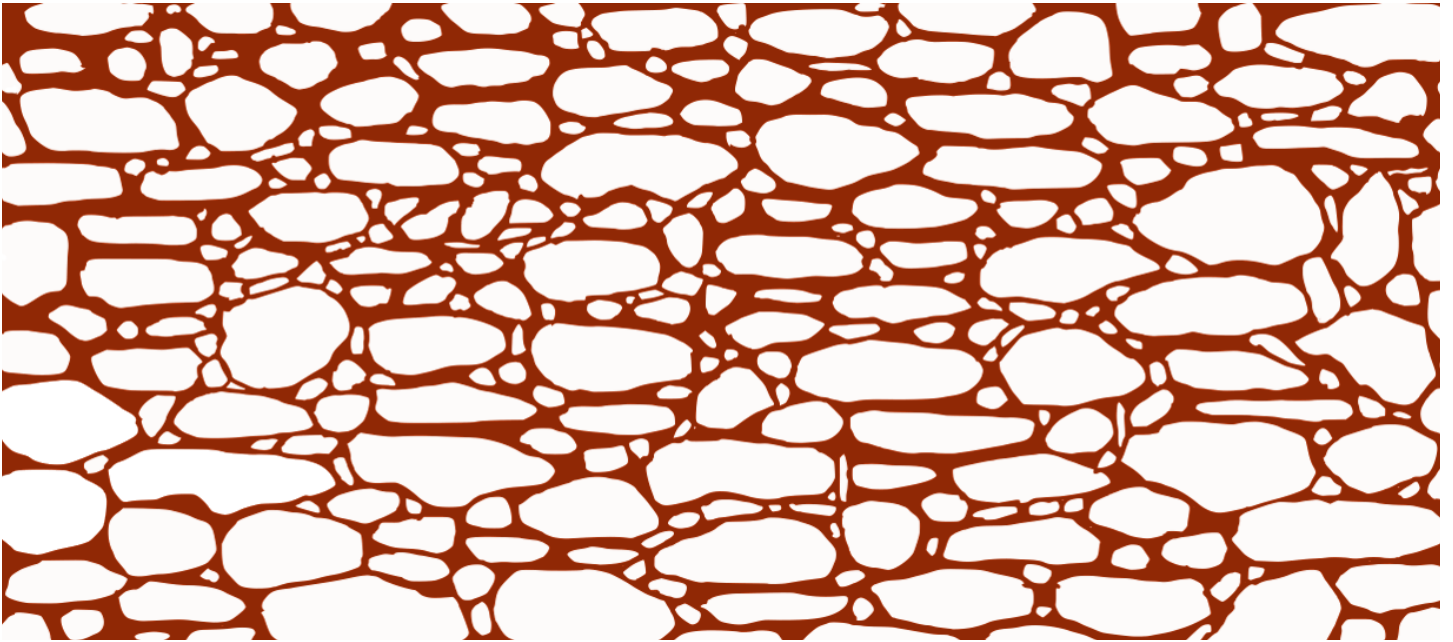


Table 43: The Family's Dark Secret

FOR COMPLETE DETAIL

dzo	<i>The family tries to hide the fact that...</i>
1	the lady of the house has one or more illegitimate children that she has placed in foundling hospitals. Her supposed long trips to see her family are actually just covers for giving birth to her lovers' children.
2	one of the children is actually the son or daughter of their supposed sister.
3	an act of heroism supposedly performed by the family's ancestor was actually perpetrated by another.
4	they are Satanists (or follow an ancient pagan cult).
5	the current head of the family murdered his brother to become the heir.
6	they are cannibals.
7	the true lord of the estate is the Vampyre who founded the family, and still lives in the house. The family serves him, and protects his body by day.
8	they are cursed with lycanthropy.
9	since the head of the household gambled away all the family wealth, his famously beautiful wife has resorted to trading sexual favors for the the patronage of other aristocrats.
10	the adopted foundling is actually the lord's illegitimate son by a Gypsy woman (or former member of the staff).
11	the dashing highwayman who has been terrorizing the countryside (and making the young ladies swoon) is actually a member of the family.
12	their line was founded by a common criminal who bought a title with his stolen money.
13	a sleepwalking family member is responsible for the rash of murders in the nearby villages.
14	the lord or lady of the house is actually a fairy changeling, or possessed by a demon.
15	the beautiful, innocent, and sweet-spoken daughter that enchants all visitors to the house was long ago promised to Lucifer as his bride. And he is coming to collect!
16	they are actually traitors, working on behalf of a foreign government.
17	many of them are agents of the Illuminati (or a similar conspiracy).
18	the lord of the house is actually an impostor, who took the place of the original after his death on the battlefield. His wife knows, and prefers the kindly and generous impostor to the heartless monster who was her actual husband.
19	the heir to the estate was actually killed in an accident several years ago, but resurrected through Mad Science (or dark sorcery). He has been more than a little strange ever since...
20	a family member has been kidnapping young woman (or men) and holding them hostage on the property.

PART V – THE INTERIOR ROOMS

THESE TABLES WILL HELP YOU define the interior arrangement of the House, as well as its décor and furnishings.

Unless you are using a pre-made map, you will need to determine the **approximate square footage** (or square meters) of each floor.

- First, draw the outline of the ground floor on graph (or quadrille) paper.
- To determine the total extent of a Castle, see **Table 12: Basic Plan of a Castle**.
- To determine the size of an **Urban Mansion**, see **Table 8 Urban Mansion Lot Shape and Size**, and **Table 17a: Basic Plan of an Urban Mansion**.
- To figure the total size of an Estate House, see **Table 18: Size of an Estate House**.
- Decide upon an appropriate scale for each square of your graph paper. **10' x 10'** is a good choice for larger structures (up 400 feet wide), while for smaller ones (up to 200 feet wide) you might use a scale of **5' x 5'**. (The metric equivalents are 3 x 3 meters, and 1.5 x 1.5 meters).
- Now simply count the squares inside the building, and multiply. If your scale is **10' x 10'**, multiply by **100**. If your scale is **5' x 5'**, multiply by **25**. (If you use metric measures, multiply by 9, or 2.25)
- Divide the product of your calculations by **600** (or 50 for metric). The result is an approximate number of rooms on floors below the attic. See **Table 22: The Roof Style of a Castle, Tower, or Keep**, or **Table 23: The Roof Style of a Mansion or Estate House** to find the percent reduction in rooms caused by the slope of the roof.

Once you know about **how many rooms** will be on each story of your house, you can begin to determine their function. For a Castle, you will first need to determine the characteristics of the Entrance Hall on **Table 44a**, and the Main Staircase that links the floors on **Table 45a**. For Urban Mansions and Estate Houses, you must first determine the character of the initial Entry Room on **Table 44b**, and the location and type of the Grand Staircase that links the floors on **Table 45c**. Then, you can begin selecting – or randomly determining – the remaining rooms on each floor, using **Tables 46 – 50**. Determine one or two Distinctive Feature(s) for each room, using **Table 51**. Use **Tables 53a to 63** to round out your description of areas. Finally, you can use **Tables 67 to 78** as needed to fully detail rooms.

Here are some tips to remember when deciding the disposition and intended use of rooms:

- First and foremost, **remember that you are creating a stage for role-playing**. That fact takes precedence over historical accuracy, or even architectural validity. You should include areas that exist solely to be challenging, puzzling, wonderful, and dangerous. Put high balconies directly above spiked iron fences. Run high staircase with inadequate (or absent) railings. Make roofs that are peaked like spires, simply because they look creepy. Assume that a part of the house is shoddily built and heavily-water damaged, with a floor that will inevitably collapse underneath the PCs. Consider what makes each part of the house a potentially interesting place for gaming.

- Grand Houses are **organized** into a main section, and one or more wings. It was not unusual in the larger houses for entire wings to go unused, or be sealed up. Already by the eighteenth century, many aristocratic families found it economically impossible to properly maintain their homes. It was common for one wing of the house to be luxuriously appointed, while another was allowed to become a virtual ruin. Such a neglected area might be haunted, under a curse, or even secretly inhabited by a gang of bandits!
- Remember that the **status of the floors** in an eighteenth-century Italian or English house was, from lowest to highest: Basement, Attic, Ground Floor, Second Story, Third Story, Fourth Story. The Ground Floor would house the public and entertainment spaces – ballrooms, salons, game room, etc. The family's quarters would almost always be on the the Second Story, and the rooms for important guests on the Third or higher. Servants would be in the Basement or Attic, when they were not relegated to their own wing (or a completely separate building). In France, however, bedrooms with window doors that open directly onto gardens were considered very desirable.
- The rooms in British stately homes would usually be given **colorful names**, such as “The Rose Bedchamber” or “The Leather Salon”. In France, however, it was common for bedchambers to simply be numbered – a practice carried over into modern hotels. Likewise, the **towers of Castles** will often bear poetic titles such as “The Maiden’s Tower”.
- **British stately homes** tended to be significantly larger than French chateaus, and have a larger staff as well. Likewise, the country estates of British aristocrats were generally larger than their French counterparts. British Grand Houses were often built in conscious imitation of Italian architecture (particularly the designs of Andrea Palladio), but French-style chateaus could be found everywhere across Europe.
- Remember to account for the **thickness of walls** when creating a detailed floor-plan. Assume the walls of a grand house are 2' to 5' thick. The walls of a residential castle (such as a 16th century tower house) are usually 5' thick. The walls of medieval castles are anywhere from 5' to 15' thick. Stone walls must always be thicker below than they are above. Also, thick walls create opportunities for you to run secret passages within them!
- If you place a **fireplace** in a room, remember that its **chimney will rise up through every floor above**. Fireplaces will usually be located exactly above and below other fireplaces, so that their flues can share a chimney. Also, remember that every chimney must be supported by a pillar, or solid wall, running directly below it to the floor of the basement. Not every room needs to have a fireplace – historically, many Grand Houses used large ceramic stoves instead.

- Because the **Basement** must support all the weight of the house above it, the rooms there must either be separated by thick walls, or include pillars spaced about 10 – 15 feet apart. Basements often have vaulted ceilings.
- A room on the Ground Floor that is more than 50' in length will usually need to have its **ceiling supported by pillars**. There will be thick walls or pillars directly below in the basement.
- Remember to account for **the swing of doors** when placing them in rooms. The doors in eighteenth century Grand Houses are often *much* larger than those in modern homes, despite the fact that the average person then was much shorter than the average today.
- **Corridors were not common** in houses until the 19th century. Rooms in pre-20th century grand houses often connect directly to other rooms. Living quarters were often configured as apartment suites, with an antechamber leading to a bedchamber, cabinet or boudoir, and dressing room. Often the rooms will be arranged in a series with their doors exactly aligned. People often walked through occupied bedchambers to get to other rooms (that, along with the ubiquitous chill, was the reason for the curtained beds). In a time when the Queen of France had to eat dinner every day before a crowd of spectators (and wealthy people were washed and dressed by servants), little value was placed on privacy.
- Always remember to account for the **slope of the roof** when figuring the size of rooms in the Attic. If your roof slopes at a 30 degree angle, with an attic ceiling 15 feet high directly underneath the ridge, 10 feet away in either direction there will only be 8.75 feet of headspace.
- You do not actually need to put in separate rooms for **toilets** – 18th century Grand Houses often didn't have any. The inhabitants relieved themselves in chamber pots that were emptied each morning by the servants. The pots were located in the bedchambers, or even in concealed spaces in the dining rooms! When there were dedicated rooms for relieving oneself, they were small closets with a bench at one end, inside of which was a chamber pot that needed to be manually emptied. Only the most advanced houses had flushing toilets. Many English stately homes did not have toilets until well into the 20th century.
- Eighteenth century houses did not always have fixed **bathtubs**, because most people sponge-bathed. Full-immersion baths could be taken as infrequently as once a month (although some people, notably Marie-Antoinette and Mary Wollstonecraft, did bathe daily). In Britain, baths were more likely to be located in an exterior bath house. A bathtub in a French chateau, however, was likely to be located inside a bedchamber. Bathtubs might be filled by exterior pumps worked by servants, but just as often the tub had to be manually filled and emptied. Some tubs were situated below a fillable water tank fitted with a faucet.
- As strange as it seems to modern eyes, the **kitchens would usually be located some distance from any dining room**. This was so diners would not have to smell any cooking odors. Often, the kitchens were in an entirely separate building. Food was brought to table from the kitchen in covered dishes, and was seldom very hot by the time it is eaten. The fact that the arrangement is impractical and inconvenient was not considered important by architects of the 18th century (and earlier).
- Creating **an impression of grandeur and opulence** was of primary importance for the architects of Grand Houses. Important rooms would often have one or more anterooms, whose sole purpose was to set the stage for the even more luxurious room onto which they open. When deciding upon the interior arrangement of rooms, do not be afraid to waste floor-space in ways that would horrify a modern architect.
- Remember that a standard **ceiling** in an eighteenth century grand house is 15' high, and 20' ceilings were not uncommon. A ceiling than is merely 10' high was actually unusually low. Rooms such as grand salons and ballrooms might have ceilings that extend upwards for two (or more stories), with balconies looking down from the upper stories.
- Both British and French-style grand houses had **secret doors**, but they often had different original functions. In Britain, the secret doors and hidden chambers (called "priest holes") often originally served to hide renegade Catholic clergy, or for smuggling contraband. In France, secret doors might be built to facilitate the secret entry and exit of lovers, or just for sheer novelty. The palace of Versailles has a famous secret passage that was once used by Marie Antoinette to escape a besieging mob in 1789.
- Eighteenth century French chateaux often have **oval and other oddly-shaped rooms** whose interior arrangement cannot be guessed from the exterior.
- About **half the rooms in a Grand House should be bedchambers** for visiting guests. That means a 100 room house may have 50 bedchambers, most of which lie unused much of the time.
- Eighteenth century rooms tend to be relatively **sparsely furnished**, and the furniture was usually pushed to the sides of the room to leave the center empty. The cluttered effect common in the later Victorian age was considered undesirable.
- There will **not be any large windows on the Ground Floor of a fortified house or castle**. Conversely, the windows of a stately home or chateau built in safer times and places would often be *larger* than those in modern structures. Remember, glass is expensive at this time, so using a lot of it is a status symbol. Windows will usually have interior shutters that fold into the wall on either side of the window.
- Very large Grand Houses often had **interior courtyards**. It was not unknown, however, for there to be completely enclosed rooms without any exterior walls at all. Such rooms would often have a window to admit light from an adjacent room that has an actual window to the outside.

Which Tables to Use:

For a **Castle**, the *Essential* tables are 44a, 45a, 45b, 46, 47, 48, 49, 50, and 51 (with tables 52a – 52m).

- *For More Detail*, use tables 53a, 54, 55, 56, 57, 59, 60, 61, 62, 63, 64, and 65.
- *For Complete Detail*, use tables 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, and 78.

For an **Urban Mansion**, the *Essential* tables are 44b, 45c, 46, 47, 48, 49, 50, and 51 (with tables 52a – 52m).

- *For More Detail*, use tables 53b, 54, 55, 56, 57, 59, 60, 61, 62, 63, 64, and 65.
- *For Complete Detail*, use tables 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, and 78.

For a country **Estate House**, the *Essential* tables are 44b, 45c, 46, 47, 48, 49, 50, and 51 (with tables 52a – 52m).

- *For More Detail*, use tables 53b, 54, 55, 56, 57, 59, 60, 61, 62, 63, 64, and 65.
- *For Complete Detail*, use tables 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, and 78.

Table 44a: The Entrance Hall of a Castle

d10	<i>As you pass the gate, you enter...</i>
1	a Guard Chamber with 1d4 Guards.
2	a passageway running perpendicular to a wall pierced with arrow slits.
3	a room whose floor can obviously be removed (or opened) to expose the pit underneath.
4	a narrow passageway with murder holes in the ceiling above.
5 – 6	the Great Hall of the castle – one story high
7 – 8	the Great Hall of the castle – two stories in height.
9 – 10	the Great Hall of the castle – two stories in height, with balconies above

*If guests are expected, there will usually be an unarmed **Porter / Concierge** stationed in the Entry Room, in addition to any armed Guards. There will almost always be a table or shelf for visitors to leave **calling cards**.*

Table 44b: The Entry Room of a Mansion or Estate House

ESSENTIAL

d4	<i>The first room you enter is...</i>	TYPICAL SIZE
1	the Grand Salon, Great Hall, or Grand Ballroom of the house.	40' x 60' (12 x 18 meters)
2	a magnificent vestibule.	30 x 40' (9 x 12 meters)
3	a long gallery hung with paintings and decorated with sculptures.	30' x 80' (9 x 24 meters)
4	a long gallery hung with paintings and decorated with sculptures, running perpendicular to the door.	30' x 80' (9 x 24 meters)

*A **Porter / Concierge** will usually be stationed in the Entry Room when guests are expected. There will almost always be a table or shelf for visitors to leave **calling cards**.*

Table 45a: The Main Staircase of a Castle (or Castle Keep)

d6	<i>Floors within the stronghold are linked by...</i>	
1	a spiral staircase within the thickness of the wall.	5
2 – 3	a spiral staircase within one of the towers.	
4	a stone staircase along the outer wall, turning with each floor.	6
		5
		6

a wooden staircase of returned flights, located in the Great Hall.

several separate wooden staircases.
Will be supported by pillars and /or vaulting below.

Table 45b: Stairs in a Tower

d8	<i>The floors within the tower are linked by a...</i>		
1 – 4	spiral staircase up the middle.	7	separate wooden staircases.
5	staircase winding along the inside of the outer wall.		
6	staircase of returned flights.	8	series of ladders.

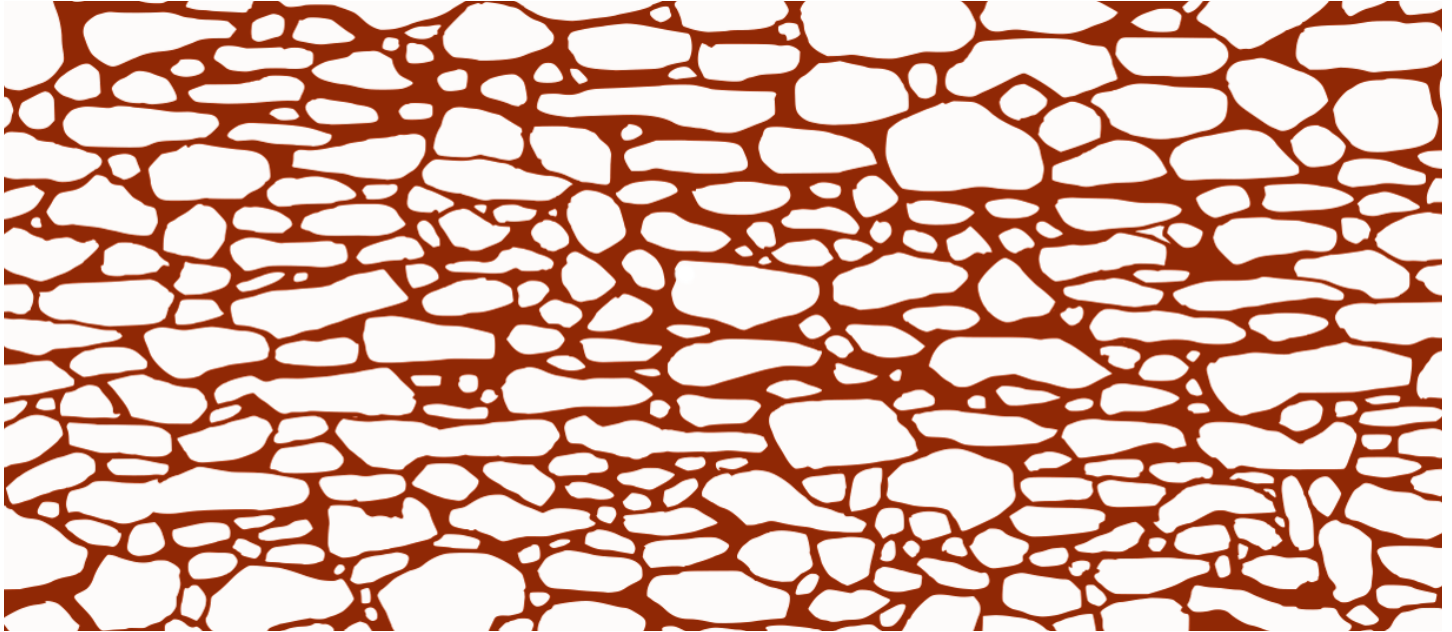


Table 45c: The Grand Staircase of a Mansion or Estate House

ESSENTIAL

d6	<i>The house's grand staircase is located...</i>
1	in the entry room itself...
2 – 3	in a hall beyond the entry room, in the center of the house...
4	in a hall beyond the entry room, on the eastern side...
5	in a hall beyond the entry room, on the western side...
6	seemingly nowhere – there are 2d4 smaller staircases instead. <i>Roll on the next table for each staircase.</i>

d12	<i>and is..</i>
1	a single flight straight up to the second story.
2	a flight up to a platform, with two perpendicular flights to the Second Story.
3	a T-shaped stairwell with two flights meeting at a platform, becoming a single flight running perpendicular to the Second Story.
4	a staircase curving up to the Second Story.
5	a double staircase, with flights curving up to the Second Story.
6	a spiral staircase linking all the floors.
7	a square spiral staircase linking all the floors.
8	a staircase of returned flights, linking all the floors.
9	a dog-leg staircase, with the first flight located to one side of a hall, with a right angle-turn behind a wall as it continues to the Second Story.
10	a long equestrian staircase with wide, low steps, such as could be ascended by a rider on horseback.
11 – 12	an imperial staircase with many flights and platforms, ultimately linking every floor of the house.

Table 46: Rooms on the Ground Floor

ESSENTIAL

Room	Among the rooms on the Ground Floor is a...	TYPICAL SIZE	NOTES
1 – 2	Antechamber.	15' x 15' (4.5 x 4.5 meters)	
3	Armory.	15' x 30' (4.5 x 9 meters)	
4	Aviary.	20' x 20' (6 x 6 meters)	
5 – 15	Ballroom.	40' x 80' (12 x 24 meters)	<i>Ceiling will often be 2 or 3 stories high. May have balconies hanging from upper stories. Will be lit by 1 to 8 chandeliers.</i>
16	Bathroom.	15' x 15' (4.5 x 4.5 meters)	<i>A room with a bathtub – NOT a toilet. May connect to an exterior pump that provides water. Bathtubs are often lined with cloth, because contacting the metal with bare skin is considered unhealthy.</i>
17 – 27	Bedroom or Bed Chamber. [Roll again for British and Italian houses.]	15' x 20' (4.5 x 6 meters)	<i>50% chance of (1d4) closets. Closets are often situated to the side(s) of a fireplace, or in corners. Bedchambers on the Ground Floor are typical of French chateaux built in the 18th century, and will always have a view of a garden.</i>
28	Billiards Room.	15' x 20' (4.5 x 6 meters)	
29	Boudoir. [Roll again for British and Italian houses.]	15' x 15' (4.5 x 4.5 meters)	<i>A woman's private room, adjoining her bedroom. 50% chance of (1d4) closets. Closets are often situated to the side(s) of a fireplace, or in corners.</i>
30	Breakfast Room.	20' x 30' (6 x 9 meters)	
31	Butlery or Butler's Pantry (Office).	15' x 15' (4.5 x 4.5 meters)	<i>Storage for valuable serving ware and expensive foodstuffs. Always locked. Keys held by the Butler or Underbutler (Officier).</i>
32 – 33	Butler's / Maître d'hôtel's / Majordomo's / Quarters.	15' x 15' (4.5 x 4.5 meters)	
34	Cabinet. [Roll again for British and Italian houses.]	15' x 15' (4.5 x 4.5 meters)	<i>A man's private room, adjoining his bedroom. 50% chance of (1d4) closets. Closets are often situated to the side(s) of a fireplace, or in corners.</i>
35 – 36	Cabinet of Curiosities.	20' x 20' (6 x 6 meters)	
37	Chapel.	15' x 20' (4.5 x 6 meters)	
38	Corridor.	5' x 40' (1.5 x 12 meters)	
39 – 40	Cuisinier's / Cook's Quarters.	10' x 15' (3 x 4.5 meters)	
41 – 60	Dining Room.	20' x 40' (6 x 12 meters)	<i>There may be separate dining rooms for each meal, and ones only used for certain occasions.</i>
61 – 62	Drawing Room.	20' x 20' (6 x 6 meters)	
63	Dressing Room. [Roll again for British and Italian houses.]	15' x 15' (4.5 x 4.5 meters)	<i>With an adjoining bedroom. 50% chance of (1d4) closets. Closets are often situated to the side(s) of a fireplace, or in corners.</i>
64	Evening Room.	20' x 20' (6 x 6 meters)	
65 – 66	Gallery.	20' x 60' (6 x 18 meters)	

idoo	<i>Among the rooms on the Ground Floor is a...</i>	TYPICAL SIZE	NOTES
67	Gaming Room.	15' x 20' (4.5 x 6 meters)	
68	Garderobe or Wardrobe.	15' x 15' (4.5 x 4.5 meters)	<i>Use Table 76: Men's Clothing, and Table 77: Women's Clothing, to determine contents.</i>
69	Grand Hall with staircase (Secondary).	20' x 30' (6 x 9 meters)	
70	Grotto or Rocaille Room.	15' x 15', or 20' diameter	
71	Gun Room.	15' x 15' (4.5 x 4.5 meters)	
72 - 73	Housekeeper's Quarters.	10' x 15' (3 x 4.5 meters)	
74 - 79	Kitchen.	20' x 30' (6 x 9 meters)	<i>Always on the outer wall of the building, and connected to a scullery.</i>
80	Laundry Room.	20' x 20' (6 x 6 meters)	<i>In a French Château this could be the Lingerie, a large room where used linens are stored until the annual washing.</i>
81	Library.	15' x 30' (4.5 x 9 meters)	<i>Possibly one for each subject or area of knowledge.</i>
82	Map Room.	15' x 15' (4.5 x 4.5 meters)	
83	Morning Room.	20' x 30' (6 x 9 meters)	
84 - 85	Music or Concert Room.	20' x 30' (6 x 9 meters)	
86	Oratory.	15' x 15' (4.5 x 4.5 meters)	
87	Pet Room (for cats or lapdogs).	15' x 15' (4.5 x 4.5 meters)	
88	Powdering Room.	10' x 10' (3 x 3 meters)	<i>An enclosed space for powdering wigs. Typically contains a table, chair, and a powdering cone (to protect the face).</i>
89	Rotunda.	50' diameter (15.25 meters)	<i>A Rotunda will almost always have a domed ceiling.</i>
90 - 95	Salon.	30' x 30' (9 x 9 meters)	<i>The Grand Salon will often be the central room of the house, but there are likely to also be several smaller salons. Ceiling may be 2 stories high.</i>
96	Scullery.	15' x 15' (4.5 x 4.5 meters)	<i>Always on the outer wall of the building, and connected to a kitchen. There will always be a side entrance located here, and the ground around it will usually be damp.</i>
97	Servants' Hall.	20' x 20' (6 x 6 meters)	
98	Staircase.	5' wide (1.5 meters)	<i>This is a back staircase, primarily for use by servants.</i>
99	Theater.	20' x 30' (6 x 9 meters)	
100	Toilet.	5' x 5' (1.5 x 1.5 meters)	<i>A closet with a bench at one end. Usually there is a removable pot underneath the bench, but wealthy and progressive houses may have flush toilets (water closets).</i>

*There will always be a **Grand Staircase**, at least one **Drawing Room**, **Salon or Ballroom**, and one **Dining Room** on the Ground Floor. Urban Mansions will always have a **Stables and Carriage House** on the Ground Floor.*
IF NO KITCHEN IS INDICATED ON THE BASEMENT, OR ON THE GROUND FLOOR, THE KITCHEN IS A SEPARATE OUTBUILDING ADJOINING THE KITCHEN GARDEN.

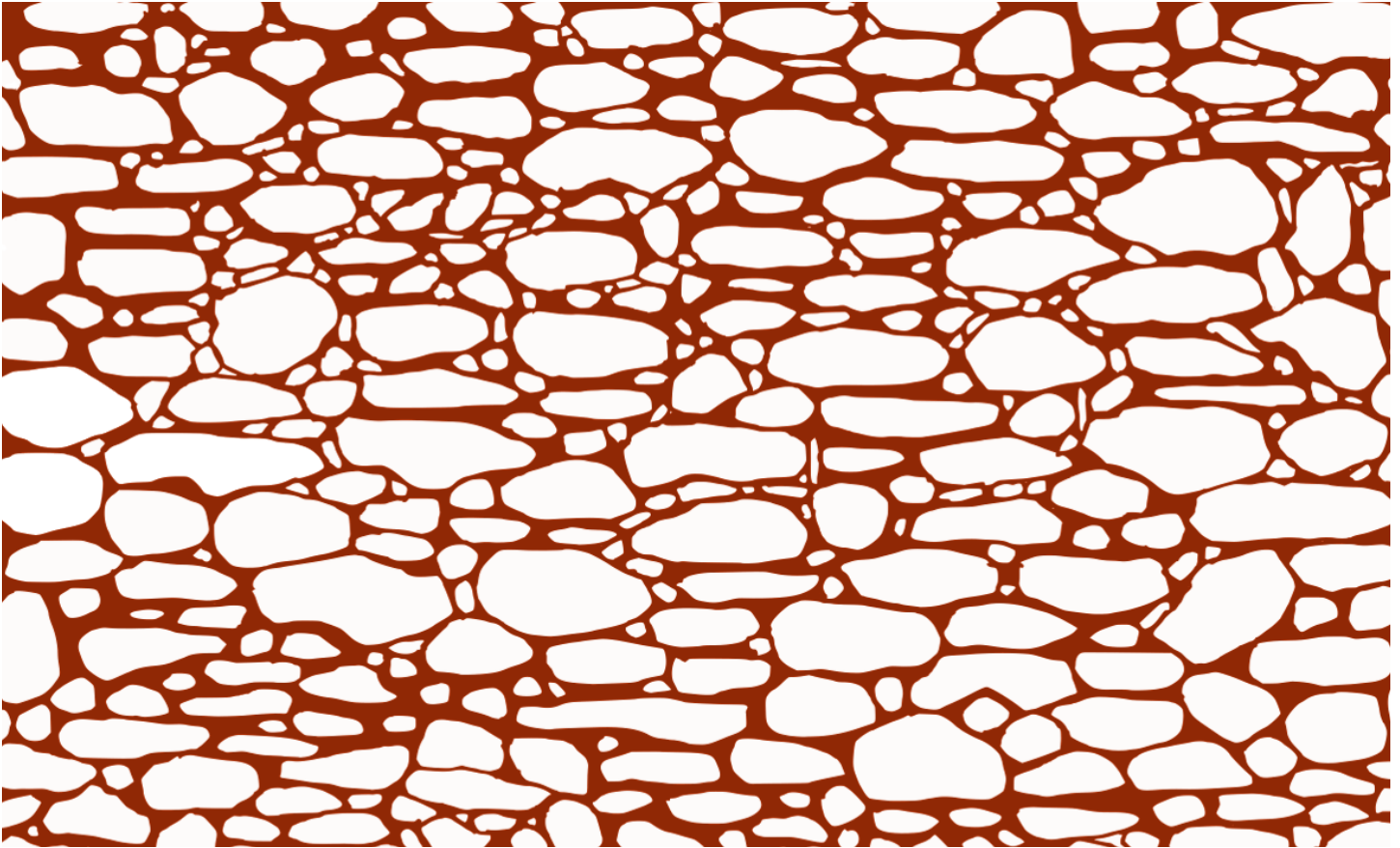


Table 47: Rooms on the Upper Floors

ESSENTIAL

droo	<i>Among the rooms on this Upper Floor is a...</i>	TYPICAL SIZE	NOTES
1	Antechamber.	20' x 20' (6 x 6 meters)	
2	Aviary.	20' x 20' (6 x 6 meters)	
3	Bathroom.	15' x 15' (4.5 x 4.5 meters)	<i>A room with a bathtub – NOT a toilet. May connect to an exterior pump that provides water. In French châteaux, bathtubs will often be located in bedrooms. Bathtubs are often lined with cloth, because contacting the metal with bare skin is considered unhealthy.</i>
4 – 44	Bedroom or Bed chamber.	20' x 20' (6 x 6 meters)	<i>50% chance of (1d4) closets. Closets are often situated to the side(s) of a fireplace, or in corners.</i>
45	Billiards Room.	20' x 20' (6 x 6 meters)	
46 – 51	Boudoir.	20' x 20' (6 x 6 meters)	<i>Private room for women only. 50% chance of (1d4) closets. Closets are often situated to the side(s) of a fireplace, or in corners.</i>
52 – 57	Cabinet.	20' x 20' (6 x 6 meters)	<i>Private room for men only. 50% chance of (1d4) closets. Closets are often situated to the side(s) of a fireplace, or in corners.</i>
58	Cabinet of Curiosities.	20' x 20' (6 x 6 meters)	
59	Chapel.	20' x 30' (6 x 9 meters)	
60	Corridor.	5' x 40' (1.5 x 12 meters)	

d100	Among the rooms on this Upper Floor is a...	TYPICAL SIZE	NOTES
61 – 65	Dining Room.	20' x 40' (6 x 12 meters)	<i>There may be separate dining rooms for each meal, and ones only used for certain occasions. In Britain and Italy, the State Dining Room used for important guests will never be below the second story.</i>
66 – 80	Drawing Room.	20' x 30' (6 x 9 meters)	
81	Dressing Room.	15' x 20' (4.5 x 6 meters)	
82	Evening Room.	20' x 30' (6 x 9 meters)	
83	Gallery.	20' x 60' (6 x 18.25 meters)	
84	Gaming Room.	20' x 30' (6 x 9 meters)	
85	Garderobe or Wardrobe.	15' x 20' (4.5 x 6 meters)	<i>Use Table 76: Men's Clothing, and Table 77: Women's Clothing, to determine contents.</i>
86	Grand Staircase.	10' wide	<i>This is a branch of the Grand Staircase.</i>
87	Governess's Room.	10' x 10' (3 x 3 meters)	
88	Library.	20' x 30' (6 x 9 meters)	
89	Meeting Room.	20' x 20' (6 x 6 meters)	<i>For a chivalric order, or secret society.</i>
90	Nursery.	20' x 20' (6 x 6 meters)	
91	Oratory.	15' x 20' (4.5 x 6 meters)	
92	Powdering Room.	10' x 10' (3 x 3 meters)	<i>An enclosed space for powdering wigs. Typically contains a table, chair, and a powdering cone (to protect the face).</i>
93	Salon.	20' x 20' (6 x 6 meters)	<i>Ceiling may be 2 stories high.</i>
94	School Room.	15' x 20' (4.5 x 6 meters)	
95	Sewing Room.	15' x 20' (4.5 x 6 meters)	
96	Staircase.	5' wide (1.5 meters)	<i>This is a back staircase, primarily for use by servants.</i>
97	Studio.	20' x 20' (6 x 6 meters)	
98	Toilet.	5' x 5' (1.5 x 1.5 meters)	<i>A closet with a bench at one end. Usually there is a removable pot underneath the bench, but wealthy and progressive houses may have flush toilets.</i>
99	Trophy Room.	20' x 20' (6 x 6 meters)	
100	Tutor's Room.	10' x 15' (3 x 4.5 meters)	

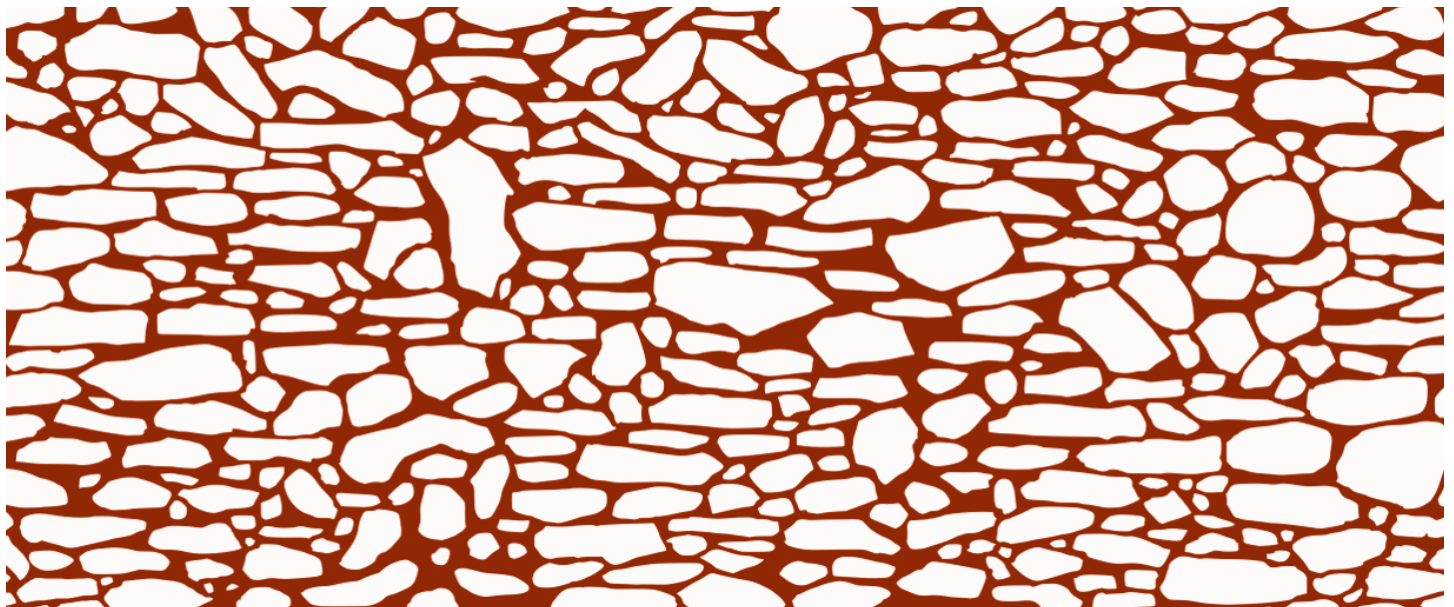
AT LEAST 50% OF ROOMS ON UPPER FLOORS WILL BE BEDROOMS.

Table 48: Rooms in the Basement

ESSENTIAL

door	In the Basement there is a...	TYPICAL SIZE	NOTES
1- 4	Armory.	10' x 20' (3 x 6 meters)	
5 - 9	Cesspit (usually under Scullery).	15' x 15' (4.5 x 4.5 meters)	<i>You will smell this before you open the door! Will be located away from any kitchen, due to risk of explosion from gases.</i>
10 - 14	Cistern.	15' x 15' (4.5 x 4.5 meters)	
15 - 19	Corridor.	5' x 20' (1.5 x 6 meters)	
20 - 24	Dungeon.	10' x 20' (3 x 6 meters)	<i>Will have 2d4 cells, 5' wide by 7' deep.</i>
25 - 29	Escape Tunnel.	5' wide, x 500' (or more) long (1.5 x 152+ meters)	<i>The exit will be in some hidden location, often inside a garden folly (see Table 1j: Follies). Escape tunnels also often lead to the church in the nearby village. Escape tunnels up to a mile long are not impossible.</i>
30 - 34	Grotto or Rocaille Room.	20' diameter (6 meters)	
35 - 39	Gun Storage.	10' x 15' (3 x 4.5 meters)	
40 - 44	Meeting Room (for secret society).	15' x 15' (4.5 x 4.5 meters)	
45 - 49	Orgy Chamber.	15' x 15' (4.5 x 4.5 meters)	<i>Always locked.</i>
50 - 55	Natural Cavern.	15' x 20' (approximately) (4.5 x 6 meters)	<i>75% likely to have a pool. The pool might be formed by a natural spring, and be used as secondary water source. Dry Natural Caverns may be used to age cheeses. Natural Caverns with pools may be used to chill beverages!</i>
56 - 98	Servant's or Service Room.		<i>Proceed to Table 50 Rooms in the Servants' Section.</i>
99 - 100	Torture Chamber.	15' x 15' (4.5 x 4.5 meters)	<i>With 2d8 Torture Implements</i>

*If **Table 25** indicates the Servants inhabit the Basement, determine rooms on **Table 50: Rooms in the Servants' Section** instead. IF NO KITCHEN IS INDICATED ON THE BASEMENT, OR ON THE GROUND FLOOR, THE KITCHEN IS A SEPARATE OUTBUILDING ADJOINING THE KITCHEN GARDEN.*



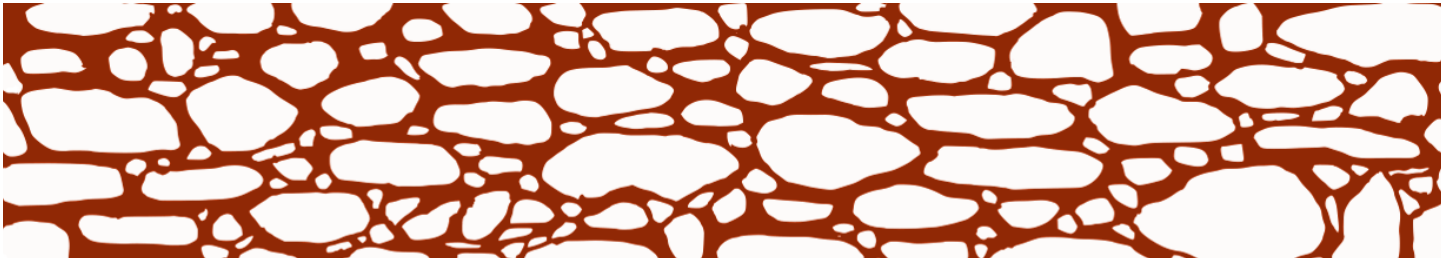


Table 49: Rooms in the Attic

ESSENTIAL

Room	<i>In the Attic there is a...</i>	TYPICAL SIZE	NOTES
1 – 3	Bedroom or Bed chamber.	10' x 15' (3 x 4.5 meters)	<i>Undesirable location, for disliked guests or poor relations.</i>
4 – 6	Boudoir.	10' x 15' (3 x 4.5 meters)	<i>Undesirable location, for disliked guests or poor relations</i>
7 – 9	Cabinet.	10' x 15' (3 x 4.5 meters)	<i>Undesirable location, for disliked guests or poor relations</i>
10 – 12	Cabinet of Curiosities.	15' x 15' (4.5 x 4.5 meters)	
13 – 15	Chapel.	15' x 15' (4.5 x 4.5 meters)	
16 – 28	Confinement Room.	10' x 10' (3 x 3 meters)	<i>Always locked. For secret spouse, insane or deformed family member, etc.)</i>
19 – 21	Dressing Room.	10' x 10' (3 x 3 meters)	
22 – 24	Furniture Storage.	20' x 30' (6 x 9 meters)	<i>There will be numerous support pillars.</i>
25 – 27	Garderobe or Wardrobe.	10' x 10' (3 x 3 meters)	<i>Use Table 76: Men's Clothing, and Table 77: Women's Clothing, to determine contents.</i>
28 – 30	Governess's Room.	10' x 15' (3 x 4.5 meters)	
31 – 33	Laboratory / Workshop.	15' x 20' (4.5 x 6 meters)	<i>There will be numerous support pillars.</i>
34 – 36	Library – possibly one for each subject or area of knowledge.	10' x 15' (3 x 4.5 meters)	<i>An attic library will usually be for “forbidden” works of some kind, and therefore often be locked.</i>
37 – 39	Meeting Room.	15' x 15' (4.5 x 4.5 meters)	<i>For a secret society.</i>
40 – 88	Servant's or Service Room.		<i>Proceed to Table 50: Rooms in the Servants' Section, ignoring results which must be in Basement.</i>
89 – 91	Observatory.	15' x 15', or 15' diameter (4.5 x 4.5 meters)	<i>This will usually take the form of a cupola projecting upwards above the level of the roof ridge. A ladder or spiral staircase will lead to a platform higher up, where there will be a telescope.</i>
92 – 94	Oratory.	10' x 10' (3 x 3 meters)	
95 – 97	Orgy Room.	15' x 15' (4.5 x 4.5 meters)	<i>Always locked.</i>
98 – 100	Tutor's Room.	10' x 15' (3 x 4.5 meters)	

If Table 25 indicates the Servants inhabit the Attic, determine rooms on Table 50: Rooms in the Servants' Section instead.

If the building is a Castle, see Table 22 The Roof Style of a Castle, Tower, or Keep to determine if an Attic floor is present.

Table 50: Rooms in the Servants' Section

ESSENTIAL

droo	<i>Among the rooms in the Servant's section is a...</i>	TYPICAL SIZE	NOTES
1 – 3	Bakery.	20' x 30'	<i>Basement or Main Floor only.</i>
4 – 6	Bread Pantry.	10' x 10'	<i>Basement or Main Floor.</i>
7 – 9	Butler's / Maître d'Hôtel's / Majordomo's / Quarters.	10' x 15'	
10 – 12	Butlery or Butler's Panty (<i>Office</i>).	15' x 20'	<i>Storage for valuable serving ware and expensive foodstuffs. Always locked. Keys held by the Butler or Underbutler (Officier). In French practice, the upper strata of servants eats here.</i>
14 – 15	Cesspit.	10' x 10'	<i>Basement only, usually near or under Scullery.</i>
16	Cheese Cellar.	10' x 10'	<i>Basement only.</i>
17 – 20	Cistern.	10' x 10'	<i>Basement only.</i>
21– 23	Coachmens' Quarters.	10' x 15'	
24 – 27	Coal Storage.	15' x 15'	<i>Basement only.</i>
28 –30	Cook / Cuisinier Quarters.	10' x 15'	
31 – 35	Curing Room (for hams, sausages, etc.).	10' x 15'	
36 – 39	Firewood Storage.	15' x 15'	<i>Basement only.</i>
40	Fish Kitchen.	20' x 30'	<i>Basement or Main Floor only.</i>
41 – 43	Footmen's / Lackeys' and Valets' Dormitory.	15' x 15'	
44 – 48	Fruit and Vegetable Storeroom.	10' x 10'	<i>Basement only.</i>
49 – 52	Furniture Storage.	20' x 40'	
53 – 54	General Storage Room.	10' x 20'	
55	Guard Barracks.	10' x 20'	
56 – 58	Handyman's Workshop.	10 x 20'	
59 – 61	Housekeeper's Quarters.	10' x 15'	<i>In Great Britain.</i>
62 – 64	Kitchen Staff Dormitory.	15' x 15'	
65 – 67	Kitchen Storage.	15' x 20'	
68 – 70	Larder (for storing meat).	15' x 15'	<i>Basement only.</i>
71 – 73	Laundry Room.	15' x 30'	<i>Basement or Ground Floor only.</i>
74 – 76	Linen Room.	20' x 20'	<i>In a French chateau the Lingerie (or Linen Room) will be large enough to store a whole year's worth of used linens, which are washed annually.</i>
77 – 79	Maids' Dormitory.	15' x 15'	
80 – 82	Meat Kitchen.	20' x 30'	<i>Basement or Main Floor only.</i>
83 – 85	Men's Dormitory (for male servants without separate quarters).	15' x 15'	
86 – 88	Women's Dormitory (for female servants without separate quarters).	15' x 15'	
89 – 91	Scullery.	15' x 20'	<i>Basement or Main Floor only.</i>
92 – 93	Servants' Hall / Office (<i>Salle Commune</i>).	15' x 30'	<i>Most servants take their meal here. The bells that connect to the bell pulls are also locate here.</i>
94	Sewing Room.	15' x 15'	
95	Sickroom.	15' x 20'	
96	Still Room (for jams, drinks, and flower waters).	15' x 20'	<i>Basement or Main Floor only.</i>
97	Vegetable Kitchen.	20' x 30'	<i>Basement or Main Floor only.</i>
98 – 100	Wine (and/or Beer) Cellar.	15' x 40'	<i>Basement only.</i>

There must always be at least a kitchen, a pantry, a general storage room, a room for female servants, and a room for male servants.

Table 51: Distinctive Features of Rooms

ESSENTIAL

d12	<i>The most remarkable feature of this room is /are...</i>	NOTES
1	the floor.	<i>Proceed to Table 52a: Remarkable Floor.</i>
2 – 3	the walls.	<i>Proceed to Table 52b: Remarkable Walls.</i>
4	the ceiling.	<i>Proceed to Table 52c: Remarkable Ceilings.</i>
5	a piece (or pieces) of furniture.	<i>Proceed to Table 52d: Remarkable Furniture.</i>
6	an exceptional painting or sculpture.	<i>Proceed to Table 52e: Remarkable Images, or Table 52f: Remarkable Sculptures.</i>
7	the fireplace or heating stove.	<i>Proceed to Table 52g: Remarkable Fireplaces, or Table 52h: Remarkable Heating Stoves.</i>
8	a door (or the doors).	<i>Proceed to Table 52i: Remarkable Doors.</i>
9	an unusual object.	<i>Proceed to Table 52j: Remarkable Objects.</i>
10	the windows.	<i>Proceed to Table 52k: Remarkable Windows.</i>
11	its shape.	<i>Proceed to Table 52L: Remarkable Room Shapes.</i>
12	its peculiar ambiance.	<i>Proceed to Table 52m: Remarkable Atmospheres.</i>

Table 52a: Remarkable Floors

ESSENTIAL

d12	<i>The floor...</i>	NOTES
1	is exceptionally creaky.	
2	shows obvious damage and/or stains.	
3	is covered with particularly beautiful carpets. <i>Medieval, Persian, Chinese, etc.</i>	
4	is a mosaic. (Patterned design, or image)	<i>Proceed to Table 52e: Remarkable Images to determine image.</i>
5	is made of boards that form a repeating pattern.	
6	features polychromatic wood inlay.	
7	is painted in an intricate design.	
8	is covered with an interesting floor cloth. (Patterned design, or image)	<i>Proceed to Table 52e: Remarkable Images to determine image.</i>
9	is stone.	
10	shows obvious signs of vermin. <i>Dead bodies, excrement, mouse/rat holes, etc.</i>	
11	is obviously meant to be raised and lowered.	
12	was obviously damaged, and very badly repaired.	



Table 52b: Remarkable Walls

ESSENTIAL

d20	<i>The walls...</i>	NOTES
1	are covered with murals.	<i>Proceed to Table 52c: Remarkable Images to determine images.</i>
2	feature brilliantly gilded designs.	
3	are covered in tooled leather (long out of fashion).	
4	are painted an odd color (such as black) or particularly expensive hue (such as deep gray-green).	
5	are covered with with sea-shells set into mortar (<i>rocaille</i>).	
6	feature particularly interesting sculptural plasterwork.	
7	are covered with a very interesting wallpaper.	<i>Chinoiserie designs, strange Arabesques, etc.</i>
8	are completely mirrored.	
9	are covered with tapestries, curtains or drapes.	<i>Proceed to Table 52c: Remarkable Images to determine images on tapestries.</i>
10	are covered with patterned velvet.	
11	are accented with decorative pilasters <i>Gilded, malachite, polychrome marble, etc.</i>	
12	are badly damaged or stained.	<i>Water damage, cracks, peeling paint/wallpaper, mold, a mysterious hand-print, etc.</i>
13	are lined with shelves of curiosities.	
14	features removable panels (of fabric, paintings, etc.).	
15	are almost completely covered with framed paintings.	<i>Proceed to Table 52c: Remarkable Images to determine images.</i>
16	feature many small sculptures in alcoves.	
17	are painted with <i>trompe l'oeil</i> (fool-the-eye) designs. <i>Architectural elements, an outdoor scene, etc.</i>	
18	feature intricately carved wooden paneling (<i>boiserie</i>).	
19	are accented/paneled with an unusual material. <i>Amber, polychrome marble, malachite, etc.</i>	
20	are completely <i>découpaged</i> .	<i>Covered with glued-on, decorative paper cutouts.</i>

Table 52c: Remarkable Ceilings

ESSENTIAL

d8	<i>The ceiling is...</i>	NOTES
1	covered in particularly intricate sculptured plasterwork	
2	painted with a <i>trompe l'oeil</i> mural.	<i>Clouds and sky overhead, a view upwards in a forest, angels and saints looking down from heaven, a night sky with stars, etc.</i>
3	painted with a purely decorative design.	
4	hung with a splendid chandelier (or chandeliers).	
5	made of intricately carved wood.	
6	coffered.	<i>Covered with a pattern of recessed cells. d4. The coffers are: 1 = square, 2 = rectangular, 3 = octagonal, 4 = hexagonal</i>
7	vaulted.	<i>50% chance the vault is also coffered.</i>
8	obviously damaged.	<i>Cracked, water damaged, moldy, has a hole to the floor above, etc.</i>

Table 52d: Remarkable Furniture

ESSENTIAL

d12	<i>The furniture is...</i>		
1	grossly out of style.	8	barbarically ostentatious.
2	intricately and beautifully wrought.	9	elegantly understated.
3	utterly tasteless.		
4	badly damaged.	10	very uncomfortable-looking.
5	made of japanned (hard-varnished) <i>papier-mâché</i> .	11	made of unusual materials. <i>A chair made out of animal horns, etc.</i>
6	exotically styled. <i>Chinese, Egyptian, Turkish, Hindu.</i>		
7	fancifully decorated. <i>The legs are standing figures, the back of a chair is pastoral scene, etc.</i>	12	covered with <i>découpage</i> .

The exact piece of furniture will of course vary with the nature of the room; a bed in bedchamber, a couch in a boudoir or salon, a billiards table in a game room, etc. See Tables 67 – 72. Remember that 18th century rooms will typically have less furniture in them than was common in the more cluttered homes of the later 19th century.

Table 52e: Remarkable Images

ESSENTIAL

d10	<i>The image is...</i>	NOTES
1	an erotic scene...	<i>A courtesan lies on her stomach to display her lovely buttocks, a woman and her absurdly well-endowed lover; three lovers; an odalisque in a harem; two nude women in bed; nude bathers; a lady lifting her skirts to a man with a magnifying glass; a man looks up the skirts of a woman on a swing, etc.</i>
2	a mythological figure or scene...	<i>Hades and Persephone, Danaë and the shower of gold, Perseus and Andromeda, Venus at her toilette, Theseus killing the Minotaur, Saturn eating his Children, etc.</i>
3	a historical event...	<i>Egyptian, Roman, Medieval, Biblical, etc.</i>
4	a portrait...	<i>A former inhabitant of the house, a historical figure, a famous poet, a mythological figure, etc.</i>
5	a landscape...	<i>Stark mountains, an ice field, Greek ruins, a graveyard at night, a forest near a waterfall, the rocky seashore with ships in the distance, etc.</i>
6	a religious figure...	<i>An obscure saint, a heretical preacher, a grisly crucifixion scene, a saint combating the Devil, etc.</i>
7	a monster...	<i>Dragon, basilisk, woodwose, sea serpent, ogre, demon, walking corpse, etc.</i>
8	an exotic scene...	<i>Chinese courtiers, A South Seas village, African wildlife, American wilderness, etc.</i>
9	a still life...	<i>Exotic food, tropical flowers, hunting equipment, a vanitas with a skull, etc.</i>
10	an enigmatic (or allegorical) scene with possible occult significance...	<i>Masked figures holding scrolls with encrypted words, Death and the Maiden, the Four Seasons portrayed as women, The Danse Macabre, an alchemical emblem, etc.</i>

d10	<i>rendered in...</i>		
1 – 5	oils.	9	trois crayons. <i>Sanguine, black, and white chalk.</i>
5 – 6	watercolor.		
7 – 8	pastel.	10	engraving.

See also Appendix Q: Paintings in a Grand House.

Table 52f: Remarkable Sculptures

ESSENTIAL

d6	The sculpture is...	NOTES
1	a portrait bust...	<i>A former inhabitant of the house, a historical figure, a famous poet, a mythological figure, etc.</i>
2	a free standing portrait figure...	<i>A former inhabitant of the house, a historical figure, a famous poet, a mythological figure, etc.</i>
3	a mythological figure or scene...	
4	an animal...	<i>Dog, cat, horse, lion, tiger, raven, etc.</i>
5	a monster...	<i>Satyr, demon, dragon, griffin, giant snake etc.</i>
6	an erotic or obscene image...	<i>A suggestively posed nude, two or more lovers entwined, an aroused satyr, human genitalia, etc.</i>

d12	rendered in...		
1 – 3	bronze.	9	chryselephantine (ivory and gold).
4 – 6	white marble.	10	papier-mâché.
7	black marble.	11	wax (often with actual hair and clothing).
8	copper.	12	wood.

Table 52g: Remarkable Fireplaces

ESSENTIAL

d6	The fireplace is...
1	an innovative new design (such as the Rumford fireplace or Franklin stove) that is more efficient, but less charming in appearance than a traditional one.
2	fashioned to resemble an open mouth.
3	made of fancifully carved stone.
4	made of a striking material. <i>Black marble, malachite, polychrome marble, porphyry, etc.</i>
5	crowded with curiosities atop the mantle.
6	shielded by a floor or pole screen painted with an interesting image. <i>Determine images on Table 52e: Remarkable Images.</i>

Table 52h: Remarkable Heating Stoves

ESSENTIAL

d8	The heating stove is...
1	like a large iron box.
2	a ceramic neoclassical column topped with an urn.
3	an asymmetrical Rococo design made of gilded ceramic.
4	a ceramic cylinder taller than a person.
5	intricately decorated faience, with a design like a clothes-press.
6	fancifully sculpted iron. <i>A person, dragon, phoenix, sun with rays, etc.</i>
7	fancifully sculpted ceramic.
8	covered with decorative square tiles.

Table 52i: Remarkable Doors

ESSENTIAL

d12	<i>The door...</i>
1	is flanked by pilasters.
2	is painted with images. <i>Proceed to Table 52e: Remarkable Images.</i>
3	is flanked by statues. <i>Proceed to Table 52f: Remarkable Sculptures.</i>
4	is carved in intricate bas-reliefs. <i>Proceed to Table 52e: Remarkable Images.</i>
5	is made of an unusual wood.
6	features peculiar knob.
7	has a window (or is a French door).
8	is made to blend with the wall paneling, and is only noticeable for its knob.
9	slides aside, rather than opens.
10	is curved.
11	is comprised of folding sections.
12	is not rectangular.

Table 52j: Remarkable Objects

ESSENTIAL

d20	<i>Your eyes are drawn to...</i>
1	a gilded birdcage with a nightingale (or other songbird) inside.
2	an automaton. <i>Young man with a flute, singing bird, automatic orchestra, animated diorama of a historical event, dancing figures, etc.</i>
3	a strikingly painted room screen. <i>Determine image on Table 52e: Remarkable Images.</i>
4	an iron maiden.
5	a taxidermied animal. <i>Mounted deer head, mounted boar head, beloved family dog, mounted birds under glass, etc.</i>
6	a human skeleton (or skull).
7	a flayed and embalmed human body, artistically posed.
8	numerous curiosities arranged in artistic patterns on tables and shelves.
9	a full suit of antique plate armor, standing as if someone was inside.
10	a puppet or marionette on a table.
11	a weapon (or weapons) mounted to the wall. <i>Sword, pistol, musket, axe, halberd, etc.</i>
12	a pack of Tarot cards spread over a table.
13	an antique book with strange diagrams and undecipherable writing on its opened pages.
14	a pianoforte, harpsichord, or clavichord.
15	numerous small ceramic statues. <i>Determine subject on Table 52f: Remarkable Sculptures.</i>
16	a model ship.
17	a hanging witch ball.
18	a large hookah.
19	a peculiar clock. <i>An intricately carved longcase, has figures that animate every hour, plays music on the hour, etc.</i>
20	an unusual floor candelabrum. <i>Completely gilt, wrought to resemble a tree entwined with snakes, bearing black candles, etc.</i>

Table 52k: Remarkable Windows

ESSENTIAL

d12	<i>The remarkable thing about the windows is...</i>
1	there are none, even through the room borders the exterior.
2	they have been boarded up.
3	they are barred with iron.
4	they have badly cracked panes.
5	the glass is colored. <i>Stained glass, solid red, solid blue, solid green, etc. Determine images on Table 52e: Remarkable Images if subjects are depicted.</i>
6	the peculiar curtains. <i>Shot silk that change colors according to the angle of view, Chinese or Turkish designs, painted tapestries, etc. See Table 52e: Remarkable Images for painted and tapestry images.</i>
7	the gorgeously decorated window seats.
8	that the curtains seem to never be drawn, even during the day.
9	that curtains seem to never be closed, even at night.
10	the beautiful vista they frame.
11	they are obviously leaky, because there is water damage all around the frame.
12	they seem to never be opened, and the room feels very stuffy.

Table 52L: Remarkable Room Shapes

ESSENTIAL

d10	<i>The shape of the room is...</i>		
1	round.	6	trapezoidal.
2	square, but with rounded corners.	7	pentagonal.
3	hourglass-shaped	8	hexagonal.
4	parallelogram-shaped	9	septagonal.
5	triangular.	10	octagonal.

Any **void space** left in the wall between an oddly-shaped room and an adjoining square one is likely to house a **closet**, be used for a **fireplace**, or even contain a **secret passage** (See Table 65: *Secret Passages, Concealed Doors, and Hidden Areas*).

Table 52m: Remarkable Atmospheres

ESSENTIAL

d20	<i>The room...</i>		
1	has a musty/moldy odor.	11	is particularly drafty.
2	is oddly sweet smelling.	12	is very damp and/or leaky.
3	smells of exotic spices.	13	seems bare and deserted.
4	stinks of sweat.	14	is filled with inexplicable noises.
5	smells of fresh wood.	15	is befouled by the rank smell of urine (and/or feces).
6	is particularly clean and fresh smelling.	16	has an unaccountably oppressive atmosphere. <i>May be haunted, or have a demonic presence.</i>
7	is permeated with the harsh smell of smoke. <i>Firewood, coal, tobacco, etc.</i>		17
8	seems to remain dimly lit despite all attempts to illuminate it. <i>May be haunted, or have a demonic presence.</i>	18	is oddly cold. <i>May be haunted, or have a demonic presence.</i>
9	is very brightly lit.	19	is strangely warm.
10	is very dusty.	20	is chokingly dry.

Table 53a: Ordinary Castle Walls

FOR MORE DETAIL

dro	The wall is..
1	bare stone.
2 – 3	whitewashed stone.
4 – 5	almost completely covered by tapestries, but bare stone underneath.
6 – 7	almost completely covered by tapestries, but whitewashed stone underneath.
8	covered with carved wooden paneling.
9	covered in panels of embossed leather. <i>Embossed designs may also be painted or gilded.</i>
10	redecorated in a more modern style. <i>Proceed to Table 53b: Ordinary Mansion and Estate House Walls.</i>

Table 53b: Ordinary Mansion and Estate House Walls

FOR MORE DETAIL

drz	The wall is...	NOTES
1	paneled, and painted a solid color.	<i>Determine paint color on Table 54: Ordinary Paint Colors.</i>
2	paneled, and painted in a two-color scheme.	<i>Determine colors on Table 54: Ordinary Paint Colors.</i>
3	paneled and painted a single color, accented with gilding.	<i>Determine paint color on Table 54: Ordinary Paint Colors.</i>
4	paneled and paneled one color, but sectioned by pilasters of a contrasting hue.	<i>Determine colors on Table 54: Ordinary Paint Colors.</i>
5	waist-high wainscoting of one color, but a smooth surface of another color to the ceiling.	<i>Determine colors on Table 54: Ordinary Paint Colors.</i>
6	sections of wallpaper framed by painted moldings.	<i>Proceed to Table 55: Ordinary Wallpapers. Determine color of moldings on Table 54: Ordinary Paint Colors.</i>
7	sections of wallpaper framed by painted and gilt moldings.	<i>Proceed to Table 55: Ordinary Wallpapers. Determine color of moldings on Table 54: Ordinary Paint Colors.</i>
8	covered with decorative plasterwork reliefs, and painted a single color.	<i>Determine paint color on Table 54: Ordinary Paint Colors.</i>
9	covered with painted plasterwork reliefs, and accented with gold.	<i>Determine paint color on Table 54: Ordinary Paint Colors.</i>
10	completely wallpapered between the floor and ceiling moldings.	<i>Proceed to Table 55: Ordinary Wallpapers. Determine color of moldings on Table 54: Ordinary Paint Colors.</i>
11	wallpapered above the painted wainscoting.	<i>Proceed to Table 55: Ordinary Wallpapers. Determine color of wainscoting on Table 54: Ordinary Paint Colors.</i>
12	hung with curtains	<i>Proceed to Table 59: Ordinary Curtains, Drapes, and Wall Hangings, and Roll again on this table to determine the appearance of the walls under the curtains</i>

Table 54: Ordinary Paint Colors

FOR MORE DETAIL

dzo	The color is...		
1 – 2	white. <i>Walls or furniture painted white will often have gilded accents.</i>	13	pea green.
		14	sky blue.
3	cream.	15	orange.
		16	lemon yellow.
4 – 5	medium blue.	17	straw.
6 – 7	pale blue.	18	tan.
8	gray.	19	light magenta.
9	light brown.	20	deep gray-green . <i>Extremely expensive. A whole room painted this color says “I have money. A lot of it. And I want you to know.”</i>
10	dark brown.		
11	golden yellow.		
12	olive green.		

Because red paint is relatively inexpensive, it will seldom be used in a Grand House.

Table 55: Ordinary Wallpapers

FOR MORE DETAIL

droo	The wallpaper is...
1	cream, dotted with small blue flowers.
2	cream, with a polychromatic <i>chinoiserie</i> design of pagodas in a landscape.
3	cream, with a sepia <i>chinoiserie</i> design of pagodas and palm trees in a landscape.
4	cream, with an arabesque design in brown.
5	cream, with scenes of pastoral landscapes in dark red.
6	cream, with vertical stripes of indigo and deep red.
7	deep blue-green, with a design of acanthus leaves in white.
8	deep blue-green, with a gilded floral design.
9	deep blue-green, with an arabesque design in pale blue-green.
10	deep blue-green, with with a floral design in pale blue-green.
11	deep blue, with a flocced arabesque design in pale blue.
12	deep blue, with a gilded design of acanthus leaves.
13	deep blue, with a gilded floral design.
14	deep blue, with an arabesque design in pale blue.
15	deep blue, with vertical stripes of pale blue and gray.
16	deep gray-green, dotted with white flowers.
17	deep gray-green, with a gilded design of acanthus leaves.
18	deep gray-green, with a gilded floral design.
19	deep gray-green, with an arabesque design in cream.
20	deep gray-green, with vertical cream stripes.
21	deep yellow, dotted with small red roses.
22	deep yellow, with a gilded floral design.
23	deep yellow, with a polychromatic floral design.
24	deep yellow, with an arabesque design in pale yellow.
25	deep yellow, with scenes of pastoral landscapes in brown.
26	emerald green, flocced arabesque design in yellow-green
27	emerald green, with a gilded design of acanthus leaves.
28	emerald green, with a gilded floral design.
29	emerald green, with an arabesque design in white.
30	emerald green, with white vertical stripes.
31	gray, dotted with small flowers in pink, violet, and blue.
32	gray, with a flocced arabesque design in white.
33	gray, with an arabesque design in paler gray.
34	gray, with scenes of pastoral landscapes in indigo.
35	gray, with vertical stripes of violet and white.
36	lavender, dotted with purple and pink flowers.
37	lavender, with a flocced arabesque design in pale blue.
38	lavender, with a gilded design of acanthus leaves.
39	lavender, with an arabesque design in purple.
40	lavender, with scenes of pastoral landscapes in purple.
41	light magenta, with a flocced arabesque design in white.
42	light magenta, with a gilded design of acanthus leaves.
43	light magenta, with a gilded floral design.
44	light magenta, with an arabesque design in purple.
45	light magenta, with with a floral design in pink.
46	orange, with a design of acanthus leaves in salmon pink.
47	orange, with a floral design in brown.
48	orange, with a gilded floral design.
49	orange, with an arabesque design in red.
50	orange, with an <i>Indienne</i> floral design in red and brown.
51	pale blue-green, with a flocced arabesque design in white.

droo	<i>The wallpaper is...</i>
52	pale blue-green, with a gilded floral design.
53	pale blue-green, with scenes of pastoral landscapes in indigo.
54	pale blue-green, with vertical stripes of white.
55	pale blue-green, with with a floral design in deep blue-green.
56	pale blue, with a flopped arabesque design in deep blue.
57	pale blue, with a gilded design of acanthus leaves.
58	pale blue, with a gilded floral design.
59	pale blue, with an arabesque design in deep blue.
60	pale blue, with scenes of pastoral landscapes in indigo.
61	pale yellow, flopped arabesque design in deep yellow.
62	pale yellow, flopped arabesque design in white.
63	pale yellow, with a gilded design of acanthus leaves.
64	pale yellow, with an arabesque design in red.
65	pale yellow, with scenes of pastoral landscapes in brown.
66	pink, with a flopped arabesque design in purple.
67	pink, with a gilded design of acanthus leaves.
68	pink, with an arabesque design in red.
69	pink, with scenes of pastoral landscapes in puce.
70	puce, dotted with small pink and white flowers.
71	puce, with a design of acanthus leaves in pink.
72	puce, with a flopped arabesque design in white.
73	puce, with a gilded design of acanthus leaves.
74	puce, with an arabesque design in pink.
75	purple, arabesque design in white.
76	purple, with a flopped arabesque design in pale purple..
77	purple, with an <i>Indienne</i> floral design in red and blue.
78	red, with a gilded design of acanthus leaves.
79	red, with a gilded floral design.
80	red, with an arabesque design in yellow.
81	red, with an <i>Indienne</i> floral design in yellow.
82	red, with scenes of pastoral landscapes in white.
83	tan, with a design of classical archways, pillars and urns in natural colors.
84	tan, with a gilded design of acanthus leaves.
85	tan, with a polychromatic floral design.
86	tan, with an <i>Indienne</i> floral design in blue and red.
87	tan, with scenes of pastoral landscapes in sepia.
88	violet, with a gilded design of acanthus leaves.
89	violet, with with a floral design in pale blue.
90	white, with a design of classical archways, pillars and urns in sepia.
91	white, with a flopped arabesque design in pale blue.
92	white, with a gilded design of acanthus leaves,
93	white, with a polychromatic floral design.
94	white, with scenes of pastoral landscapes in indigo.
95	white, with a polychromatic <i>chinoiserie</i> design of birds and flowers.
96	yellow-green, with a design of acanthus leaves in green.
97	yellow-green, with a gilded floral design.
98	yellow-green, with an arabesque design in white.
99	yellow-green, with an <i>Indienne</i> floral design in cream.
100	yellow-green, with white vertical stripes.

Table 56: Ordinary Doors

FOR MORE DETAIL

d20	<i>The door is (or are)...</i>
1 – 3	a closed door.
4 – 5	a closed and locked door.
6	a closed door with a small window set in it.
7	a closed and locked door, with a small window set in it.
8 – 9	an open door.
10 – 11	an open set of double doors.
12 – 13	a closed set of double doors.
14	a closed and locked set of double doors.
15	a closed and locked set of double doors, with a small window set in each.
16	a closed set of double doors, with a small window set in each.
17	a doorway with an open curtain. <i>Proceed to Table 59: Ordinary Curtains, Drapes, and Wall Hangings.</i>
18	a doorway with a drawn curtain obscuring the space beyond. <i>Proceed to Table 59: Ordinary Curtains, Drapes, and Wall Hangings.</i>
19	an open doorway.
20	an open archway with a round window above it.

Determine the colors of doors on Table 54: Ordinary Paint Colors.

Table 57: Ordinary Windows in Castles

FOR MORE DETAIL

d10	<i>Light enters through a...</i>	NOTES
1	arrow slit only.	
2	lancet window.	<i>Window does not open</i>
3	casement window.	
4	oriel window, fixed.	<i>A projecting bay window.</i>
5	bifora window, fixed.	<i>A window divided into two parts by a thin column.</i>
6	trifora window, fixed.	<i>A window divided into three parts by two thin columns.</i>
7	quadrifora window, fixed.	<i>A window divided into four parts by three thin columns.</i>
8	oriel window, casement.	
9	bifora window, casement.	
10	trifora window, casement.	
11	quadrifora window, casement.	
12	a “modern-style” window.	<i>Proceed to Table 58a: Ordinary Windows in Mansions and Estate Houses. Such windows will never be on the Ground Floor.</i>

The windows of a castle **can be inconsistent** – there might be arrow slits, lancet windows, and oriels all on the same floor!

Remember that because of the thickness of castle walls, the **interior aperture** for a window might flare to twice as large as the window itself.

Table 58a: Ordinary Windows in Mansions and Estate Houses

FOR MORE DETAIL

dzo	<i>Light enters through a...</i>	NOTES
1 – 2	casement window.	<i>The two sections of the window open inwards.</i>
3 – 4	casement window surmounted by a semicircular fanlight.	<i>The two sections of the window open inwards.</i>
5 – 6	casement window, with a window seat.	<i>The two sections of the window open inwards.</i>
7 – 8	casement window surmounted by a semicircular fanlight, with a window seat.	<i>The two sections of the window open inwards.</i>
9	sash window.	<i>Most common in Britain.</i>
10	sash window surmounted by a semicircular fanlight.	<i>Most common in Britain.</i>
11	sash window, with a window seat.	<i>Most common in Britain.</i>
12	sash window surmounted by a semicircular fanlight, with a window seat.	<i>Most common in Britain.</i>
13	bay window (sash).	<i>Window may be an oriel on upper floors.</i>
14	bay window (casement).	<i>Window may be an oriel on upper floors.</i>
15 – 16	Venetian window.	<i>A large, arched window flanked by two smaller rectangular windows. Common in “Palladian” buildings.</i>
17 – 18	French window.	<i>Will open onto a balcony if on upper story.</i>
19	“ <i>oeil-de-boeuf</i> ”.	<i>Round or oval window, often with radiating spokes. Most common for attics, and storeys above the second</i>
20	Diocletian window.	<i>Window with 2 or more mullions within a semi-circular arch. Common as a window on a gable.</i>

*The windows on most floors will be **d6+6 feet high**, and **3 – 4 feet wide**. Generally, all the windows on a story are the same height. Windows will usually have **interior shutters** that fold into the walls of the window’s aperture. Exterior shutters are unusual.*

Table 58b Ordinary Windows in Mansion and Estate House Basements

FOR MORE DETAIL

dzo	<i>Light enters through a...</i>		
1 – 4	openable casement window.	12 – 13	sash window.
5 – 9	openable casement window with iron bars.	14 – 18	sash window with iron bars
10	fixed window.	19	“ <i>oeil-de-boeuf</i> ”.
11	fixed window with iron bars	20	“ <i>oeil-de-boeuf</i> ” with iron bars.

Table 58c Ordinary Windows in Mansion and Estate House Attics

FOR MORE DETAIL

dzo	<i>Light enters through a...</i>
1 – 3	openable casement window with glass panes.
4 – 7	fixed window with louvers instead of glass. <i>Also called a “jalousie” window.</i>
8	openable casement window with glass panes, surmounted by a semicircular, glass fanlight.
9	fixed casement window with louvers, surmounted by a semicircular, glass fanlight.
10	openable casement window with glass, surmounted by a semicircular, louvered fanlight.
11	fixed casement window with louvers, surmounted by a semicircular, louvered fanlight.
12	sash window.
13	sash window surmounted by a semicircular, glass fanlight.
14	sash window surmounted by a triangular, glass fanlight.
15	sash window surmounted by a semicircular, louvered fanlight.
16	sash window surmounted by a triangular, louvered fanlight.
17 – 18	round “ <i>oeil-de-boeuf</i> ” with glass panes.
18 – 19	louvered “ <i>oeil-de-boeuf</i> ”.
20	Diocletian window. <i>A window in the shape of a half-circle divided into three parts vertically.</i>

Table 59: Ordinary Curtains, Drapes, and Wall Hangings

FOR MORE DETAIL

dzo	The hangings are...	PATTERN
1	blue.	d4: 1 = patterned in a darker shade, 2 = patterned in a lighter shade, 3 = patterned with another color, 4 = solid color
2	blue-green.	d4: 1 = patterned in a darker shade, 2 = patterned in a lighter shade, 3 = patterned with another color, 4 = solid color
3	cream.	d4: 1 = patterned in a darker shade, 2 = patterned in a lighter shade, 3 = patterned with another color, 4 = solid color
4	deep indigo blue.	d4: 1 – 2 = patterned in a lighter shade, 3 = patterned with another color, 4 = solid color
5	forest green.	d4: 1 = patterned in a darker shade, 2 = patterned in a lighter shade, 3 = patterned with another color, 4 = solid color
6	gray.	d4: 1 = patterned in a darker shade, 2 = patterned in white, 3 = patterned with another color, 4 = solid color
7	gray-violet.	d4: 1 = patterned in a darker shade, 2 = patterned in a lighter shade, 3 = patterned with another color, 4 = solid color
8	lavender.	d4: 1 = patterned in a darker shade, 2 = patterned in a lighter shade, 3 = patterned with another color, 4 = solid color
9	pale blue.	d4: 1 = patterned in a darker shade, 2 = patterned in a lighter shade, 3 = patterned with another color, 4 = solid color
10	pale blue-green.	d4: 1 = patterned in a darker shade, 2 = patterned in white, 3 = patterned with another color, 4 = solid color
11	pale green.	d4: 1 = patterned in a darker shade, 2 = patterned in white, 3 = patterned with another color, 4 = solid color
12	peach.	d4: 1 = patterned in a darker shade, 2 = patterned in white, 3 = patterned with another color, 4 = solid color
13	pink.	d4: 1 = patterned in a darker shade, 2 = patterned in a lighter shade, 3 = patterned with another color, 4 = solid color
14	puce.	d4: 1 = patterned in a darker shade, 2 = patterned in a lighter shade, 3 = patterned with another color, 4 = solid color
15	purple . <i>Very expensive.</i>	d4: 1 = patterned in a darker shade, 2 = patterned in a lighter shade, 3 = patterned with another color, 4 = solid color.
16	red-orange.	d4: 1 = patterned in a darker shade, 2 = patterned in a lighter shade, 3 = patterned with another color, 4 = solid color
17	scarlet.	d4: 1 = patterned in a darker shade, 2 = patterned in a lighter shade, 3 = patterned with another color, 4 = solid color
18	tan.	d4: 1 = patterned in a darker shade, 2 = patterned in white, 3 = patterned with another color, 4 = solid color
19	white.	d4: 1 = patterned in gold, 2 = printed with a pictorial scene, 3 = patterned with another color, 4 = solid color
20	yellow.	d4: 1 = patterned in a darker shade, 2 = patterned in a lighter shade, 3 = patterned with another color, 4 = solid color

Black curtains are usually only put up when the house is in mourning.

Table 60: Ordinary Ceilings

FOR MORE DETAIL

d6	The ceiling is...	NOTES
1	smooth, painted plaster.	Determine color on Table 54: Ordinary Paint Colors .
2	sculptured plasterwork, painted white.	
3	sculptured plasterwork, painted white and gilded.	
4	colorfully painted, sculptured plasterwork.	Roll 1d6 times on Table 54: Ordinary Paint Colors .
5	painted with a dramatic scene.	See Appendix Q: Paintings in a Grand House .
6	painted wooden paneling	Determine color on Table 54: Ordinary Paint Colors .

Table 61: Ordinary Floors

FOR MORE DETAIL

d20	The floor is...		
1 - 2	natural wood. <i>Or brick, if floor is in basement.</i>	12	ceramic tile, covered with a patterned rug.
		13	ceramic tile, covered with a painted floorcloth.
3 - 4	whitewashed wood <i>Or whitewashed brick, if floor is in basement.</i>	14	bare slate.
		15	slate, covered with a patterned rug.
5 - 6	inlaid wood. <i>Or patterned brick, if floor is in basement.</i>	16	slate, covered with a painted floorcloth.
		17	bare marble.
7	natural wood, covered with a patterned rug. <i>Or brick with a plain floorcloth, if floor is in basement.</i>	18	marble tiles, covered with a patterned rug.
		17	marble tiles, covered with a painted floorcloth.
8	whitewashed wood, covered with a patterned rug. <i>Or whitewashed brick with a plain floorcloth, if floor is in basement.</i>	18	bare limestone
		19	limestone tiles, covered with a patterned rug.
9	natural wood, covered with a painted floorcloth. <i>Or brick with a painted floorcloth, if floor is in basement.</i>	20	limestone tiles, covered with a painted floorcloth.
10	whitewashed wood, covered with a painted floorcloth. <i>Or whitewashed brick with a painted floorcloth, if floor is in basement.</i>		
11	bare ceramic tile		

Table 62: Ordinary Heating Sources

FOR MORE DETAIL

d12	The room is warmed by a...		
1 - 2	fireplace in the north wall.	9	heating stove in the northeast corner.
3 - 4	fireplace in the south wall.	10	heating stove in the southeast corner.
5 - 6	fireplace in the east wall.	11	heating stove in the northwest corner.
7 - 8	fireplace in the west wall.	12	heating stove in the southwest corner.

*Note: Pantries, Larders, and other storage rooms will **never** be heated.*

*All fireplaces must connect to a **chimney** rising above the roof, and be properly supported. There will therefore always be another fireplace, a pillar, or a thick section of wall, on the **floors directly above and below**.*

*A **stand or rack with a poker, shovel, tongs, and brush** will always be near any fireplace.*

*One in three fireplaces in **Continental Europe** (and half in the **British Isles**) will be fitted for **burning coal** instead of wood. There will either be a removable, legged coal grate standing on the hearth; or else an iron hob grate that completely fills the hearth, and has shelves wrapping around the back and sides of the raised basket.*

Table 63: Ordinary Lighting

FOR MORE DETAIL

d6	<i>The primary artificial lighting for the room comes from...</i>		
1	candelabra on the fireplace mantle. <i>Or on a commode table, if there is no fireplace.</i>	4	candle sconces on the wall (each holding a single candle, with a reflector).
2	candle stands on the floor.	5	girandoles on the walls (each holding 2d4 candles).
3	a chandelier hanging from the ceiling.	6	oil lamps hanging from brackets on the walls.

Table 64: Number of Doors in a Room

FOR MORE DETAIL

d12	<i>The number of exits from this room appears to be...</i>	NOTES
1	only one – the door you came in.	<i>1 in 8 chance of a secret or concealed door.</i>
3 – 7	two.	<i>1 in 10 chance of a secret or concealed door.</i>
8 – 9	three.	<i>1 in 12 chance of a secret or concealed door.</i>
10	four.	<i>1 in 20 chance of a secret or concealed door.</i>
11	five.	<i>1 in 20 chance of a secret or concealed door.</i>
12	six.	

Table 65: Secret Passages, Concealed Doors, and Hidden Areas

FOR MORE DETAIL

d12	<i>There is a secret space...</i>		
1	concealed under a staircase...	7	behind a bookshelf...
2	concealed behind the wainscoting of a room...	8	behind a fireplace...
3	concealed within a pilaster on the wall...	9	behind a tapestry...
4	concealed by the doors of a wardrobe...	10	in the rear wall of a cupboard (or closet)...
5	cleverly worked into the wood paneling of a room...	11	concealed within a thick pillar...
6	in a trapdoor under a a bed, desk, or clothes-press...	12	concealed behind a large painting...

d20	<i>that leads to...</i>		
1	the adjacent room.	12	a small space with a skeletal body in it.
2	a buried pagan temple the house was built atop.	13	a series of passages running through the walls of the entire floor.
3	peepholes behind a gallery of portraits, used to spy on visitors.		
4	ancient catacombs beneath the house.	14	a staircase down to an underground tunnel, eventually running to a hidden place in the garden (or outside the enclosed parkland).
5	a small, closet-like room once used for smuggling.	15	a small room stocked with the rarest and most exquisite wines
6	a forgotten priest-hole.		
7	a secret laboratory.	16	a small room with a satanic altar
8	a staircase to a tunnel, ending at the bottom of a dry well on the property.	17	a private torture chamber outfitted with comfortable sofas and chairs for spectators.
9	the meeting room of a secret society.	18	a room filled with stolen masterpieces.
10	an entire suite of rooms that can be accessed no other way.	19	a windowless room with a bed, used for secret births.
11	the hiding place of a deformed family member.	20	a library of shocking and forbidden books.

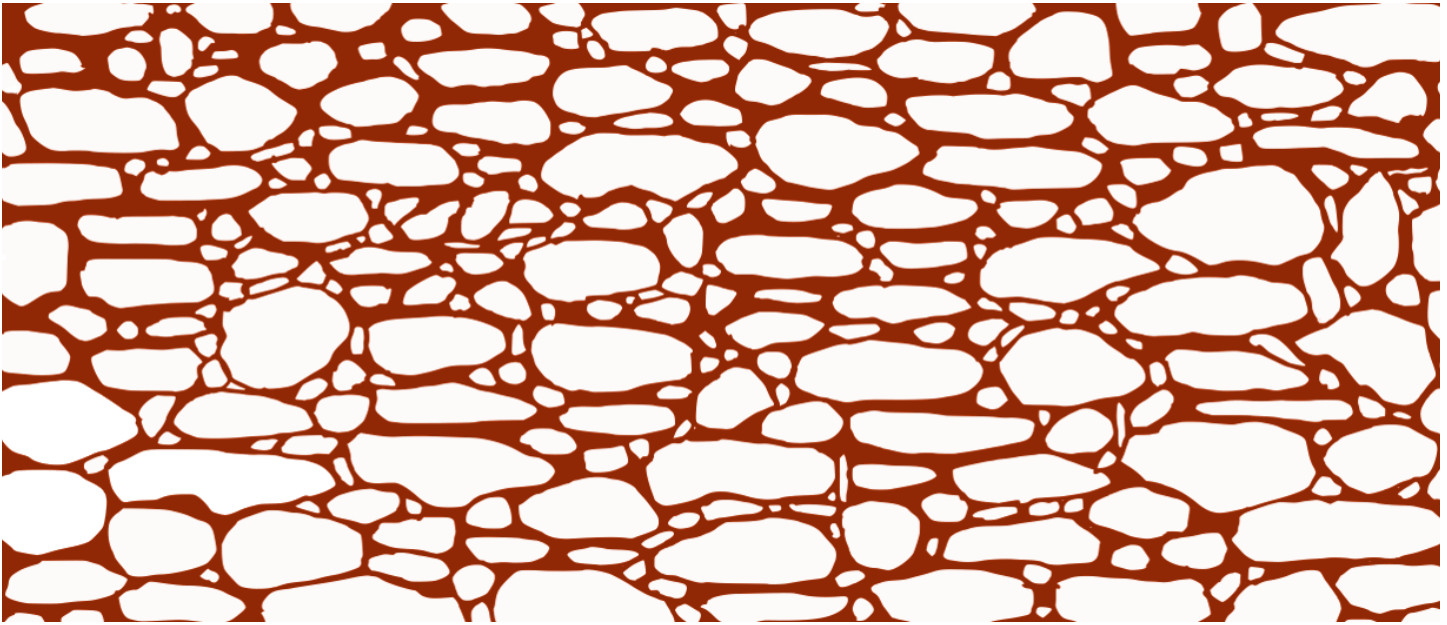


Table 67: Beds

FOR COMPLETE DETAIL

d8	<i>The bed is a...</i>	NOTES
1	alcove bed...	<i>Bed is against a wall, and partially enclosed by a wooden screen.</i>
2	bed à la duchesse...	<i>Canopy projects over bed from posts at the headboard – no bedposts at foot. Also called a half-tester bed. Proceed to Table 59: Ordinary Curtains, Drapes, and Wall Hangings to determine the color of the bedclothes and curtains.</i>
3	bed à la duchesse en impérial...	<i>The canopy is suspended from the ceiling. Proceed to Table 59: Ordinary Curtains, Drapes, and Wall Hangings to determine the color of the bedclothes and curtains.</i>
4	bed à la polonaise...	<i>Bedposts curve in to support a round, crown-like canopy smaller than the bed. The curtains are draped over the curved posts. Proceed to Table 59: Ordinary Curtains, Drapes, and Wall Hangings to determine the color of the bedclothes and curtains.</i>
5	bed à la turque...	<i>The two ends of the bed scroll outward. The canopy is a separate, free-standing baldichin. Proceed to Table 59: Ordinary Curtains, Drapes, and Wall Hangings to determine the color of the baldichin curtains.</i>
6	wooden four-poster bed...	<i>The canopy is supported by four posts of carved wood. Proceed to Table 59: Ordinary Curtains, Drapes, and Wall Hangings to determine the color of the bedclothes and curtains.</i>
7	iron four-poster bed...	<i>The canopy is supported by four ironwork posts, which may be gilt. Proceed to Table 59: Ordinary Curtains, Drapes, and Wall Hangings to determine the color of the bedclothes and curtains.</i>
8	close (or press) bed...	<i>The bed is completely enclosed inside what appears to be a wardrobe.</i>

d6	<i>large enough for...</i>		
1	a single person.	3 – 4	three people.
2 – 3	two people.	6	four people.

*It is not unusual for there to be up to four beds in a bedchamber intended to be used by **unmarried young men or women**.*

Table 68: Furnishings for Bedrooms, Boudoirs, and Cabinets

FOR COMPLETE DETAIL

droo	You see a...	NOTES
1	alcove or niche in the wall.	
2	antique weapon on the wall.	
3	basin stand.	<i>With basin.</i>
4	bath tub.	<i>Roll again if not in France.</i>
5	bath tub with water tank above.	<i>Roll again if not in France.</i>
6	bell pull	<i>To summons servants. Bell rings in Servants' Hall.</i>
7	bergère armchair.	<i>An upholstered armchair that encloses the sitter on three sides, with solid panels between the armrests and seat.</i>
8	bidet.	<i>A basin designed to be straddled, meant for cleaning the intimate areas.</i>
9	birdcage.	<i>With song bird or parrot.</i>
10	bookcase.	
11	brass statue.	
12	bronze bust.	
13	bureau.	
14	cabriolet armchair.	<i>An armchair with gaps between the seat and wooden armrests.</i>
15	canapé sofa.	<i>A French-style sofa whose upholstery is enclosed in a visible frame of wood carved into undulating, curvilinear forms, the whole supported by six to eight curved legs, and wide enough for a woman wearing a formal mantua to sit in.</i>
16	candle stand.	<i>In addition to the lighting source determined on Table 66.</i>
17	candelabrum.	<i>In addition to the lighting source determined on Table 66.</i>
18	card table or game table.	<i>With playing cards, cribbage board, chess board, backgammon set, or draughts board.</i>
19	cellaret.	<i>A standing cabinet stocked with bottles of wine and liquor.</i>
20	chaise longue.	<i>A sofa like a chair with a long seat.</i>
21	chest of drawers.	
22	close stool.	<i>A chair that holds a lidded chamber pot.</i>
23	clothes chest.	
24	commode table.	
25	confidante armchair.	<i>An armchair made with two seats facing in opposite directions, so those sitting on them can lean over the partition and speak face-to-face (or kiss).</i>
26	confidante sofa.	<i>A sofa similar to a canapé, but with seats appended to the outer sides of the armrests.</i>
27	corner cabinet.	
28	couch.	
29	curio.	<i>Determine object on Table 78: Items in a Cabinet of Curiosities.</i>
30	death mask.	
31	divan couch.	<i>A sofa similar to a low mattress without arms. Generally pushed against a wall, and accented with pillows and cushions.</i>
32	dressing drawers.	
33	dressing glass.	
34	dressing table.	<i>Has a mirror on top, and contains a full toilette service.</i>
35	duchesse brisee.	<i>A chaise longue that can be separated into an armchair and detached footrest.</i>
36 – 37	etching or print.	
38	fauteuil armchair.	<i>A completely upholstered armchair.</i>
39	firescreen.	<i>Used to keep embers and sparks from flying into the room.</i>
40	fishbowl	<i>Contains id8 goldfish</i>
41	girandole.	<i>Highly decorative, branched candle holder.</i>
42	hall chair.	
43	hanging shelf.	
44	heating stove.	

droo	You see a...	NOTES
45	highboy (high chest of drawers).	
46	ink drawing.	
47	longcase clock.	
48	lowboy.	<i>Low chest of drawers supporting a chest on top.</i>
49	marble bust.	
50	marble statue.	
51	mechanical table.	
52	méridienne.	<i>A completely upholstered chaise longue with asymmetrical arms.</i>
53	night table.	
54 - 55	oil painting.	
56 - 57	pastel painting.	<i>Will always be enclosed behind glass in its frame.</i>
58	pastille burner.	<i>For burning small perfumed tablets ("pastilles").</i>
59	pedestal.	
60	pole firescreen.	<i>Adjustable height.</i>
61	porcelain figure or statuette.	
62	pot-cupboard.	<i>Hides a chamber pot.</i>
63	potted plant.	
64	railing.	
65	reading desk.	
66	Recamier couch.	<i>A chaise longue with a raised head and foot ends, but no armrests.</i>
67	rug.	
68	screen.	
69	secretary desk.	
70	settee.	<i>An upholstered bench with a back and armrests, large enough for more than one person (or a single woman wearing a formal mantua).</i>
71	settle.	<i>A carved wooden bench with a back and sides.</i>
72	shaving table.	
73 - 74	shelf.	
75	silver statuette.	
76	table clock.	
77	tallboy or clothes press.	<i>A wardrobe set atop chest of drawers.</i>
78	tapestry.	
79	taxidermy animal.	
80	tea chest.	
81 - 86	toilette table.	<i>Contains a full toilette service.</i>
88	urn stand.	
89	vase of flowers.	<i>May be the hiding place for a key, or other small item.</i>
90	wall bracket for oil lamp	
91 - 92	wall mirror.	
93	wall sconce.	
94 - 95	wardrobe.	
97	window stool.	
98	wing chair.	<i>An upholstered armchair with "wings" that project forward from the back to fully enclose the sitter.</i>
99 - 100	writing table.	

Roll once per 10' (3 meters) of wall perimeter. A 20' x 20' room has 80' of wall length, so you roll 8 times (or select 8 items).
A stand or rack with a poker, shovel, tongs, and brush will always be near any fireplace.
A bedchamber will always contain at least one bed.

Table 69: Furnishings for Salons, Drawing Rooms, and Ballrooms

FOR COMPLETE DETAIL

droo	You see a...		
1	alcove or niche in the wall.	57	hall chair.
2	antique suit of armor.	58	hanging shelf.
3	antique weapon on the wall.	59	harpsichord, or clavichord. <i>Harpsichord and clavichord music is out of fashion by the Bloody Era.</i>
4	bell pull. <i>To summon servants. Rings a bell in the Servants' Hall.</i>		60
5 – 6	bergère armchair.	61	ink drawing.
7	billiards table.	62	longcase clock.
8	birdcage (and song bird).	63	marble bust.
9	bookcase.	64	marble statue.
10	brass statue.	65	méridienne.
11	bronze bust.	66 – 70	oil painting.
12	cabinet house, or baby house. <i>A small-scale version of the house, used to display miniatures. Similar to a dollhouse, but not intended as a toy.</i>	71 – 74	pastel painting. <i>Will always be enclosed behind glass in its frame.</i>
		75	pedestal.
13 – 14	cabriolet armchair.	76 – 77	pianoforte.
15 – 16	canape sofa.	78	pole firescreen. <i>Height of screen can be adjusted.</i>
17	candle stand.	79	porcelain figure or statuette.
18 – 19	card or game table. <i>With playing cards, cribbage board, chess board, backgammon set, or draughts board.</i>	80	pot-cupboard (for chamber pot).
		81	potted plant.
20	cellaret. <i>Stocked with bottles of wine and liquor.</i>	82	railing.
21	chaise longue.	83	reading desk.
22 – 41	chandelier.	84	recamier couch.
42	commode table.	85	rug.
43	confidante armchair.	86	screen.
44	confidante sofa.	87	settee.
45	corner cabinet.	88	settle.
46	couch.	89	shelf.
47	curio. <i>Determine object on Table 78: Items in a Cabinet of Curiosities.</i>	90	table clock.
		91	tapestry.
48	death mask.	92	taxidermy animal.
49	divan couch.	93	urn stand.
50	duchesse brisée.	94	vase of flowers.
51 – 52	etching or print.	95	wall bracket for an oil lamp.
53	fauteuil armchair.	96	wall mirror.
54	firescreen.	97	wall sconce.
55	fishbowl. <i>Contains 18 goldfish</i>	98	window stool.
		99	wing chair.
56	girandole. <i>A decorative branched candle holder.</i>	100	writing table.

Roll once per 10' (3 meters) of wall perimeter. A 20' x 20' room has 80' of wall length, so you roll 8 times (or select 8 items).
A stand or rack with a poker, shovel, tongs, and brush will always be **near any fireplace**.

See **Table 68: Furnishings for Bedrooms, Boudoirs, and Cabinets** for explanations of unfamiliar furniture.

Table 70: Furnishings and Fixtures for Dining Rooms

FOR COMPLETE DETAIL

droo	<i>You see a...</i>		
1	alcove or niche in the wall.	39	marble bust.
2	antique suit of armor.	40	marble statue.
3	antique weapon on the wall.	41 – 45	oil painting.
4	bell pull. <i>To summons servants. Bell rings in the Servants' Hall.</i>	46 – 48	pastel painting. <i>Will always be enclosed behind glass in its frame.</i>
5	birdcage. (and song bird)	49	pastille burner.
6	brass statue.	50	pedestal.
7	bronze bust.	51 – 54	pianoforte.
8	candle stand.	55 – 59	pole firescreen. <i>Adjustable height.</i>
9	candelabrum.		
10 – 14	chandelier.	60	porcelain or statuette.
15 – 19	cellaret. <i>Stocked with bottles of wine and liquor.</i>	61 – 66	pot-cupboard. <i>Holds a chamber pot for use by men after dinner. Yes, in the dining room!</i>
20	commode table.		
21	corner cabinet.	67	potted plant.
22	couch.	68	railing.
23	cupboard.	69	rug.
24	curio. <i>Determine object on Table 78: Items in a Cabinet of Curiosities.</i>	70	screen.
		71	shelf.
25	death mask.	72 – 81	sideboard table.
26	etching or print.	82	silver statuette.
27	firescreen.	83	table clock.
28	Girandole. <i>Decorative branched candle holder.</i>	84 – 86	tapestry.
		87 – 89	taxidermy animal.
29	hall chair.	90	tea chest.
30	hanging shelf.	91	urn stand.
31	harpsichord, or clavichord. <i>Harpsichord and clavichord music is out of fashion by the Bloody Era.</i>	92 – 96	vase of flowers.
		97	wall bracket for an oil lamp.
32	heating stove.	98	wall mirror.
33	ink drawing.	99	wall sconce.
34 – 38	longcase clock.	100	window stool.

Roll once per 10' (3 meters) of wall perimeter. A 20' x 20' room has 80' of wall length, so you roll 8 times (or select 8 items).

A stand or rack with a poker, shovel, tongs, and brush will always be near any fireplace.

A Dining Room will always contain at least a table surrounded by at least 6 chairs.

The valuable serving ware is never left in the dining room, but locked in the butlery or office (overseen by the Butler, Maitre d'hotel, or Officier). See Table 73: Valuable Serving Ware in the Butlery or Office.

Table 71: Furnishings and Fixtures for Libraries

FOR COMPLETE DETAIL

droo	You see a...		
1	alcove or niche in the wall.	51	heating stove.
2	antique suit of armor.	52 – 53	ink drawing.
3	antique weapon on the wall.	54 – 60	library case.
4	bell pull. <i>To summons servants. Bell rings in the Servants' Hall.</i>	61 – 69	library desk.
		70 – 74	library table.
5	bergère armchair.	75	longcase clock.
6	billiards table.	76	marble bust.
7 – 19	bookcase.	77	marble statue.
20	brass statue.	78 – 79	oil painting.
21 – 22	bronze bust.		
23	cabriolet armchair.	80	pastel painting. <i>Will always be enclosed behind glass in its frame.</i>
24	canape sofa.	81	pedestal.
25 – 26	candle stand.	82	pole firescreen. <i>Adjustable height.</i>
27 – 28	cellaret. (with wine and liquor)		
29	chaise lounge.	83	porcelain statuette.
30	commode table.	84	potted plant.
31	confidante armchair.	85	railing.
32	confidante sofa.	86 – 87	reading desk.
33 – 34	corner cabinet.		
35	couch.	88	rug.
36 – 40	curio. <i>Determine object on Table 78: Items in a Cabinet of Curiosities.</i>	89	screen.
		90	secretary desk.
		91	shelves.
41	death mask.	92	table clock.
42	divan couch.	93	tapestry.
43 – 44	etching or print.	94	taxidermy animal.
45	fauteuil armchair.	95	urn stand.
46	firescreen.	96	vase of flowers.
47	fishbowl. <i>With 1d8 goldfish.</i>	97	wall bracket for an oil lamp.
		98	window stool.
48	girandole (decorative branched candle holder).	99	wing chair.
49	globe.	100	writing table.
50	hall chair.		

Roll once per 10' (3 meters) of wall perimeter. A 20' x 20' room has 80' of wall length, so you roll 8 times (or select 8 items)

A stand or rack with a poker, shovel, tongs, and brush will always be **near any fireplace.**

A library will always contain at least a bookcase filled with books.

See Table 68: Furnishings for Bedrooms, Boudoirs, and Cabinets for explanations of unfamiliar furniture.

Table 72: Furnishings and Fixtures for Kitchens

FOR COMPLETE DETAIL

droo	You see...				
1	(1d4) artworks. <i>Will usually depict religious or morally uplifting subjects.</i>	34	the fireplace. <i>With stand or rack for iron poker, shovel, tongs, and brush. Roasting racks, pot hooks, and and interior brackets will be mounted inside the fireplace.</i>	65	(2d4) pie plates.
				66	(1d6) pitchers.
2	a copper bain-marie.	35	a flour sifter.	67	(1d4) pot forks.
3	(2d4) baking sheets.				
4	a basin (on stand).	36	(2d4) copper funnels	68	a potager stove. <i>A hearth with 2d4 compartments for individual fires. Pots and pans sit on adjustable racks atop the compartments.</i>
5	(2d4) baskets.				
6	a bell.	37	a grinding stone.	69	a proofing box (for dough).
7	a bellows.	38	(1d4) hanging pot racks. <i>With gridiron, and roasting racks.</i>	70	a pile of rags.
8	(2d4) bottles.				
9	(1d4) braziers (chafing dishes).	39	the hearth.	71	a rat trap.
10	a broom.	40	an hourglass.	72	a stack of recipes.
11	(1d6) buckets.	41	(1d4) iron cauldrons.	73	(1d8) roasting spits.
12	(2d4) candlesticks.	42	(1d4) short handled iron pans.	74	(1d4) rolling pins.
13	(2d6) canisters.	43	(1d4) iron pots.	75	(1d6) sacks.
14	(5d6) ceramic cups.	44	iron tongs.	76	a iron salamander.
15	(5d6) ceramic mugs.	45	(2d4) jars.	77	a scales.
16	(6d10) ceramic plates.	46	a kettle.	78	(1d4) scoops.
17	a chandelier (wooden or metal). <i>Hanging from ceiling.</i>	47	(2d12) knives.	79	a shears.
		48	a ladle.	80	(4d4) shelves.
		49	a lamp.	81	a sink.
18	a cheese grater.	50	(1d4) long handled iron pans.	82	(1d6) spatulas.
19	a chocolate pot.	51	a mallet.	83	spice box.
20	a chopping block.	52	the meal-ark.	84	spice mill.
21	a citrus juicer.	53	(1d4) meat hangers. <i>Round iron ring suspended from ceiling like a chandelier.</i>	85	(1d4) sponges.
22	a cleaver.				
23	a clock.	54	(1d8) meat hooks. <i>On wall.</i>	86	(2d4) steel pans.
24	a coal shuttle.				
25	a coffee grinder.	55	(2d6) metal molds. <i>In fanciful shapes.</i>	87	(2d4) steel pots.
26	a coffee pot.				
27	the cook's account book.	56	a milk warmer.	88	(1d6) stools.
28	1 or 2 copper cauldrons.	57	a mop.	89	a strainer.
29	a copper fish poacher.	58	a mortar and pestle.	90	a long table.
30	1d4 copper pans.	59	a stack of (6d6) napkins.	91	a short table
		60	the oven.	92	a tea pot.
31	(1d4) copper pots.	61	a stack of paper liners for pie plates.	93	a toasting rack.
32	a cupboard.			62	a peel (for oven).
		63	(4d8) pewter mugs.	95	a mechanical turnspit <i>With turnspit dog in a wheel.</i>
33	(2d4) bunches of dried herbs and flowers hung up.	64	(4d8) pewter plates.	96	a ventilation hood.
				97	(1d4) waste buckets.
				98	a water pump.
				99	(3d6) wooden spoons.
				100	(3d6) wooden trays.

The plates, mugs, and cups in the kitchen are for the use use of the servants, and to be employed in food preparation. The valuable serving ware from which the family eats is never kept in the kitchen, but in the Butlery (Office).

There will usually be a semi-feral cat allowed to roam the kitchen.

Table 73: Valuable Serving Ware in the Butlery or Office

FOR COMPLETE DETAIL

idno	You find...	NUMBER	WEIGHT per piece	VALUE per piece.
1	silver beaker(s).	4d6	12 oz (or 340 g)	960 p
2	silver butter dish(s).	3d6	4 oz (or 113 g)	320 p
3	porcelain butter dish(s).	3d6	1 oz (or 28 g)	80 p
4	silver candelabra(s).	5d6	100 oz (or 2.8 kg)	8,000 p
5	porcelain candelabra(s).	5d6	25 oz (or 709 g)	2,000 p
6	silver cann(s). <i>A cylindrical cup with no handle.</i>	5d6	16 oz (or 453.5 g)	1,280 p
7	silver carving fork(s).	2d6	3 oz (or 85 g)	240 p
8	silver carving knife(s).	2d6	5 oz (or 142 g)	400 p
9	silver caster(s). <i>Salt, pepper, or spice shaker.</i>	3d6	5 oz (or 142 g)	400 p
10	silver chafing dish(es).	5d6	160 oz (or 4.5 kg)	12,800 p
11	silver chalice(s).	5d6	18 oz (or 510 g)	1,440 p
12	gilded chalice(s).	5d6	18 oz (or 510 g)	3,000 p
13	jeweled chalice(s).	1d6	26 oz (or 737 g)	6,000 p
14	silver charger(s).	5d6	16 oz (or 453.5 g)	1,280 p
15	silver chocolate pot(s).	5d6	26 oz (or 737 g)	2,080 p
16	silver coffee cup(s).	5d10	2 oz (or 56.7 g)	160 p
17	porcelain coffee or chocolate cup(s). <i>A chocolate cup is similar to a coffee cup, but slightly taller (to accommodate a head of foam).</i>	5d10	3 oz (or 85 g)	240 p
18	silver coffeepot(s).	1d6	26 oz (or 737 g)	2,080 p
19	porcelain coffeepot(s).	1d6	8 oz (or 226.8 g)	640 p
20	silver cream jug(s).	5d6	4 oz (or 113 g)	320 p
21	porcelain cream jug(s).	5d6	1 oz (or 28 g)	80 p
22	silver cup(s).	5d6	3 oz (85 g)	240 p
23	gilt cup(s).	5d6	3 oz (85 g)	500 p
24	porcelain cup(s).	5d6	1 oz (or 28 g)	80 p
24	crystal cup(s).	5d6	1 oz (or 28 g)	40 p
25	crystal decanter(s).	3d6	8 oz (or 226.8 g)	320 p
26	silver dessert knife(s).	5d10	1 oz (or 28 g)	80 p
27	silver dinner knife(s).	5d10	1 oz (or 28 g)	80 p
28	silver egg cup(s).	5d10	2 oz (or 56.7 g)	160 p
29	porcelain egg cup(s).	5d10	1 oz (or 28 g)	80 p
30	silver ewer(s).	2d6	100 oz (or 2.8 kg)	8,000 p
31	silver fish slice(s).	1d6	6 oz (or 170 g)	480 p
32	silver flagon(s) (or jug[s]).	5d6	80 oz (or 2.27 kg)	6,400 p
33	silver fork(s).	5d10	1 oz (or 28 g)	80 p
34	silver fruit dish(s).	2d6	80 oz (or 2.27 kg)	6,400 p
35	porcelain fruit dish(s).	2d6	20 oz (or 567 g)	1,600 p
36	silver goblet(s).	5d10	18 oz (or 510 g)	1,440 p
37	gilt goblet(s).	2d6	18 oz (or 510 g)	2,000 p
38	jeweled goblet(s).	2d6	24 oz (or 680.4 g)	5,000 p
39	silver gravy spoon(s).	5d6	2 oz (or 56.7 g)	160 p

idno	You find...	NUMBER	WEIGHT per piece	VALUE per piece.
40	silver milk pot(s).	1d6	8 oz (or 226.8 g)	640 p
41	silver molinet(s). <i>For foaming chocolate.</i>	1d6	2 oz (or 56.7 g)	160 p
42	silver mustard dish(s).	5d6	3 oz (85 g)	240 p
43	silver pepperbox(es).	5d6	2 oz (or 56.7 g)	160 p
44 - 50	porcelain plate(s).	5d10	4 oz (or 113 g)	320 p
51 - 56	silver plates.	5d10	10 oz (or 283.5 g)	800 p
57 - 60	gilt plate(s).	5d10	10 oz (or 283.5 g)	1,200 p
61	silver porringer(s).	5d6	4 oz (or 113 g)	320 p
62	crystal punch bowl(s).	2d6	160 oz (or 4.5 kg)	6,400 p
63	silver punch bowl(s).	2d6	60 oz (or 1.7 kg)	4,800 p
64	silver salt cellar(s).	3d6	1 oz (or 28 g)	80 p
65	silver salver(s).	3d6	10 oz (or 283.5 g)	800 p
66	silver sauce boat(s).	2d6	16 oz (or 453.5 g)	1,280 p
67	porcelain sauce boat(s).	2d6	4 oz (or 113 g)	320 p
68	porcelain saucer(s).	5d6	1 oz (or 28 g)	80 p
69	silver serving tray(s).	5d6	80 oz (or 2.27 kg)	6,400 p
70	silver basket(s).	5d6	38 oz (or 1 kg)	3,040 p
71	silver soup spoon(s).	5d6	1 oz (or 28 g)	80 p
72	silver spoon tray(s).	5d6	1 oz (or 28 g)	80 p
73	silver strainer spoon(s).	5d6	1 oz (or 28 g)	80 p
74	silver sugar bowl(s).	5d6	8 oz (or 226.8 g)	640 p
75	silver sugar spoon(s).	5d6	1 oz (or 28 g)	80 p
76	silver tankard(s).	5d6	26 oz (or 737 g)	2,080 p
77	silver tea spoon(s).	5d6	1 oz (or 28 g)	80 p
78	silver tea tray(s).	1d6	80 oz (or 2.27 kg)	6,400 p
79	japanned tea tray(s).	1d6	32 oz (or 907 g)	100 p
81 - 82	porcelain tea bowls(s). <i>Similar to a coffee cup, but without a handle.</i>	5d6	2 oz (or 56.7 g)	160 p
83	silver teapot(s).	1d6	16 oz (or 453.5 g)	1,280 p
84	porcelain teapot(s).	1d6	4 oz (or 113 g)	320 p
85	silver toddy ladle(s).	1d6	6 oz (or 170 g)	480 p
86	silver tumbler(s).	5d6	8 oz (or 226.8 g)	640 p
87 - 90	silver tureen(s).	2d6	100 oz (or 2.8 kg)	8,000 p
91 - 95	porcelain tureen(s).	2d6	25 oz (or 709 g)	2,000 p
96	silver wine cistern(s).	1d6	500 oz (or 14.17 kg)	40,000 p
97	silver wine cooler(s).	1d6	300 oz (or 8.5 kg)	24,000 p
98	silver wine taster(s).	1d6	2 oz (or 56.7 g)	160 p
99	crystal wineglass(s).	5d10	6 oz (or 170 g)	240 p
100	colored crystal wineglass(es).	5d10	6 oz (or 170 g)	240 p

Values are full retail price. Unless a thief want to try and sell directly to a wealthy buyer, they will need to fence their acquisitions to a middle man, who will offer less than half the final retail value. Silver is assumed to be actual sterling, and porcelain fine quality Chinese.

Table 74: Personal Items in a Man's Bedchamber or Cabinet

FOR COMPLETE DETAIL

dno	In his chamber you find a...	NOTES
1	album of prints.	
2	almanac.	
3	article of ladies' clothing	<i>Kept as a memento or love token, or for dressing en travesti.</i>
4	backgammon set	
5	bandalore (yo yo).	
6	bed warmer.	<i>A closeable metal pan that holds hot coals. Usually has a handle.</i>
7	bible.	
8	birch switch.	
9	bottle of wine.	
10	bowl.	
11	stack of 2dno calling cards.	<i>Printed with his name, title(s), occupation, and address.</i>
12	candlestick.	
13	<i>carnet de bal</i> , or souvenir.	<i>A small, hinged metal canister, holding a tiny pencil and little sheets of ivory. Used for taking notes at dances and at social occasions.</i>
14	canister of shaving cream.	
15	canister of powder (face or hair).	<i>Powdered hair is unfashionable after 1795, and only required at court.</i>
16	canister of rouge.	<i>Before 1790.</i>
17	canister of silk beauty marks (mouches)	<i>Before 1790, and even then marks the user as a fop.</i>
18	chamber pot.	
19	chess set.	
20	classic book.	
21	claude glass.	<i>A small black mirror that makes reflected landscapes look like paintings.</i>
22	comb.	
23	condom.	<i>Waxed linen or sheepskin, with a ribbon threaded through the open end.</i>
24	cup or chalice.	
25	dagger.	
26	decanter.	<i>With wine or liquor.</i>
27	dentures.	<i>Teeth may be ivory, or human.</i>
28	dueling sword.	
29	Gothic novel.	
30	hand mirror.	
31	handkerchief.	
32	hip flask.	<i>Contains either whiskey or brandy.</i>
33	inkstand (with ink and sand).	
34	insignia of a public chivalric order. (ribbons, medals, sash, etc.)	
35	item obviously intended for use by a woman	<i>See Table 75: Personal Items in a Woman's Bedchamber or Boudoir.</i>
36	key.	
37	letter in progress.	<i>d4: 1 = love letter, 2 = family news, 3 = letter to a traveling friend, 4 = angry and insulting letter</i>
38	lock of hair.	<i>Kept as a memento or love token.</i>
39	locket.	
40	lottery ticket.	
41	magazine.	
42	mask.	
43	microscope.	
44	military medal.	

dno	<i>In his chamber you find a...</i>	NOTES
45	musket or rifle.	
46	nécessaire.	<i>A small box or canister typically containing glass vials, an ear spoon, files, small scissors, tiny mirror, miniature knife, and a canister for cosmetics. May be designed to fit inside a pocket or pocket.</i>
47	newspaper.	
48	oil lamp.	
49	opened letter.	<i>d4: 1 = love letter, 2 = family news, 3 = letter from traveling friend, 4 = angry and insulting letter</i>
50	opium pipe or hookah.	
51	pair of dice.	
52	paperweight.	
53	paraphernalia from a secret society	<i>Masonic apron, inscribed sword, blindfold, etc.</i>
54	pen, penknife, and quills.	
55	personal journal.	
56	pistol.	
57	pitcher.	
58	playing cards.	
59	political treatise.	
60	pornographic book.	
61	pouch.	
62	prostitute's guidebook.	<i>dr2. 1 = Paris, 2 = London, 3 = Bath, 4 = Venice, 5 = Rome, 6 = Milan, 7 = Naples, 8 = Vienna, 9 = Marseilles, 10 = Aachen (Aix-la-Chapelle), 11 = Spa, 12 = Baden.</i>
63	razor.	
64	ring.	
65	scissors.	
66	seal, and sealing wax in a decorative étui.	
67	sentimental novel.	
68	set of highly decorative dueling pistols in an ornamental box	<i>With bullets, wadding, and gunpowder.</i>
69	sharpening stone.	
70	small whip.	
71	snuffbox.	<i>With tobacco snuff.</i>
72	spyglass.	
73 - 77	strange curio.	
78	talisman or religious medal.	
79	tobacco box.	
80	tobacco pipe.	
81	toothbrush and tooth powder.	
82	toothpick.	
83	tray.	
84	unopened letter.	<i>d4: 1 = love letter, 2 = family news, 3 = letter from traveling friend, 4 = angry and insulting letter</i>
85	vial of laudanum.	
86	vial of mercury compound.	
87	vial of perfume.	
88	vial of Spanish Fly.	
90 - 97	walking stick.	
98	watch.	<i>Worn in a small pocket on the inside of the breeches / trousers. Attached to a ribbon fob that hangs in front.</i>
99	wig.	<i>Unfashionable after 1795, but still required at court.</i>
100	writing paper.	

*A man's bedchamber will always contain at least one **chamber pot**, and a **bell** to summon servants (unless there is a bell pull).*

Table 75: Personal Items in a Woman's Bedchamber or Boudoir

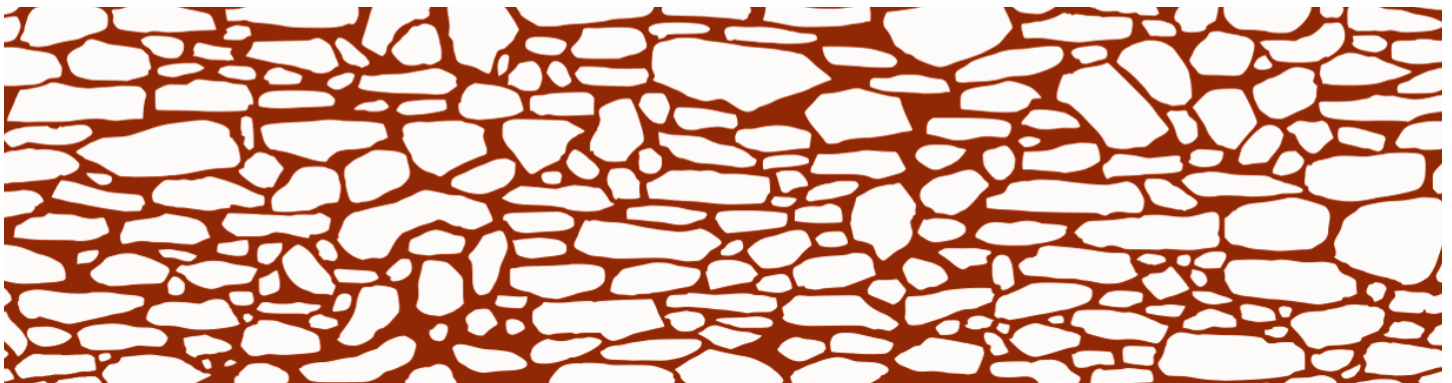
FOR COMPLETE DETAIL

id	In her chamber you find a...	NOTES
1	album of prints.	
2	article of man's clothing.	<i>Possibly kept as a memento, or love token. May also be used to disguise herself as a man when the Lady wishes to travel without an escort.</i>
3	backgammon set.	
4	ball of yarn.	
5	bed warmer.	
6	bible or devotional book.	
7	bidet.	<i>A low bench that holds a bowl of water, which can be straddled for intimate washing. Rare outside of France.</i>
8	book of poetry.	
9	bourdaloue.	<i>Lady's chamber pot with a handle and indented sides. May be highly decorated.</i>
10	bowl.	
11	bracelet.	
12	brooch.	
13	stack of 2d10 calling cards	<i>Printed with her name, title(s), and address.</i>
14	candlestick.	
15	canister of powder (face or hair).	
16	canister of mouches (silk beauty marks).	
17	canister of rouge.	
18	<i>carnet de bal</i> , or souvenir.	<i>A small, hinged metal canister, holding a tiny pencil and little sheets of ivory. Used for taking notes at dances and at social occasions.</i>
19	chatelaine.	<i>A decorative holder for keys, and various personal items. Worn on a chain, or hanging out of a pocket.</i>
20	chocolate pot.	
21	choker.	
22	classic book.	
23	Claude glass.	
24	comb	
25	cosmetics brush.	
26	cup or chalice.	<i>May still contain some coffee, tea, wine, or chocolate.</i>
27	dildo.	<i>Made of smooth wood, ivory, or stuffed leather. Will always be extremely well-hidden (although the Lady's Maid who cleans it will know its location, of course).</i>
28	dominoes set.	
29	drawing in progress.	
30	drawing paper.	
31	pair of earrings.	
32	embroidery frame (with embroidery in progress).	<i>See Appendix Q to determine image.</i>
33	fashion doll.	<i>Wearing a miniature example of the latest fashion from Paris.</i>
34	fashion magazine, or album of fashion plates.	
35	file.	
36	Gothic romance novel.	

d100	<i>In her chamber you find a...</i>	NOTES
37	set of hair pins.	
38	hairbrush.	
39	hand fan.	
40	hand mirror.	
41	handkerchief.	
42	hip flask.	<i>Contains either whiskey or brandy.</i>
43	inkstand. (with ink and sand)	
44	jar of depilatory cream.	<i>Extremely caustic if left on the skin too long.</i>
45	jewelry box.	<i>d10: 1 = carved wood, 2 = silver, 3 = gilded, 4 = decoupage, 5 = enameled metal, 6 = jeweled silver, 7 = jeweled gold, 8 = papier-mâché, 9 = porcelain, 10 = encrusted with seashells [rocaille].</i>
46	key.	
47	letter in progress.	<i>d4: 1 = love letter, 2 = family news, 3 = letter to a traveling friend, 4 = angry and insulting letter.</i>
48	lipstick.	
49	lock of hair.	<i>Kept as a memento or love token.</i>
50	locket.	
51	lorgnette.	<i>Also known as “opera glasses”.</i>
52	masquerade mask.	
53	merkin.	<i>Pubic hair wig. Possible evidence of mercury treatment for syphilis. Will always be well-hidden.</i>
54	muff pistol.	<i>A small, easily hidden pistol.</i>
55	music box.	
56	nécessaire	<i>A small box or canister typically containing glass vials, an ear spoon, files, small scissors, tiny mirror, miniature knife, and a canister for cosmetics. A woman’s nécessaire may also include a needle, thread, and thimble for quick dress repairs. May be designed to fit inside a pocket or pocket.</i>
57	necklace.	
58	oil lamp.	
59	opened letter.	<i>d4: 1 = love letter, 2 = family news, 3 = letter from a traveling friend, 4 = angry and insulting letter.</i>
60	opium pipe.	
61	pair of dice.	
62	pan of blush.	
63	pastel sticks	
64	pen, penknife, and quills.	
65	pendant.	
66	personal journal, or friendship book.	<i>A “friendship book” is similar to a modern scrapbook, and contains writings from friends, pasted paper cutouts, drawings, and various personal mementos. The owner may have been keeping the same book since she was a girl.</i>
67	pitcher.	
68	set of playing cards.	
69	poppet.	<i>May have pins stuck in it.</i>
70	porte-bouquet, or tussy mussy.	<i>Small portable vase for flowers.</i>

d100	<i>In her chamber you find a...</i>	NOTES
71	pumice stone.	<i>For depilation.</i>
72	bunch of rag strips.	
73	razor.	
74	reticule, or hand purse.	<i>Typically contains a carnet de bal, a small nécessaire, and a small coin purse.</i>
75	ring.	
76	scratching stick	
77	seal, and sealing wax in a decorative étui.	
78	sentimental novel.	
79	sewing needles, pincushion, and thread.	
80	sewing project in progress..	
81	slender dagger.	
82	small scissors.	
83	small whip, or switch.	
84	sponge.	
85	stack of writing paper.	
86	talisman, or religious medal.	
87	tiara.	
88	toothbrush and tooth powder.	
89	toothpick.	
90	toy	<i>Bandalore [yo yo], diabolo [Chinese yo yo], small automaton, child's doll, etc.</i>
91	tray (or bowl) of boudoir biscuits.	
92	tweezers.	
93	unopened letter from another.	<i>d4: 1 = love letter, 2 = family news, 3 = letter from traveling friend, 4 = angry and insulting letter.</i>
94	vial of flower water.	
95	vial of laudanum.	
96	rd8 vials of perfume.	
97	vial of poison	<i>For whom is it intended?</i>
98	watch.	
99	watercolor paints, brush, and paper	
100	wig.	

A woman's bedchamber will always contain at least one **bourdaloue**, and a **bell** to summon servants (unless there is a bell pull).



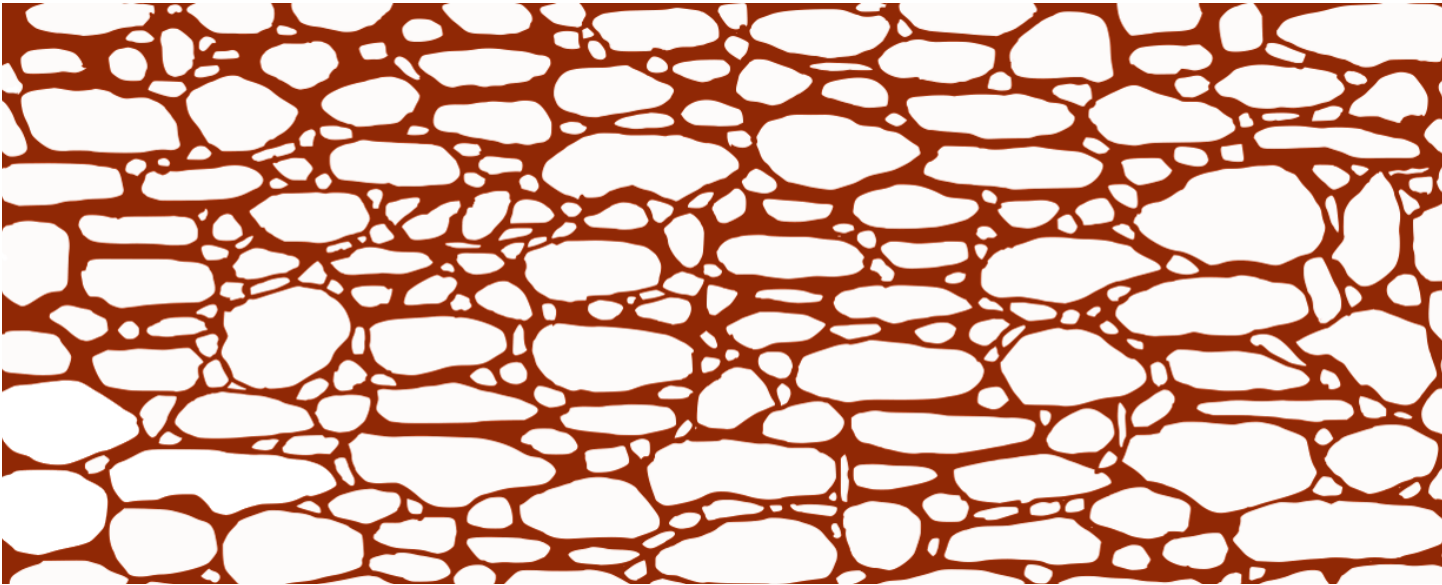


Table 76: Men's Clothing (and Items in a Wardrobe)

FOR COMPLETE DETAIL

droo	<i>You find a...</i>		
1 - 2	banyan. <i>A loose robe patterned after Persian garments.</i>	48 - 49	pair of pattens.
		50 - 51	pelisse. <i>A short, fur trimmed jacket with frogging.</i>
3 - 4	belt.	52 - 53	riding boots.
5 - 7	bicorne hat. <i>After 1790.</i>	54 - 55	riding jacket.
8 - 9	breeches.	56 - 57	round hat.
10 - 11	cape.	58 - 59	sash.
12 - 13	cloak.	60 - 65	shirt.
14 - 15	collar (removable)	66 - 67	pair of shoes.
16 - 17	cravat.	68 - 69	pair of slippers
18 - 19	cuffs (removable).	70 - 71	pair of socks.
20 - 21	dressing gown.	72 - 73	stays. <i>Worn by dandies after 1800.</i>
22 - 23	engageantes. <i>Lace ruffles worn under the cuffs of another garment. Unfashionable after 1792</i>	74 - 75	stock. <i>A removable collar with a pre-tied neck-cloth attached.</i>
24 - 25	fancy dress outfit (for masquerade ball).	76 - 77	pair of stockings.
26 - 27	fob (cloth)	78 - 79	toilette cloth. <i>Wrapped around the shoulders when the hair is powdered, to keep the clothing clean.</i>
28 - 29	frock.		
30 - 31	fur coat.	80 - 83	top hat. <i>After 1800.</i>
32 - 33	pair of garters		
34 - 35	gloves.	84 - 88	tricorne hat. <i>Unfashionable after 1795.</i>
36 - 37	greatcoat.	89 - 90	trousers or pantaloons. <i>After 1800. Cannot be worn formally until after 1810.</i>
38 - 39	jacket.		
40 - 41	masquerade mask.	91 - 92	valise or portmanteau.
42 - 43	neck cloth.	93 - 95	waistcoat (vest).
44 - 45	nightcap.	96 - 100	wig.
46 - 47	nightshirt.		

Table 77: Women's Clothing (and Items in a Wardrobe)

FOR COMPLETE DETAIL

droo	You find a...		
1	apron.		
2	bathing gown. <i>Worn for modesty, or to prevent bare skin from contacting the metal of the tub.</i>	52	gown, <i>Chemise à la Reine</i> . <i>A gown of gathered muslin, popularized by Marie-Antoinette, and fashionable from 1783 to 1795.</i>
3	belt.	53	hat.
4	bertha collar. <i>A wide, removable collar of lace.</i>	54	jacket.
5	bodice.	55	kerchief.
6	bonnet.	56	mantua. <i>A formal gown with exaggeratedly wide hips. Extremely unfashionable after 1795, but still required at court.</i>
7	busk.	57	masquerade mask.
8	bustle. <i>A roll of padding to make the skirt flare out.</i>	58	mitts or mittens.
9	cap	59	muff, fur.
10	cape.	60	pair of night gloves.
11	capelet.	61	nightcap.
12 – 13	chemise.		
14	choker.		
15	cloak, hooded.	62	panniers. <i>a frame worn under a mantua, to create the look of extremely wide hips.</i>
16	coat.	63	parasol.
17	coin purse	64	pair of pattens.
18	cuffs.	65	pelisse. <i>A long, fur-edged coat with military styling.</i>
19	drawers. <i>After 1810 only.</i>	66	petticoat.
20 – 22	dress, high-waisted white muslin. <i>Fashionable from 1795 to 1810.</i>	67	pockets. <i>Pouches worn on a belt under the skirt, and accessible through slits. No longer worn fashionably after 1795.</i>
23 – 25	dress, high-waisted. <i>Fashionable from 1795 to 1820.</i>		
26	dressing gown.	68	redingot. <i>An outdoor coat patterned after a man's riding jacket.</i>
27	engageantes. <i>Lace ruffles worn under the cuffs of another garment. Unfashionable after 1795.</i>	69	reticule. <i>A hand pouch, worn after 1795. Often has a loop to be slipped around the wrist.</i>
28	fancy dress outfit. <i>For masquerade ball.</i>	70	ribbon necklace.
29	fan, brisé. <i>Made entirely of slats, with no cloth or paper.</i>	71	riding boots.
30	fan, chinese oval. <i>Non-folding, held by a handle.</i>	72	riding habit.
31	fan, cockade. <i>Opens into a circle, held by a handle.</i>	73	sash.
32	fan, feathered.	74	scarf.
33	fan, pleated. <i>Usually with a highly decorative image.</i>	75	shawl.
34	fichu. <i>A cloth wrap worn to cover the upper breasts, for modesty or warmth.</i>	76	pair of shoes, flat. <i>Fashionable after 1795.</i>
35	set of garters.	77	pair of shoes, high heeled. <i>No longer fashionable after 1795, but still required at court.</i>
36	pair of gloves.	78	skirt.
37 – 40	gown, à l'Anglaise. <i>Full skirt, with a closely tailored bodice.. Unfashionable after 1795.</i>	79	pair of slippers.
		80	socks
		81	snood. <i>A bag-like cap.</i>
41	gown, à la Circassian. <i>A robe-like gown open at the front, without a train. Unfashionable after 1795.</i>	82 – 83	stays, full length. <i>Lace up the front.</i>
42 – 45	gown, à la Francaise. <i>Full skirt, and a loose back on the bodice. Unfashionable after 1795.</i>	84 – 85	stays, short. <i>Worn after 1795.</i>
		86 – 90	stockings.
46 – 49	gown, à la Polonoise. <i>A gown with a full skirt is gathered into flounces. Unfashionable after 1795.</i>	91 – 92	stomacher. <i>A detachable bodice front, to which the sides of a gown are pinned. Unfashionable after 1790.</i>
50	gown, à la Turque. <i>A robe-like gown open at the front, with a train. Unfashionable after 1795.</i>	93	toilette cloth. <i>Wrapped around the shoulders when the hair is powdered, to keep the clothing clean.</i>
		94	turban.
51 – 51	gown, Brunswick. <i>A two-piece outfit consisting of a jacket with elbow-length sleeves, and an under-dress with long, closely-tailored sleeves. Unfashionable after 1795.</i>	95	valise or portmanteau.
		96 - 99	wig.
		100	wrap.

Table 78: Items in a Cabinet of Curiosities

FOR COMPLETE DETAIL

droo	You see...				
1	a horn grown from a human forehead.	34	a dried fungus.	70	mounted insects. <i>Butterflies, beetles, spiders, etc.</i>
2	an African drum.	35	a dried seahorse (or seahorses).		
3	an African mask.	36	an Egyptian amulet.	71	a mummified "mermaid". <i>Made from a monkey and fish stitched together.</i>
4	a sample of agate.	37	an Egyptian mummy.	72	a narwhal tooth.
5	an alligator / crocodile / python hide.	38	an exotic pearl. <i>Baroque, blue, black, etc.</i>	73	a normal human skeleton.
6	an animal skeleton.	39	a sample of exotic wood.	74	a sample of obsidian.
7	an animal skull.	40	feathers from a tropical bird.	75	an opal.
8	an asbestos cloth.	41	some flint arrow heads.	76	a sample of opium.
9	an Assyrian amulet.	42	a sample of fool's gold	77	a paper wasp nest.
10	an automaton of a dancing girl.	43	a fossil.	78	papyrus.
		44	frankincense (or myrrh) resin.	79	petroleum in a vial.
11	an automaton of a singing bird.	45	a split geode.	80	a pine cone (or pine cones).
12	an Aztec carving.	46	a glass model of a sea animal.	81	porcelain with glaze that changes colors in heat.
13	a sample of bamboo .	47	a gold nugget.		
14	a bezoar stone.	48	a golden Buddha statue.	82	a preserved animal (or preserved animals) in a jar (or jars).
15	a bizarre drawing(s) or print(s).	49	a Greek (or Roman) amulet.	83	a selection of pressed flowers.
16	bones encrusted with minerals.	50	a hag stone (non-enchanted stone with natural hole).	84	a rope made form human hair.
17	the bones of a antediluvian animal.	51	a sample of hashish.	85	a Rose of Jericho (Resurrection plant).
18	a book bound in human skin.	52	a hematite cube.	86	some unusual seashells.
19	a book written in an unknown language, depicting mysterious plants and animals.	53	a human corpse(s), flayed, embalmed, and posed.	87	a collection of seeds.
20	a book written in invisible ink.	54	an idol from the south seas.	88	the skeleton of a dwarf.
21	a bottle gourd.	55	an Indian religious statue.	89	the skeleton of a giant.
22	a cactus.	56	an iron maiden.	90	a spyglass.
23	a carnivorous plant.	57	sample of jade.	91	a starfish (or starfishes).
24	Chinese acupuncture needles.	58	the journal of a deceased explorer.		
25	a sample of exotic clay.	59	a leaf from every species of tree in a country.	92	a strange cloth. <i>Changes colors from different viewing angles, has an unusual color, etc.</i>
26	a coco de mer.	60	a lock of hair from a famous (or infamous) person.	93	a tagua nut (vegetable ivory).
27	colorful eggs.	61	a loofah sponge.	94	taxidermied animal(s).
28	an unusually-shaped coral (or corals). <i>Shaped like a hand, or other object.</i>	62	a machine that produces human speech.	95	torture instruments. <i>Pincers, skinning knives, whips, the pear of anguish, etc.</i>
29	crustacean shells (crab, lobster, crayfish, etc.).	63	a mandrake root.	96	a treatise on a long-suppressed heresy.
30	deformed babies (preserved in jars).	64	a mechanical orchestra.		
31	a deformed human skull.	65	mercury in a vial.	97	a two headed animal taxidermy.
32	a diamond.	66	a meteorite.	98	a vial of phosphorus.
		67	a microscope.	99	a wax anatomical model.
33	dragon's blood resin.	68	an unusual mirror.		
		69	mounted bird.	100	a weird object. <i>Hand of Glory, Imp Bottle, etc</i>

PART VI – THE PARKLAND AND GARDENS

THE FOLLOWING TABLES WILL HELP YOU create a plausible parkland surrounding the house. They will also define what ornamental animals may be kept there, as well as what pests cause havoc on the grounds. Remember that any Grand House, whether urban or in the country, **must have a stables and a carriage house** of some kind. The two structure may be combined into the same building however. Castles and Estate Houses will also always have a **Kitchen Garden** to provide fresh vegetables, fruits, and herbs. An Urban Mansion does not generally need to have such a garden, however, since food can be bought in the market instead. Likewise, an Estate House will usually have a **Farmyard** (or *Basse-Cour*) where cows, pigs, chickens, and draft horses are kept. Besides the animals kept in the Farmyard, many estate houses will have a herd of sheep that keep the lawn cropped by grazing.

Which Tables to Use:

For a **Castle**, the *Essential* tables are **79, 80, and 81a**.

- *For More Detail*, use tables **82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, and 94**.
- *For Complete Detail*, use tables **95, 96, and 97**.

For an **Urban Mansion**, the *Essential* table is **81b**.

- *For More Detail*, use tables **83, 85, 86, 88, and 93**.
- *For Complete Detail*, use table **97**.

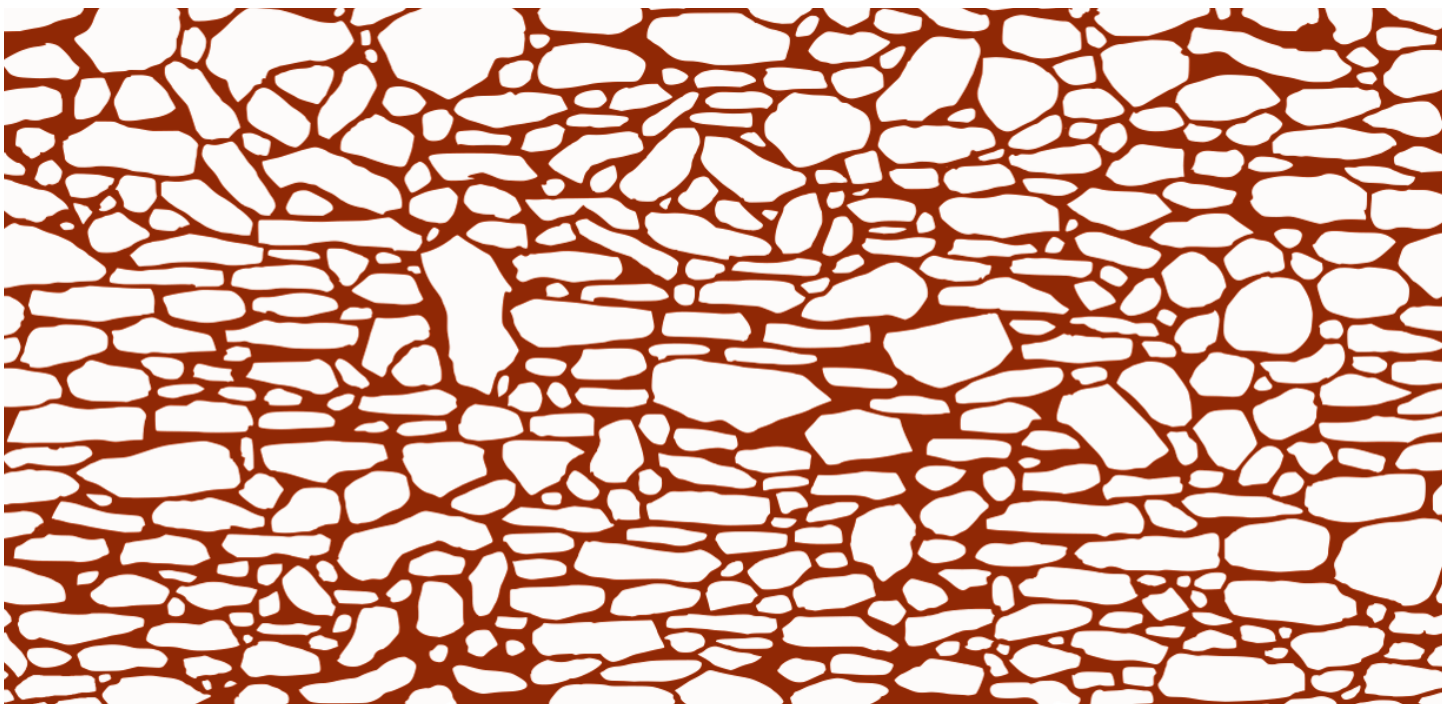
For a country **Estate House**, the *Essential* tables are **79, 80, 81a**.

- *For More Detail*, use tables **82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, and 94**.
- *For Complete Detail*, use tables **95, 96, and 97**.

Table 79: Water Supply of a Castle or Estate House

ESSENTIAL

d8	<i>The place's main water supply comes from...</i>	NOTES
1	a lake on the property.	<i>The Presenter must decide where the lake is relative to the house.</i>
2 – 3	a river or stream that runs through the property.	<i>The course of the stream must be plotted.</i>
4 – 5	one or more wells on the property.	<i>A well will be located in the Farmyard and/or Kitchen Garden.</i>
6	an aqueduct carrying water from the uplands.	
7	a canal that connect to a body of water off the property.	<i>The canal's course must be plotted across the property.</i>
8	an underground cistern that collects rainwater	



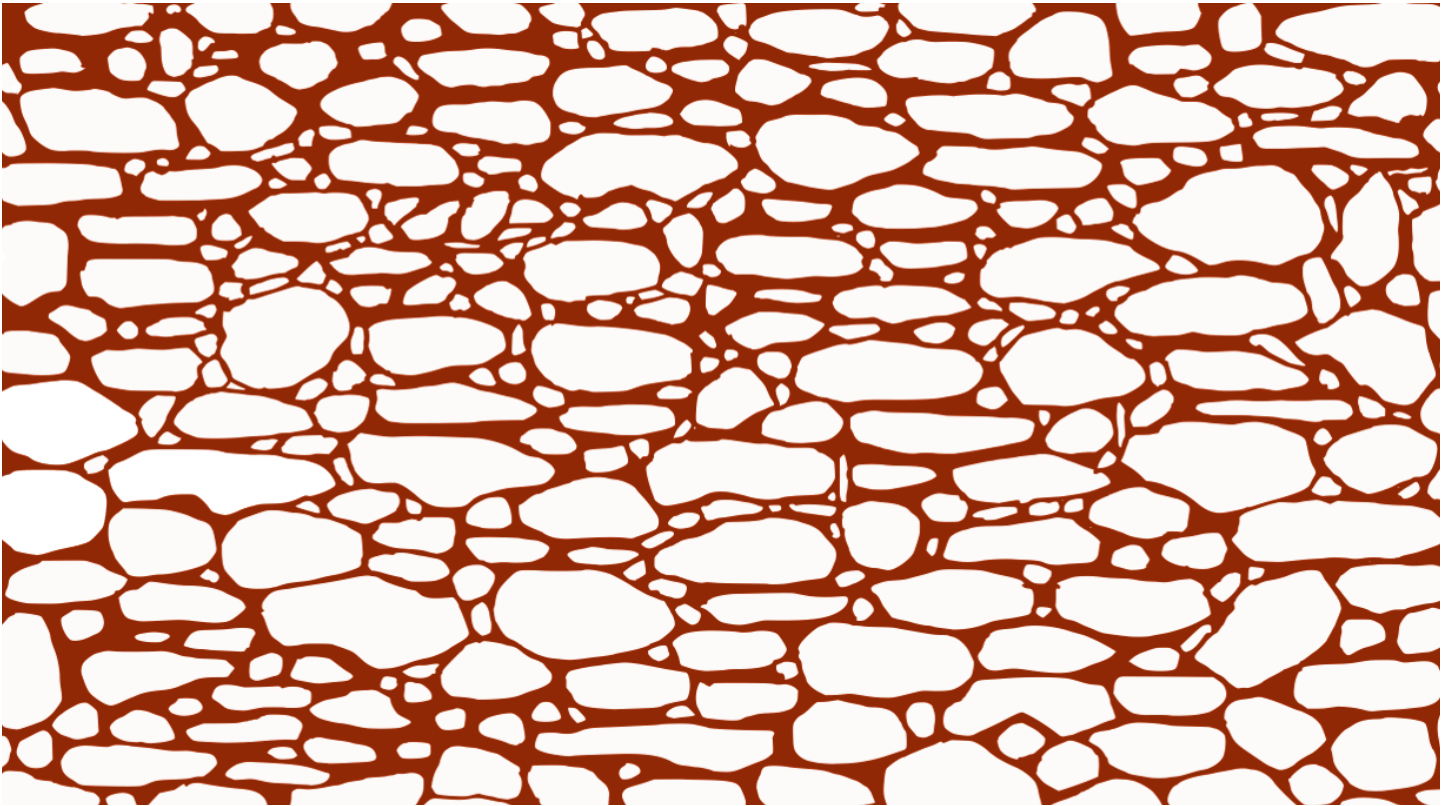


Table 80: Stables and Carriage House of a Castle or Estate House

ESSENTIAL

dzo	<i>The Stables are a...</i>	NOTES
1 – 4	long rectangular block.	<i>The Carriage House will be a separate rectangular block.</i>
5 – 6	long rectangular block, next to a Riding Hall .	
7 – 8	square block.	<i>The Carriage House will be a separate square block.</i>
8	square block, next to a Riding Hall .	
10 – 11	“T”-shaped block.	<i>The Carriage House occupies one arm, and a Riding Hall another.</i>
12	“U”-shaped block.	<i>The Carriage House occupies one section.</i>
13	“U”-shaped block, next to a Riding Hall .	
13 – 14	cross-shaped block.	<i>The Carriage House occupies one arm of the cross. One arm will be larger than the others, and enclose a Riding Hall.</i>
15	“L”-shaped block.	<i>The Carriage House occupies one end, and the stables the other.</i>
16	“L”-shaped block, next to a Riding Hall .	
17 – 18	“H”-shaped block.	<i>The c Carriage House occupies one long wing, the stables the other, and the connecting section is a Riding Hall.</i>
19	ring with interior courtyard.	<i>The Carriage House occupies one section of the ring.</i>
20	ring with interior courtyard, next to a Riding Hall .	

The number of stalls in the Stables will be equal to ½ the number of rooms in the house.

The Carriage House will have room to accommodate 1 carriage for every 4 horse stalls.

Each stall is 5’ wide x 10 deep’. The Stables will also include a storage, grooming, and living area at least 20’ x 10’ in size.

Allow a 15’ x 15’ space for each carriage in the Carriage House.

A typical Riding Hall (for equestrianism in inclement weather) will enclose an area of about 50’ x 100’, but much larger and more impressive spaces are possible.

Table 81a: Castle and Estate Parkland Areas

ESSENTIAL

d20, 2d8 times	<i>Within the parkland are..</i>	NOTES
1	a Deerpark.	<i>An enclosed mix of woods and meadow, stocked with deer. Roll again if there is already a Deerpark. Proceed to Table 82: Deerpark Features.</i>
2 – 3	a English Landscape Garden.	<i>Most fashionable kind of garden across Europe. Proceed to Table 83 English Landscape Garden Features.</i>
4 – 5	a Farmyard, or Basse-Cour.	<i>Roll again if there is already a Farmyard. The Basse-Cour of a French estate will usually be visible from the château. The farmyard of an English estate, however, may be distant from the house. Proceed to Table 84: Farmyard or Basse-Cour Features.</i>
6 – 7	a Flower Garden.	<i>Proceed to Table 85: Flower Garden Features.</i>
8 – 9	a French Formal Garden.	<i>Out of favor in Britain, but may still exist in some older houses. Still common in the rest of Europe, but English Landscape Gardens are more fashionable. Proceed to Table 86: French Formal Garden Features.</i>
9	a Hamlet of 1d6 Cottages.	<i>Inhabited by parkland servants, etc. Roll again if there is already a Hamlet. Proceed to Table 87 Hamlet Features.</i>
10	a Italian Garden.	<i>Unfashionable in Britain, but may still exist in some older houses. Still common on the Italian peninsular, naturally. Differs from a French Formal Garden in having a greater emphasis on architectural features, and being almost entirely green plants (and almost no flowers). Proceed to Table 88: Italian Garden Features.</i>
11 – 12	a Kitchen Garden.	<i>For fruits, vegetables, herbs, and cut flowers. Generally separate from the Farmyard. Roll again if there is already a Kitchen Garden. Proceed to Table 89: Kitchen Garden Features.</i>
13 – 14	a Lawn / Meadow.	<i>Proceed to Table 90: Lawn / Meadow Features.</i>
15	a Paddock.	<i>Generally abuts the Stables. Roll again if there is already a Paddock. Proceed to Table 91 Paddock Features.</i>
16 – 17	a Pond or Lake.	<i>50% chance a large stream runs from, or through, the body of water) Proceed to Table 92: Pond and Lake Features.</i>
18 – 19	a Walled Garden.	<i>Also called a Close Garden. Proceed to Table 93: Walled Garden Features.</i>
20	a Wooded Area.	<i>For hunting, or purely decorative. When stocked with game, it differs from a Deerpark in being less obviously artificial. Proceed to Table 94: Wooded Area Features.</i>

*A **Farmyard, Kitchen Garden, or Hamlet** within the park is at least partially ornamental. The structures will be built to higher standard, and be kept cleaner, than those in any corresponding area of the estate outside the enclosure.*

Table 81b: Urban Mansion Gardens

ESSENTIAL

d6, 1d4 times	<i>The gardens behind the house include a..</i>	NOTES
1	English Landscape Garden.	<i>Proceed to Table 83: English Landscape Garden Features.</i>
2	Flower Garden.	<i>.Proceed to Table 85: Flower Garden Features.</i>
3 – 4	French Formal Garden	<i>Proceed to Table 86: French Formal Garden Features.</i>
5	Italian Garden.	<i>Proceed to Table 88: Italian Garden Features.</i>
6	Walled Garden.	<i>Proceed to Table 93: Walled Garden Features.</i>

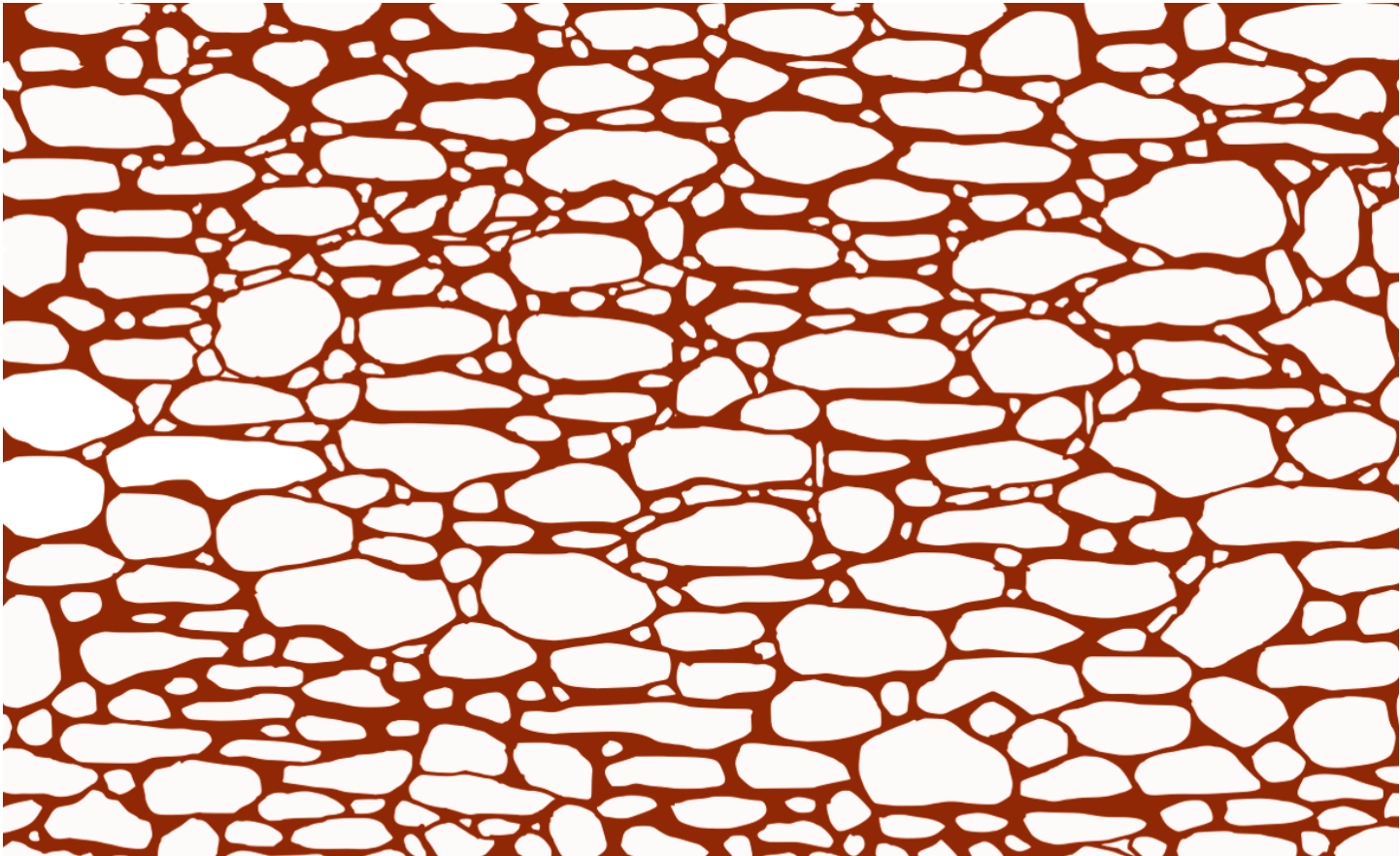


Table 82: Deerpark Features

FOR MORE DETAIL

d20	<i>In the Deerpark there is a...</i>	NOTES
1	bench (or group of benches).	<i>May be situated within an arbor or alcove.</i>
2	bridge	<i>Over a stream, or else a “dry bridge” folly.</i>
3	cascade or waterfall.	
4	construction in progress.	<i>Roll again to determine what is being built or repaired.</i>
5	folly.	<i>Use Table 1j: Follies to determine the structure.</i>
6	fountain.	
7	game warden’s cottage.	
8 – 9	glade	
10	grotto.	
11 – 12	hunting lodge.	
13	pavilion.	
14	pond.	
15	salt lick.	
16	secondary gate in wall.	
17	shed.	
18	statue.	
19	stream (or canal).	
20	viewing frame.	<i>For appreciating a landscape.</i>

Use Table 3a: Parkland Barrier of a Country Estate to determine the enclosing wall. Wall will always be 7’ or higher, or else a “ha-ha”.

Table 83: English Landscape Garden Features

FOR MORE DETAIL

d20	<i>In the Landscape Garden there is a...</i>	NOTES
1 – 3	bench (or group of benches).	<i>May be situated within an arbor or alcove.</i>
4 – 6	boulder.	
7 – 9	bridge.	<i>Over stream, or dry bridge folly</i>
10 – 12	cascade or waterfall.	
13 – 15	chapel.	<i>May have an adjacent parsonage.</i>
16 – 18	clump of bushes.	
19 – 21	construction in progress.	<i>Roll again to determine what is being built or repaired.</i>
22 – 24	cottage.	
25 – 38	folly.	<i>Use Table 1j: Follies to determine the structure.</i>
39 – 41	fountain.	
42 – 44	freestanding archway.	
45 – 47	grotto.	
48 – 59	grove of trees.	
60 – 62	hermit's cave.	<i>With, or without, live-in hermit!</i>
66 – 68	ice house.	<i>Appears as a door sunken into the side of a hill.</i>
69 – 71	menagerie.	<i>Determine animals on Table 42c: Animals in a Menagerie.</i>
72 – 73	patch of wildflowers.	
74 – 76	pavilion summerhouse.	<i>A single-room, round or polygonal structure. 50% have no actual walls, just a roof supported by columns, or columned arcade.</i>
77 – 79	shed.	
80 – 82	small pool.	
83 – 85	statue.	
86 – 88	stream.	
89 – 91	sundial.	
92 – 94	swing.	
95 – 97	viewing frame.	<i>For appreciating a landscape.</i>
98 – 100	unusual tree.	<i>Foreign species, exceptionally large, lightning-blasted, gnarled</i>

An ideal English Landscape garden should **look unplanned and natural**, despite being carefully designed and maintained. The path (or paths) through the garden will be meandering and irregular, meant to present picturesque views to visitors.

A Landscape Garden might be **enclosed** by a “ha-ha” wall, particularly when it abuts the pasturage of the Farmyard.

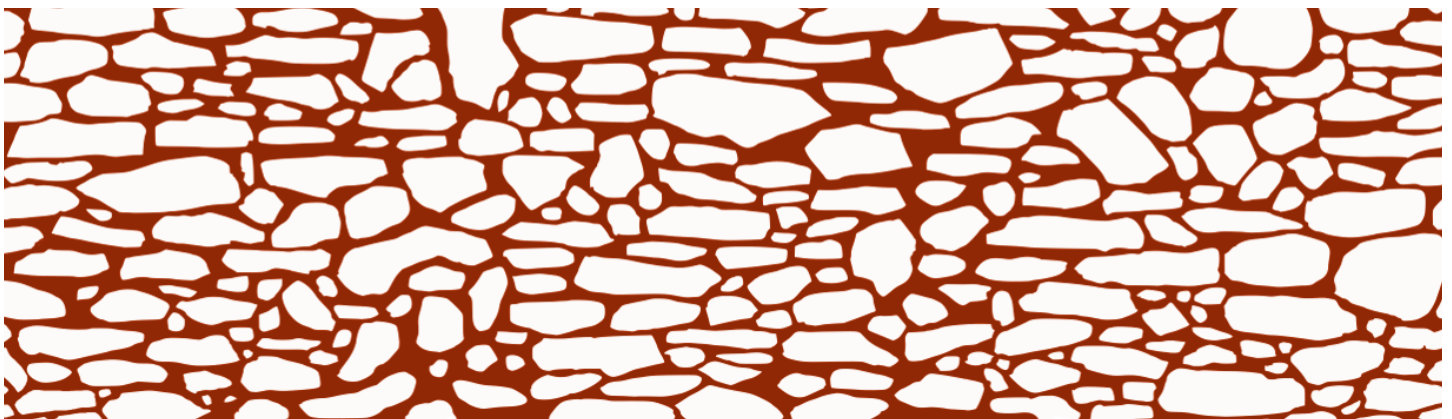


Table 84: Farmyard or Basse-Cour Features

FOR MORE DETAIL

d100	<i>In the Farmyard there is a...</i>	NOTES
1 - 2	apiary.	
3 - 6	barn /byre.	<i>Will be large enough to shelter all the cow, sheep, and pigs during inclement weather.</i>
7 - 9	bench, or benches.	
10 - 12	blacksmith.	
13 - 17	cart shed.	<i>With cart or wagon.</i>
16- 18	chicken coop.	<i>Houses 4d8 hens, and 1 rooster.</i>
19	construction in progress.	<i>Roll again to determine what is being built or repaired.</i>
20 - 21	creamery	
22 - 24	cow pen.	<i>Holds 2d20 cows. 25% chance of a bull.</i>
25 - 27	curing room cottage.	<i>For hams, sausages, and bacon.</i>
28 - 30	dairy maid's cottage.	
31 - 33	dovecote.	<i>Houses 12x4 doves.</i>
34 - 36	farmer's cottage.	
37 - 39	farrier's stall.	
40 - 42	fountain.	
43 - 45	grain field or vineyard.	<i>Generally present only if the enclosed parkland is 300 acres or more. If the estate grows its own grain within the park, the fields will cover at least 1 acre per inhabitant of the estate (including all servants). An estate vineyard within the park will cover 3d20 acres. The field will usually have one or more scarecrows.</i>
46 - 48	granary.	
49 - 51	kennel.	<i>For sheep and cattle dogs.</i>
52 - 54	milking stalls.	
55 - 57	mill.	
58 - 60	pasturage.	<i>Will often abut Paddock, Lawn, or English Landscape Garden, separated by a wall or fence.</i>
61 - 63	pigsty.	<i>With 2d12 pigs.</i>
64 - 66	pool.	
67 - 69	shed.	
70 -72	sheep pen.	<i>With 6d6 sheep.</i>
73 - 75	shepherd's cottage.	
76 - 78	slaughterhouse.	
79 - 81	smokehouse.	
82 -84	stables.	<i>For draft horses</i>
85 - 87	statue.	
88 - 90	stream or canal.	<i>Plot course of stream through rest of property.</i>
91 - 92	swineherd's cottage.	
93 - 94	threshing floor.	<i>Open air, or enclosed.</i>
95 - 97	wall or fence.	
98 - 100	well.	

Table 85: Flower Garden Features

FOR MORE DETAIL

dnoo	<i>In the Flower Garden there is a...</i>	NOTES
1 – 3	azalea bed.	<i>Blooms naturally in spring.</i>
4 – 5	bed of mixed flowers.	
6 – 7	bench (or group of benches).	<i>May be situated within an arbor or alcove.</i>
8 – 10	chrysanthemum bed.	<i>Blooms naturally in autumn.</i>
11 – 12	conservatory.	<i>For tropical flowers, or forcing flowers to bloom early.</i>
13	construction in progress.	<i>Roll again to determine what is being built or repaired.</i>
14 – 16	daffodil bed.	<i>Blooms naturally in spring.</i>
17 – 19	dahlia bed.	<i>In the Bloody Era only.</i>
20 – 21	folly.	<i>Use Table 11: Follies to determine the structure.</i>
22 – 23	fountain.	
24 – 25	free-standing tree.	
26 – 27	grotto.	
28 – 30	hellebore bed.	<i>Blooms naturally in early spring.</i>
31 – 33	hibiscus bed.	<i>Blooms naturally in summer.</i>
34 – 36	honeysuckle bed.	<i>Blooms naturally in summer.</i>
37 – 39	hyacinth bed.	<i>Blooms naturally in spring.</i>
40 – 42	iris bed.	<i>Blooms naturally in spring.</i>
43 – 45	jasmine bed.	<i>Blooms naturally at night, spring to summer, in warm areas.</i>
46 – 48	lavender bed.	<i>Blooms naturally in summer.</i>
49 – 51	lilac bed.	<i>Blooms naturally in spring.</i>
52 – 54	lilly bed.	<i>Blooms naturally in summer.</i>
55 – 57	marigold bed.	<i>Blooms naturally from summer to autumn.</i>
58 – 59	pool.	
60 – 61	potted ornamental plant.	
62 – 63	potted tree.	
64 – 66	primrose bed.	<i>Blooms naturally in early spring.</i>
67 – 71	rose bed.	<i>Blooms naturally in summer.</i>
72	shed.	
73 – 74	statue.	
75 – 77	stone balustrades.	
78 – 79	stream or canal.	
80 – 81	swing	
82 – 84	trellis.	<i>Supports vines, and /or flowers.</i>
85 – 87	tuberose bed.	<i>Blooms naturally in late summer.</i>
88 – 90	tulip bed.	<i>Blooms naturally in spring.</i>
91 – 92	urn.	
93 – 95	violet bed.	<i>Blooms naturally in spring.</i>
96 – 97	wall or fence.	
98– 100	wisteria patch.	<i>Blooms naturally in spring.</i>

The flowers in a Grand House’s garden are often out of season – forced to bloom earlier, or delayed to bloom later, than they naturally would. Flowers are often started in the Orangery (or Conservatory) and later transplanted outdoors.

Table 86: French Formal Garden Features

FOR MORE DETAIL

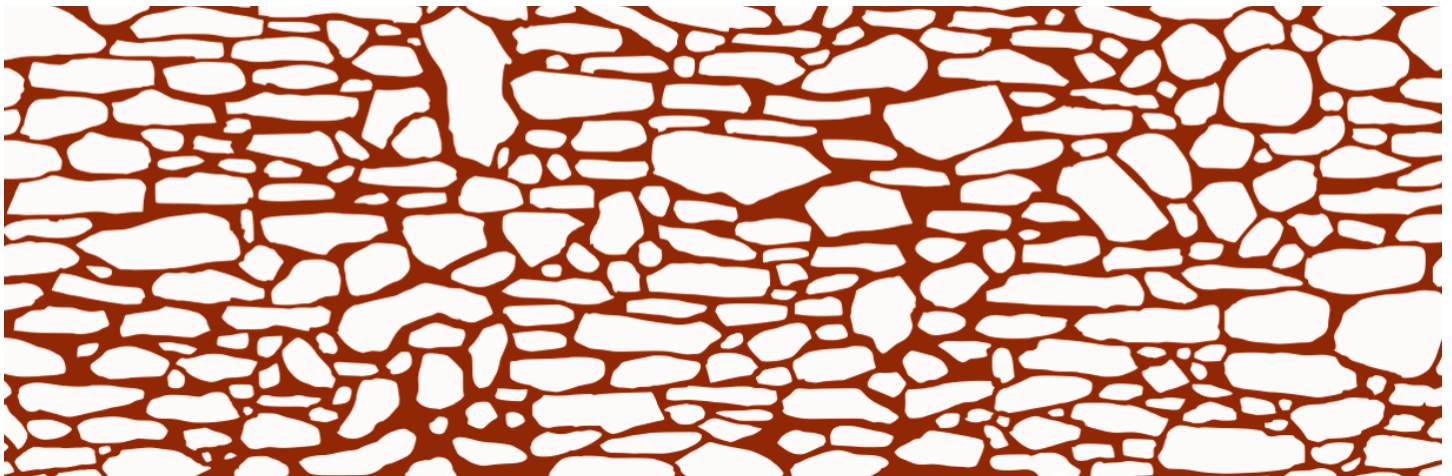
dno	<i>In the French Garden there is a...</i>	NOTES
1 – 3	<i>allée</i> , tree-lined.	<i>A path lined with regularly-spaced, carefully pruned trees.</i>
4 – 6	<i>allée</i> , hornbeam.	<i>A path line on either side by hornbeam hedges, 4+6 feet in height.</i>
7 – 8	classical archway.	
9	aviary.	
10 – 12	belvedere.	<i>Low tower that allows viewers to better appreciate the patterns of the garden from a height.</i>
13 – 15	bench or benches.	<i>May be situated within an arbor or alcove.</i>
16 – 18	<i>bosquet</i> .	<i>Grove of trees planted in a regular pattern, and kept carefully trimmed.</i>
19 – 21	<i>broderie</i> of hedges.	<i>Hedges trimmed into a pattern resembling knot-work.</i>
22 – 24	<i>parterre de broderie</i> .	<i>A formal bed of plants and flowers in a pattern that resembles embroidery.</i>
25 – 27	canal.	
28 – 30	cascade or waterfall.	
31	construction in progress	<i>Roll again to determine what is being built or repaired.</i>
32 – 34	dovecote.	<i>Building may be purely ornamental, and not actually house any birds. If doves are present, they will usually all be white.</i>
35 – 37	folly.	<i>Use Table 1j: Follies to determine the structure.</i>
38 – 42	fountain.	
43 – 45	hedge maze.	
46 – 48	orangery.	<i>A greenhouse for growing oranges and other warm-weather fruits. The trees may be in pots, so they can be brought out into the garden during the summer.</i>
49 – 51	menagerie.	<i>Determine animals on Table 97: Animals in a Menagerie.</i>
52 – 54	parterre of ornamental plants.	<i>A bed with a perfect geometric shape.</i>
55 – 57	parterre of grass.	<i>A bed with a perfect geometric shape.</i>
58 – 61	parterre of flowers.	<i>A bed with a perfect geometric shape.</i>
62 – 64	pavilion summerhouse.	<i>A single-room, round or polygonal structure. 50% have no actual walls, just a roof supported by columns, or a columned arcade.</i>
65 – 67	potted tree.	
68 – 70	reflecting pool.	
71 – 73	<i>salon de treillage</i> .	<i>A “room” enclosed by high hedge walls.</i>
74 – 76	statue.	
77 – 79	stone balustrade.	
80 – 83	sunken section.	
83 – 85	terrace.	
86 – 87	topiary cut into an animal form.	
88 – 89	topiary cut into cones	
90 – 91	topiary cut into pyramids	
92 – 93	topiary cut into balls	
94 – 95	topiary cut into blocks.	
96 – 97	trellis.	<i>With vines and/or flowers.</i>
98 – 100	urn.	<i>May contain flowers, or an ornamental plant.</i>

The path or paths through the garden will form regular geometric shapes.

Table 87: Hamlet Features

FOR MORE DETAIL

droo	<i>In the Hamlet there is a...</i>	NOTES
1 – 3	apiary.	
4 – 6	aviary.	
7 – 9	bench (or benches).	<i>May be situated within an arbor or alcove.</i>
10 – 12	blacksmith's cottage.	
13 – 15	brewery or winery.	<i>Brewery will always be near a water source.</i>
16 – 20	brewmaster's / vintner's cottage.	
19– 21	cart shed.	
22 – 24	cesspit.	<i>Entrance will be disguised as a cottage, or inside a folly.</i>
25 – 27	construction in progress.	<i>Roll again to determine what is being built or repaired.</i>
28 – 30	still.	
31 – 33	dovecote.	<i>This will always actually house pigeons.</i>
34 – 36	farrier's cottage.	
37 – 39	folly.	<i>Use Table 1j: Follies to determine the structure.</i>
40 – 52	forge.	<i>Roll again if there is already a forge.</i>
53 – 55	fountain.	
56 – 58	gardener's cottage.	
59 – 61	guardhouse.	
62 – 3	huntsman's cottage.	
65 – 67	ice house.	
68 – 70	kennel.	<i>For hounds and hunting dogs.</i>
71– 73	kennel keeper's cottage.	
74 – 76	lawn.	
77 – 79	pond.	
80 – 82	pool.	
83 – 85	pottery shed.	
86 – 88	tool shed.	
89 – 91	smokehouse.	
92 – 94	stream or canal.	
95 – 97	wall or fence.	
98 – 100	well.	



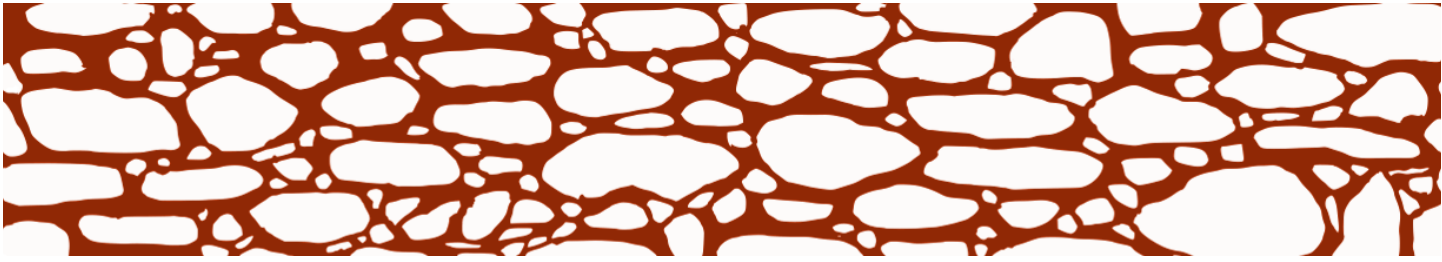


Table 88: Italian Garden Features

FOR MORE DETAIL

droo	<i>In the Italian Garden there is a...</i>	NOTES
1 – 3	classical archway.	
4 – 5	aviary.	
6 – 7	belvedere.	<i>Low tower that allows viewers to better appreciate the patterns of the garden from a height.</i>
8 – 12	bench or benches.	<i>May be situated within an arbor or alcove.</i>
13 – 15	cascade or waterfall.	
16 – 19	column or pillar.	
20 – 23	compartment of ornamental plants.	<i>A bed with a perfect geometric shape, bordered by hedges.</i>
24 – 27	compartment of grass.	<i>A bed with a perfect geometric shape, bordered by hedges</i>
28 – 29	construction in progress	<i>Roll again to determine what is being built or repaired.</i>
30 – 31	dovecote.	<i>Building may be purely ornamental, and not actually house any birds. If doves are present, they will all be white.</i>
32 – 36	grotto	
37 – 41	fountain.	
42 – 43	hedge maze.	
44 – 46	orangery.	<i>A greenhouse for growing oranges and other warm-weather fruits. The trees may be in pots, so they can be brought out into the garden during the summer.</i>
47 – 48	menagerie.	<i>Determine animals on Table 97: Animals in a Menagerie.</i>
49 – 51	path lined by topiary hedges.	
52 – 54	pavilion summerhouse .	<i>A single-room, round or polygonal structure. 50% have no actual walls, just a roof supported by columns, or a columned arcade.</i>
55 – 59	pergola.	<i>Four posts (or pillars) supporting a roof of open beams (or lattice), often with entwined vines (or other foliage).</i>
60 – 63	potted tree.	
64 – 66	reflecting pool.	
67 – 69	statue.	
70	statue that squirts water at visitors.	
71 – 75	stone balustrade.	
76 – 78	sunken section.	
79 – 81	terrace.	
82 – 83	topiary cut into cones	
84 – 85	topiary cut into pyramids	
86 – 87	topiary cut into balls	
88 – 89	topiary cut into blocks.	
90 – 93	trellis.	<i>With vines and/or green foliage.</i>
94 – 100	urn.	<i>Will contain ornamental plants.</i>

Table 89: Kitchen Garden Features

FOR MORE DETAIL

d20	<i>In the Kitchen Garden there is a...</i>	NOTES
1	apiary.	
2	basin	
3	bench or benches.	<i>May be situated within an arbor or alcove.</i>
4	berry patch.	
5	cold frame.	<i>For growing herbs and vegetables through the winter.</i>
6	construction in progress.	<i>Roll again to determine what is being built or repaired.</i>
7	fountain.	
8	parterre herb bed.	<i>Planted in an ornamental pattern.</i>
9	parterre flower bed.	<i>Planted in an ornamental pattern.</i>
10	parterre vegetable bed.	<i>Planted in an ornamental pattern.</i>
11	fruit orchard.	<i>Trees may be trained into flattened espaliers.</i>
12	nut orchard.	<i>Trees may be trained into flattened espaliers.</i>
13	orangery.	<i>A greenhouse for growing oranges and other warm-weather fruits. The trees may be in pots, so they can be brought out into another garden during the summer.</i>
14	pavilion summerhouse.	<i>A single-room, round or polygonal structure. 50% have no actual walls, just a roof supported by columns, or columned arcade.</i>
15	pool.	
16	statue.	
17	scarecrow.	
18	stream or canal.	
19	wall or fence.	
20	well.	

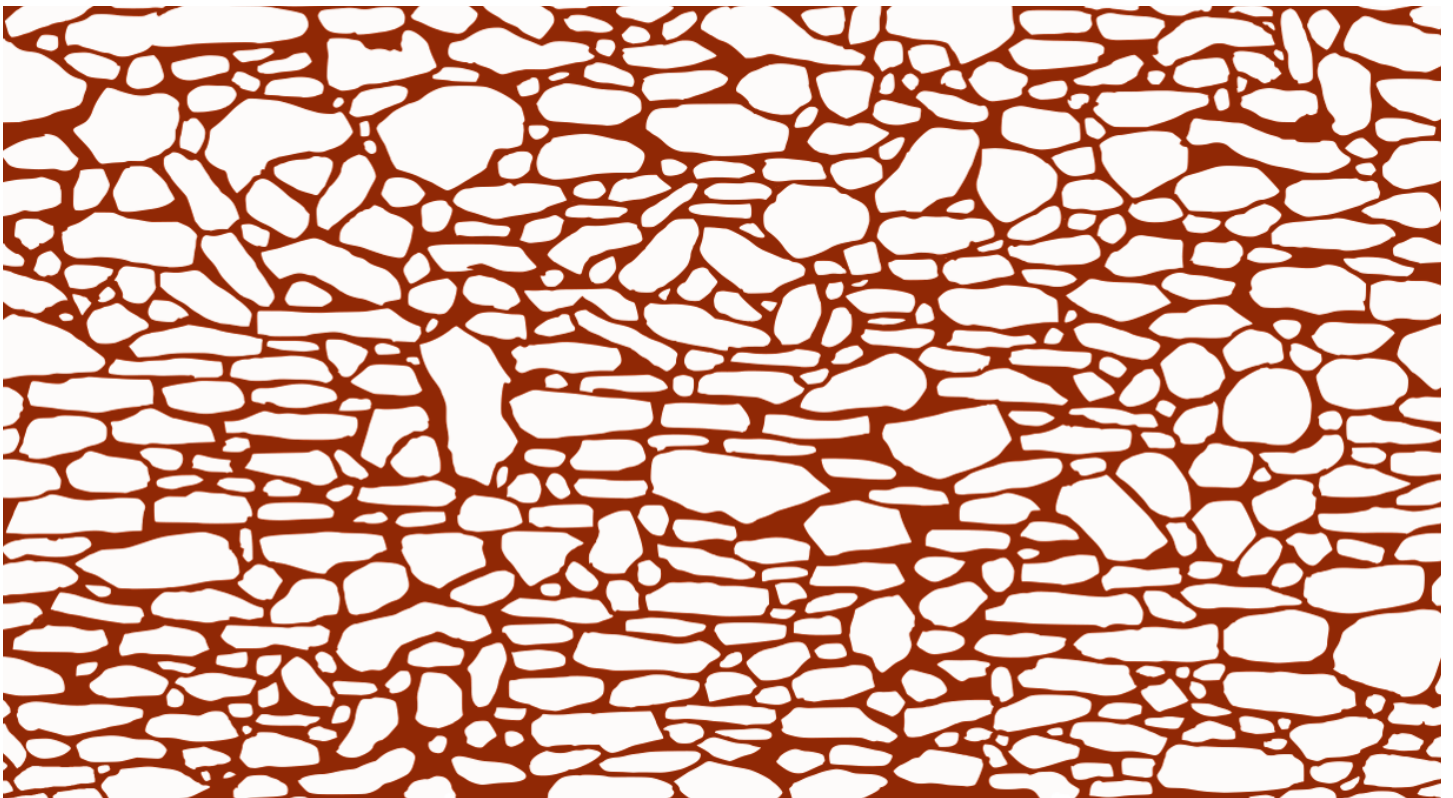


Table 90: Lawn / Meadow Features

FOR MORE DETAIL

droo	<i>On the Lawn there is a...</i>	NOTES
1 – 2	archery course	
3 – 4	aviary, or mews.	
5 – 6	bath house.	
7 – 8	belvedere.	<i>Low tower for appreciating a view.</i>
9 – 10	bench, or benches.	<i>May be situated within an arbor or alcove.</i>
11– 12	bowling green.	
13 – 14	bridge.	<i>Over stream, or else a dry bridge.</i>
15– 16	burial ground / grave yard.	<i>May be an ornamental folly, with no actual graves.</i>
17 – 18	cascade/waterfall.	
19 – 20	cesspit.	
21 – 22	chapel.	<i>A parsonage may also be near.</i>
23 – 24	construction in progress.	<i>Roll again to determine what is being built or repaired.</i>
25 – 26	dovecote.	
27 – 28	folly.	<i>Use Table 1j: Follies to determine the structure.</i>
29 – 30	fountain.	
31 – 32	grotto.	
33 – 34	guardhouse.	
35 – 36	ice house.	
37– 38	kennels.	
39 – 40	lodge.	
41 – 42	menagerie.	<i>Determine animals on Table 97: Animals in a Menagerie.</i>
43 – 48	hedge maze or labyrinth.	
49 – 50	hill or mound.	
51 – 52	observatory.	
53 – 54	orangery.	
55 – 56	orchard.	
57 – 58	pasturage.	<i>Will be surrounded by a wall or fence (often a “ha-ha”).</i>
59 – 60	picnic area.	
61– 62	pond.	
63 – 64	pool.	
65 – 66	racetrack.	
67 – 68	shed.	
69 – 70	shooting range.	<i>Will border a woods stocked with game birds.</i>
71 – 72	smokehouse.	
73 – 74	statue.	
75 – 76	stream or canal.	
77 – 79	summerhouse (or banqueting house).	<i>The Summerhouse will have 1-4 rooms, and either 1 or 2 stories. There will be no means of heating, although the roof may have a sham chimney. Determine architectural style, windows, décor, and furniture as usual.</i>
80 – 82	sundial.	
83 – 84	swing	
85 – 86	tennis court.	<i>For royal tennis.</i>
87 – 88	theater / amphitheater.	<i>Unfashionable in Britain.</i>
89 – 90	topiary.	
91 – 92	tree.	
95 – 96	walls or fences.	
97 – 98	well.	
99 – 100	viewing frame.	<i>For appreciating a landscape.</i>

Table 91: Paddock Features

FOR MORE DETAIL

d20	<i>Within the Paddock there is a...</i>	NOTES
1	bench, or benches.	<i>May be situated within an arbor or alcove.</i>
2	construction in progress.	<i>Roll again to determine what is being built or repaired.</i>
3 – 4	folly.	<i>Use Table 1j: Follies to determine the structure.</i>
5	groom's cottage.	<i>If groom is not quartered in stable block or carriage house. Stable-boys and postilions will always sleep in the stables.</i>
6	pavilion.	
7 – 8	pond.	
9	pool.	
10 – 11	riding hall.	
12 – 13	shed.	
14	statue.	
15 – 16	stream.	
17 – 19	wall or fence.	
20	well.	

Table 92: Pond and Lake Features

FOR MORE DETAIL

d20	<i>Around the Pond there is a...</i>	NOTES
1	bench, or benches.	<i>May be situated within an arbor or alcove.</i>
2	boat.	
3	boathouse.	
4	brewery.	
5	bridge.	
6	cascade or waterfall.	
7	construction in progress.	<i>Roll again to determine what is being built or repaired.</i>
8	dock.	
9	folly.	<i>Use Table 1j: Follies to determine the structure.</i>
10	grotto.	
11	guardhouse.	
12	hermit's cave.	<i>With, or without, a live-in hermit!</i>
13	ice house.	
14	island.	
15	pavilion summerhouse.	<i>A single-room, round or polygonal structure. 50% have no actual walls, just a roof supported by columns, or a columned arcade.</i>
16	smokehouse.	
17	statue.	
18	stream or canal.	
19	tree.	
20	viewing frame.	<i>For appreciating a landscape.</i>

Table 93: Walled Garden Features

FOR MORE DETAIL

dzo	<i>Within the Walled Garden there is a...</i>	NOTES
1	archway.	
2	aviary.	
3	bench, or benches.	<i>May be situated within an arbor or alcove.</i>
4	construction in progress.	<i>Roll again to determine what is being built or repaired.</i>
5	grave.	
6	dovecote.	
7	folly.	<i>Use Table 1j: Follies to determine the structure.</i>
8	flower bed.	
9	fountain.	
10	grotto.	
11	menagerie.	<i>Determine animals on Table 97: Animals in a Menagerie.</i>
12	maze / labyrinth.	<i>Walls will be hedges, brick, or stone, at least 6' (1.8 meters) high.</i>
13	pavilion summerhouse.	<i>A single-room, round or polygonal structure. 50% have no actual walls, just a roof supported by columns, or a columned arcade.</i>
14	<i>parterre de broderie.</i>	<i>A formal bed of plants and flowers in a pattern that resembles embroidery.</i>
15	statue.	
16	swing.	
17	table.	
18	tree.	<i>May be an espalier trained to grow flat against the wall.</i>
19	topiary animal.	
20	topiary shape.	

Table 94: Wooded Area Features

FOR MORE DETAIL

dzo	<i>Within the Woods there is a...</i>	NOTES
1	bridge.	<i>Over stream, or else a dry bridge folly.</i>
2	cascade or waterfall.	
3	construction in progress.	<i>Roll again to determine what is being built or repaired.</i>
4	empty cottage.	
5	feeding trough for game, or feeders for birds.	
6	glade.	
7	green tunnel	
8	grotto.	
9	folly ruins.	<i>Use Table 1j: Follies to determine the structure.</i>
10	forester's cottage.	
11	hermit's cave.	<i>With, or without, live-in hermit!</i>
12	hunting lodge.	
13	mantrap.	<i>Dexterity Save to avoid. Inflicts 1 point of Lethal damage, and traps leg. Strength Check to open.</i>
14	pavilion summerhouse.	<i>A single-room, round or polygonal structure. 50% have no actual walls, just a roof supported by columns, or a columned arcade.</i>
15	path.	
16	pond.	
17	salt lick.	
18	statue.	
19	stream.	
20	swing.	

Table 95: Animals Living in the Parkland

FOR COMPLETE DETAIL

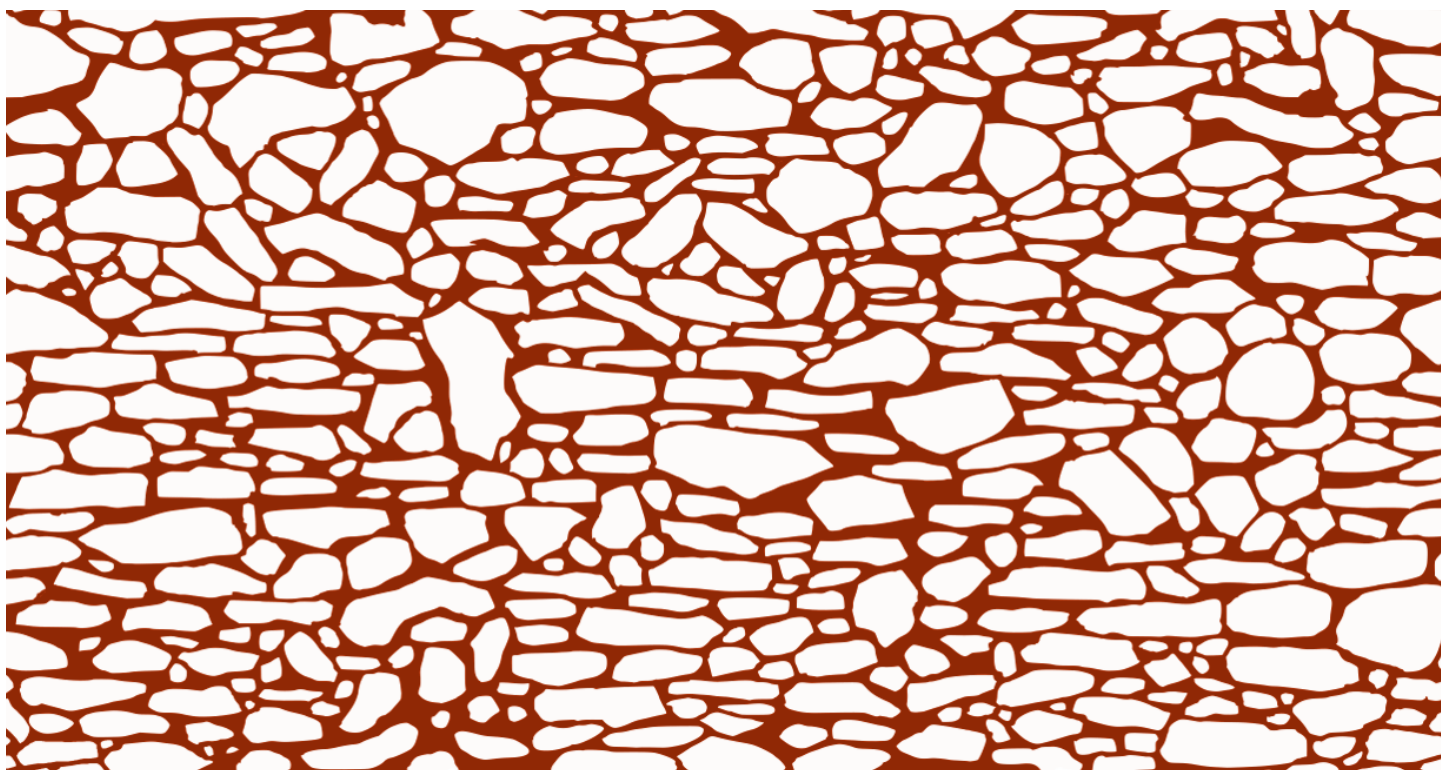
droo	<i>The animals living in the parkland include...</i>	NOTES
1 – 3	(1d6) barn cats...	<i>Will live primarily in Farmyard and Kitchen Garden, but may roam entire park.</i>
4 – 6	(1d4) bulldogs...	<i>Fighting dogs confined to kennels when not in use. The breed is less stocky than the modern form, and lacks the pushed-in face.</i>
7 – 9	(2d20) chickens...	<i>There will always be chickens in the Farmyard, but ornamental fowl may also be allowed to roam the lawn. Roosters may also be kept especially for cock-fighting.</i>
10 – 12	(2d4) cows...	<i>May be allowed to roam lawn to keep grass short. Otherwise, will live in the Farmyard.</i>
13 – 15	(1d6) cranes...	<i>In pond or lake</i>
16 – 18	(3d4) ducks...	<i>In pond or lake.</i>
19 – 20	(1d4) eagles...	<i>Eagles used for falconry will be housed in a mews.</i>
21 – 23	(2d4) fallow deer...	<i>Usually confined to a deer park, but may be allowed to roam the lawn as living ornaments.</i>
24 – 26	(2d4) fox terriers...	<i>Hunting dogs confined to kennels when not in use.</i>
27 – 29	(2d4) geese...	<i>In pond or lake.</i>
30 – 32	(1d8) goats...	<i>May be allowed to roam lawn to keep grass short.</i>
33– 35	(1d4) greyhounds...	<i>Hunting dogs confined to kennels when not in use.</i>
36 –38	(2d6) guinea fowl...	<i>May be allowed to roam lawn as ornamental animals.</i>
39 – 40	(1d4) hawks...	<i>Hawks used for falconry will be housed in a mews.</i>
41 – 43	(1d6) herons...	<i>In pond or lake.</i>
44 –46	(2d6) hounds (beagles, fox hounds, or harriers)...	<i>Hunting dogs confined to kennels when not in use.</i>
47 – 49	(1d4) mastiffs...	<i>Guard dogs confined to kennels. May be allowed to roam at night.</i>
50 – 52	(1d6) peacocks...	<i>Will be roaming lawn.</i>
53 – 56	(2d6) pheasants...	<i>May roam the lawn and wooded areas, both as game birds and ornamental animals.</i>
57 – 59	(1d4) pointers...	<i>Hunting dogs confined to kennels when not in use.</i>
60 – 62	(1d4) setters...	<i>Hunting dogs confined to kennels when not in use.</i>
63 – 65	(2d10) sheep...	<i>Will be allowed to roam lawn to keep grass short.</i>
66 – 68	(1d4) spaniels...	<i>Hunting dogs confined to kennels when not in use.</i>
69 – 71	(2d4) swans...	<i>In pond or lake. In Great Britain, the right to own swans must be specifically granted by the King.</i>
73 – 100	No further animals beyond the horses in the stables, and livestock in the farmyard.	

droo	<i>and the beast(s) is /are...</i>
1 – 50	not unusual in any way.
51 – 52	dressed in an exotic outfit (or exotic outfits).
53 – 54	suffering from a disease.
55	a gift from the Sovereign himself (or herself).
56 – 57	especially beloved by a member of the family.
58 – 59	especially feared by a member of the family.
60 – 61	considered a good luck charm by the family and servants.
62 – 63	notably healthy.
64 – 65	frighteningly overgrown.

d100	<i>and the beast(s) is /are...</i>
66 - 67	very aggressive.
68 - 69	noticeably friendly.
70	quite spiteful.
71 - 72	frighteningly intelligent.
73	especially stubborn.
74	actually stolen (and wanted by the legitimate owner).
75 - 77	albino.
78 - 79	melanistic (black).
80 - 81	quite chubby.
82 - 83	especially stupid.
84 - 85	still immature.
86 - 87	trained to do tricks.
88 - 89	especially lazy.
90 - 91	quite old.
92	blind.
93	enraged by people wearing a particular perfume.
94 - 95	very shy.
96 - 97	marked in an unusual way.
98	the focus of a haunting.
99	suffering from an inexplicable anemia.
100	actually a Zoomorphic Revenant (or group of such).

Roll for **every 25 acres** (or 10 hectares) of parkland, **stopping** when you roll a 73 or higher on the first table. Repeated results indicates an especially large group of a particular animal. In addition, **songbirds** will nest in any tree where they are allowed to remain. **Dangerous game animals** such as wild boars may be stocked in the woodlands on the greater estate, but will **never be inside the walls** of the parkland.

*These animals are **in addition** to any already determined to be present in the Farmyard.*



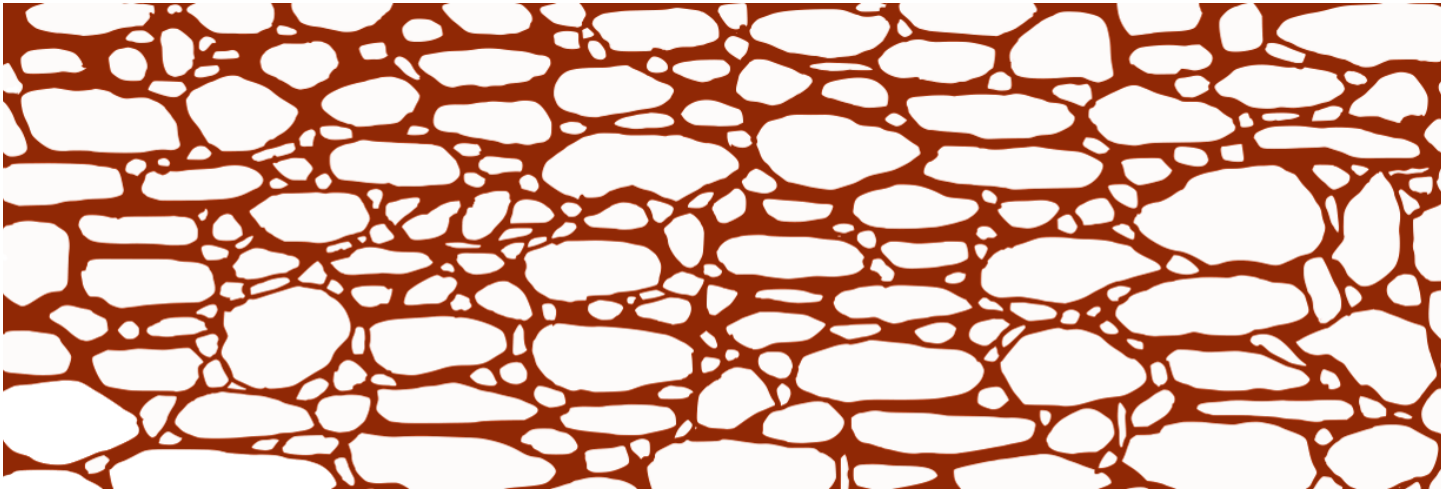


Table 96: Vermin Plaguing the Estate

FOR COMPLETE DETAIL

droo	<i>The estate is especially plagued by...</i>	NOTES
1 - 4	badgers.	
5 - 7	bears.	<i>Will not generally be able to enter the parkland around the house, but may be a problem on the greater estate. Note that bears are extinct in the British Isles.</i>
8 - 12	crows.	
13 - 16	deadly spiders.	
17 - 20	feral dogs.	<i>Will not generally be able to enter the parkland around the house, but may be a problem on the greater estate.</i>
21 - 24	field mice.	
25 - 28	foxes.	
29 - 32	harmless snakes.	
33 - 36	harmless spiders.	
37 - 40	hedgehogs	
41 - 44	horseflies.	
45 - 48	marmots.	<i>Alpine areas only</i>
49 - 58	moles.	
59 - 62	mosquitoes.	
63 - 66	polecats.	
67 - 70	rabbits.	
71 - 74	rats.	
75 - 78	squirrels.	
79 - 82	ticks.	
83 - 86	toads.	
87 - 90	venomous snakes.	
91 - 94	weasels.	
95 - 97	wildcats.	
98 - 100	wolves.	<i>Will not generally be able to enter the parkland around the house, but may be a problem on the greater estate. Note that by the Ghastly Age wolves are already extinct in England and Wales, and nearly extinct in Ireland and Scotland.</i>

*Vermin, whether in the house or on the estate, could actually be **transformed** Fairies, Zoomorphic Revenants, or Spectral Animals.*

Table 97: Animals in a Menagerie

FOR COMPLETE DETAIL

droo	<i>In the menagerie there is a...</i>				
1 - 2	baboon...	36 - 37	giraffe...	68 - 69	orangutan...
3 - 4	bald eagle...	38 - 39	golden eagle...	70 - 71	ostrich...
5 - 6	female black bear...	40 - 41	group of 1d6 capuchin monkeys...	72 - 73	parrot...
7 - 8	male black bear...		group of 1d6 green monkeys...	74 - 75	peacock...
9 - 10	black panther...	42 - 43	group of 1d6 lemurs...	76 - 77	polar bear...
11 - 12	female brown bear...	44	group of 1d6 macaques...	78 - 79	porcupine...
13 - 14	male brown bear...	45 - 46	gyrfalcon...	80 - 81	python...
15 - 16	camel...	47 - 48	harpy eagle...	82 - 83	raccoon...
17 - 20	cheetah...	49	hawk...	84 - 85	reindeer...
21	coati...	50 - 51	hyena...	86 - 87	rhinoceros...
22 - 23	cougar...	52 - 53	jaguar...	88 - 89	tiger...
24 - 25	crane...	54 - 55	leopard...	90 - 91	tortoise...
26 - 27	eagle...	56 - 57	lion...	92 - 93	turkey...
28 - 29	elephant...	58 - 59	lynx...	94 - 95	vulture...
30 - 31	elk...	60 - 61	macaw...	96 - 97	wolf...
32 - 33	flying squirrel...	62 - 63	mandrill...	98 - 100	zebra...
34 - 35	gazelle...	64 - 65	ocelot...		

droo	<i>that is / are...</i>		
1 - 50	not unusual in any way.	75 - 77	albino.
51 - 52	dressed in an exotic outfit (or exotic outfits).	78 - 79	melanistic (black).
53 - 54	suffering from a disease.	80 - 81	quite chubby.
55	a gift from the Sovereign himself (or herself).	82 - 83	especially stupid.
56 - 57	especially beloved by a member of the family.	84 - 85	still immature.
58 - 59	especially feared by a member of the family.	86 - 87	trained to do tricks.
60 - 61	considered a good luck charm by the family and servants.	88 - 89	especially lazy.
		90 - 91	quite old.
62 - 63	notably healthy.	92	blind.
64 - 65	frighteningly overgrown.	93	enraged by people wearing a particular perfume.
66 - 67	very aggressive.	94 - 95	very shy.
68 - 69	noticeably friendly.	96 - 97	marked in an unusual way.
70	quite spiteful.	98	the focus of a haunting.
71 - 72	frighteningly intelligent.	99	suffering from an inexplicable anemia.
73	especially stubborn.	100	actually a Zoomorphic Revenant (or group of such).
74	actually stolen (and wanted by the legitimate owner).		

A typical menagerie will contain **2droo** animals. Naturally, one or more of the animals will eventually **escape and threaten** the PCs!

PART VII – CURRENT HAPPENINGS

USE **TABLE 98: UPCOMING SCHEDULED EVENTS** to define a likely reason why guests might have been invited to the house. If the guests are engaged in a purely social visit (or have dropped by unannounced on a family of lesser status), **Table 98** shows what is currently happening (or going to happen) in the household. **Table 99: Unexpected Events and Catastrophes** provides the twist complicating the visitors' stay (and thus providing a mystery to solve, or challenge to overcome). **Table 100: Mysteries, Disasters, and Secret Intrigues Among the Servants** gives a secondary event in which servant PCs are likely to become embroiled. The remaining tables can be used to define daily schedules of meals and events. At a castle or estate house, the main Scheduled Event is likely to occur on the day after guests arrive (and have spent a night). Most attendees of an evening *soirée* at an Urban Mansion, however, will usually be expected to leave later that night (or the next morning).

It should be noted that 18th century aristocrats often amused themselves in ways that are rightfully considered **reprehensible** today – for example, by watching bloody animal fights, or gawking at people with debilitating physical abnormalities. Despite the fact that most people of the time considered such things to be perfectly acceptable entertainments, the Presenter should emphasize the horrific nature of any such events for modern audiences, using them as opportunities to display the depravity of the upper classes.

Which Tables to Use:

For a **Castle**, the *Essential* tables are **98, 99, and 100**.

- *For More Detail*, use tables **101a, 101b, 101c, and 101d**.

For an **Urban Mansion**, the *Essential* tables are **98, 99, and 100**.

- *For More Detail*, use tables **102a, 102b, 102c, and 102d**.

For a country **Estate House**, the *Essential* tables are **98, 99, and 100**.

- *For More Detail*, use tables **101a, 101b, 101c, and 101d**.

Table 98: Upcoming Scheduled Events

ESSENTIAL

d100	<i>The house is preparing for the upcoming...</i>	NOTES
1 – 2	aerostation (ballooning) party.	<i>After 1783 only. Does somebody fall? Do they notice a strange arrangement of rocks, only apparent from the air?</i>
3 – 4	philosophical salon.	
5 – 6	literary salon.	
7 – 8	debut for a young woman, or coming-of-age party for a young man.	<i>A young woman debuts at 16, while a young man comes-of-age at 21. This party will be separate from a young lady's formal debut at court (if she is entitled to that privilege).</i>
9 – 13	masquerade ball.	
14 – 17	dance (unmasked).	
18 – 21	dinner party.	
22 – 23	private show by a famous prodigy.	<i>d10: 1 = fire eater, 2 = stone eater, 3 = poison eater, 4 = strong man (or woman), 5 = strange animal, 6 = giant, 7 = dwarf, 8 = conjoined twins, 9 = "hermaphrodite" (intersex person), 10 = "wild man" (person with Hypertrichosis).</i>
24 – 25	birth of a child.	
26 – 27	birthday party.	
28 – 29	closing down of the house as the family leaves for an extended tour.	
30 – 31	visit from a famous astrologer or fortuneteller.	
32 – 33	visit from a modiste or milliner.	
34 – 35	musical performance by famous musicians.	
36 – 37	musical performance by family members.	
38 – 39	theatrical performance	
40 – 41	portrait sitting with famous artist (painter or sculptor).	<i>Will it be the beginning of a romance? Of course!</i>
42 – 43	hunting party.	<i>Is something strange found? Does a member disappear?</i>

d100	<i>The house is preparing for the upcoming...</i>	NOTES
44 - 45	shooting party.	<i>Accidents happen, naturally. And somewhat more frequently to unpopular family members and guests!</i>
46 - 47	fishing party.	<i>What will be brought up, besides fish?</i>
48 - 49	session of dance lessons with famous master.	<i>Will he be teaching that new, shockingly erotic dance called "The Waltz"?</i>
50 - 51	boating party, or regatta.	
52 - 53	horse race.	
54 - 55	ridotto.	<i>An evening of gambling, music, masked dancing, and food.</i>
56 - 57	initiation ceremony.	
58 - 59	visit from a famous doctor.	
60 - 61	demonstration of scientific phenomena.	
62 - 63	wedding.	
64 - 65	funeral.	<i>House is in mourning.</i>
66 - 67	return of a son (or other close male relative) from school.	
68 - 69	return of a daughter from the convent (if Catholic), or from boarding school (if Protestant).	<i>Usually means she will be married soon.</i>
70 - 71	signing of a marriage contract.	
72 - 73	archery contest.	
74 - 75	sale of the estate.	
76 - 77	delivery of art or furniture.	
78 - 79	arrival of new servants.	<i>Naturally, one of them will be exceptionally pretty / handsome.</i>
80 - 81	unwrapping of a mummy.	<i>Curse? What curse?</i>
82 - 83	display of classical artifacts brought back from Italy (or Greece, if in Italy).	
84 - 90	arrival of powerful and important guests.	
91 - 92	arrival of a large construction crew.	
93 - 94	arrival of an orphaned family member.	
95 - 96	boxing (or wrestling) match between famous opponents.	
97 - 98	arrival of an exotic animal for the menagerie.	<i>See Table 97: Animals in a Menagerie.</i>
99 - 100	arrival of a strange and exotic new plant for the garden.	<i>Is it carnivorous? Intelligent?</i>

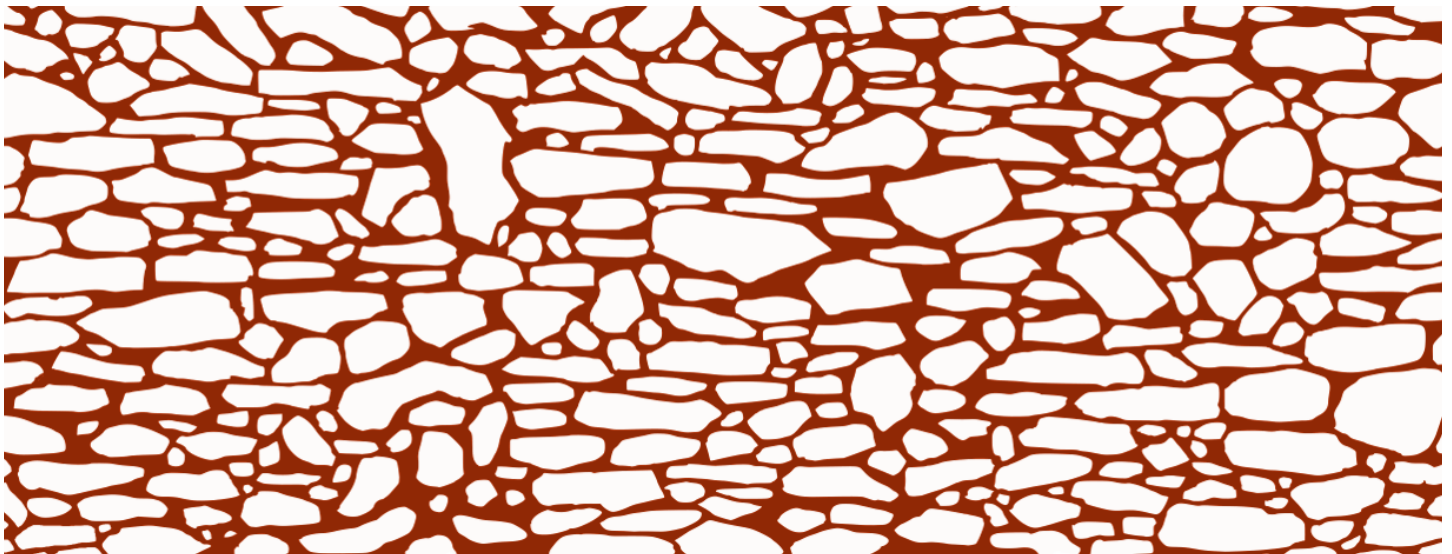


Table 99: Unexpected Events and Catastrophes

ESSENTIAL

droo	<i>But, nobody expects it when...</i>	NOTES
1 – 5	illness strikes the household.	
6 – 7	important and powerful guests arrive without notice.	
8 – 9	despised relatives arrive without notice.	
10	a Vampyre begins to feed on the household.	
11	a household member falls from their horse, and loses their memories.	
12	a daughter (or son) of the family runs away with a servant.	
13	a stranger arrives, claiming to be long-lost relative.	
14	a savage and predatory animal starts roaming the property (or is seen on the streets around a mansion).	<i>The animal may be out-of-place, such as a black panther in England.</i>
15	a child is born prematurely.	
16	a room of the house becomes unaccountable cold, and cannot be warmed.	
17	a strangely deformed child is born.	
18	a household member begins acting very strangely, as if they might be an impostor.	
19	there is a disappearance from the estate.	
20	bandits attack the estate!	
21	groups of people in strangely out-of-date clothing begin to be sighted picnicking on the lawn.	<i>Alternately, the clothing might be of a strangely informal design, with the women dressed in obscenely short shirts (or even pantaloons), and wearing eye makeup of the kind only usually seen on Muslim women. Perhaps someone in this odd crowd is heard to say: “But, who are those people? The guidebook doesn’t mention any historical reenactors.”</i>
22	the head of the household declares that he is retiring to a monastery.	
23	the guests and servants find the entire family dead in their beds.	
24	a strange Monster appears on the estate.	
25	werewolves start eating the estate’s livestock.	
26 – 28	Gypsies wander onto the estate, and ask permission to encamp.	<i>They might be selling horses, telling fortunes, peddling miraculous medicines, or even crafting strange and unique masks.</i>
29 – 30	a family member runs away with a servant (or Gypsy).	
31	it is revealed that grave robbers have desecrated the family burial site.	
32	part of the structure collapses.	
33	a mysterious circle of flattened grass appears on the lawn (or in the grain grown on the estate).	
34	apparently primitive tribesmen begin to be seen on the property, but they disappear as quickly as they appear.	
35 – 39	there is a fire in the house (or on property)	
40	a destructive storm strikes.	<i>Lightning and winds - could lead to collapse or fire.</i>
41	a sinkhole opens on the estate.	<i>See Appendix D: Crypts, Caves and Subterranean Passages.</i>
42	a guest is found murdered in a locked room.	
43	an important guest dies while making love to a servant.	
44	the lady’s jewels are stolen.	
45	a scandalously inappropriate couple is caught <i>in the act</i> .	

d100	<i>But, nobody expects it when...</i>	NOTES
46	a corpse surfaces from the pond (or lake) on the estate.	
47	an important painting is stolen.	<i>See Appendix Q: Paintings in a Grand House.</i>
48	the heir to the estate dies.	<i>A gun misfires, he falls from the roof (or a window), succumbs to disease, etc.</i>
49	a family member arrested for treason, or another serious crime.	
50	poachers start targeting the game animals of the estate.	
51	a family member dies from a laudanum overdose	
52	a family member dies in brothel.	<i>While patronizing it, or even secretly working there for thrills.</i>
53	a household member is abducted from the house.	
54	a family member is kidnapped by highwaymen while traveling.	<i>Was it staged so she can escape from an unwanted marriage?</i>
55	a household member is challenged to a duel	
56	the police (or thief-takers) arrive to investigate a local crime.	
57	a strange new plant is found growing in the garden.	
58	pagan ruins or catacombs are found when excavating for a new structure, or gardens.	<i>See Appendix D: Crypts, Caves and Subterranean Passages.</i>
59	a spectral figure begins to walk the halls.	<i>See Appendix O: Random Spectral Activity.</i>
60	the walls of a room begin bleeding at night.	
61	a disembodied voice begins to be heard.	
62	loud knocks are heard in the night.	
63	the plumbing (or drainage system) breaks.	
64	a floor collapses in the house.	
65	the rattling of heavy chains is heard every night at supper time.	
66	the wallpaper in a room peels, revealing the bizarre wall drawings previously hidden underneath.	
67	it turns out that one of the family servants looks exactly like an important guest.	<i>The servant could impersonate the guest without any trouble at all.</i>
68	a corpse is found in a well.	
69	the household awakens to a threatening message scratched into the window panes.	
70	figures in paintings seem to change position from day to day.	
71	a Black Sabbath is held on part of the estate.	
72	a PC realizes they strongly resemble the patriarch of the the house's original owners.	<i>The current family are usurpers, of course.</i>
73	a mysterious blight strikes the gardens.	
74	everyone in the house experiences the same dream.	
75	the household awakens to find all the furniture (other than the occupied beds) has been stacked into piles.	
76	part of the house is completely redecorated overnight.	
77	a meteorite strikes the property.	
78	furniture that nobody purchased or commissioned is shipped to the house.	
79	artifacts from an ancient and/or distant civilization begin appearing in the house.	
80	mysterious pools of water begin forming on the floor underneath a dry ceiling.	

d100	<i>But, nobody expects it when...</i>	NOTES
81	a naked corpse is found in one of the gardens.	
82	a Spectral Animal (or Zoomorphic Revenant) begins to roam the estate.	
83	the roasted animals served at dinner come back to life.	
84 - 88	a household member declares their undying love to a PC.	<i>Naturally, their relationship must be kept discreet, or there will be severe (even deadly) consequences for both of them!</i>
89	two local families ask the lord of the manor to adjudicate a dispute between them.	<i>In the country the master of an estate is also likely to be the local legal authority.</i>
90	remodeling of a room reveals one or more mummified bodies stuffed in the walls.	
91	the estate's tenants march on the house, demanding a reduction in their rents.	
92	a strange and ominous weather event occurs.	<i>Does it portend the arrival of an Incarnation?</i>
93	one of the animals in the farmyard begins speaking!	
94	a part of the house becomes suddenly infested with vermin.	<i>See Table 42: Vermin in the House.</i>
95	an unseen assailant starts throwing rocks at the the windows.	
96 - 100	there is a mysterious stranger at door.	

Table 100: Mysteries, Disasters, and Secret Intrigues Among the Servants

ESSENTIAL

d20	<i>And meanwhile, the servants must contend with the fact that...</i>
1	a female servant is pregnant.
2	valuable serving-ware has gone missing! <i>See Table 73: Valuable Serving Ware in the Butlery or Office.</i>
3	one of the maids is actually a man in disguise!
4	one of the footmen is actually a woman in disguise!
5	subversive literature is circulating among the staff.
6	the gardener found a fresh corpse this morning.
7	the family dog returned home with a severed hand in its mouth.
8	one of the footmen has been slipping away at night to meet with a masked man.
9	one of the maids is prostituting herself.
10	someone has been stealing jewelry and stashing it in a hallowed-out section of wall.
11	the kitchen cat has given birth to a litter of snakes.
12	the furniture in the servant's hall is mysteriously rearranged every night.
13	bloodstains have started inexplicably appearing on the linens after they are washed.
14	the Butler (or <i>Maitre d'Hotel</i>) woke up this morning unable to remember who he is.
15	the housekeeper's fugitive son has secretly taken refuge in the servant's quarters.
16	the Lady's beloved horse has suddenly died during the night. But, a nearly identical one exists on the neighboring estate...
17	the new 12-year old page looks stunningly like the Lady of the house. Of course, the long-time servants know where the Lady <i>really</i> was just over 12 years ago, when she claimed to be visiting her family for the better part of a year.
18	the gardener broke through to an ancient tomb while digging a new pond.
19	an important guest has died of a heart attack while having sex with one of the members of the family.
20	a guest has been found dead in their bed. But, someone who looks exactly like them is attending breakfast!

Table 101a:

Castle and Estate Daily Schedule – Morning & Early Afternoon

FOR MORE DETAIL

d8	<i>Breakfast is served...</i>	NOTES
1	at 7 AM.	<i>Typical in the Decadent Era.</i>
2 – 3	at 8 AM.	<i>Typical in the Decadent Era.</i>
4 – 5	at 9 AM.	
6	at 10 AM.	
7	at 11 AM.	<i>Roll again if there will be a luncheon.</i>
8	at 12 noon.	<i>Roll again if there will be a luncheon.</i>

d20	<i>The after-breakfast activity is...</i>	NOTES
1	aerostation (ballooning).	<i>After 1783 only.</i>
2	a carriage ride through the picturesque sights of the countryside.	<i>There may be a picnic luncheon at a ruin, or site of great natural beauty. See Appendix C: Ruins and Abandoned Buildings, and Appendix B: Encounters While Traveling.</i>
3	archery	
4	boating.	
5	an expedition to witness a wedding in the nearby village.	<i>See Appendix B: Encounters While Traveling.</i>
6	fencing.	
7	flower or mushroom hunting.	
8	horse racing	
9	hunting.	<i>d6: 1 = wolf hunt (mounted), 2 = boar hunt (mounted), 3 – 5 deer hunt (mounted), 6 = bear hunt (on foot). The animal(s) to be hunted will have previously been lured to an area by the Gamekeeper. All members of the hunting party may be required to wear a particular outfit. In the British Isles, a 1 = fox hunt (mounted), and a 6 = beagling for hare (on foot)</i>
10	<i>jeu de volant</i> (battledore and shuttlecock).	
11	lawn sports	<i>d6: 1 = pall-mall, 2 = trucco, 3 = boules, 4 = quoits, 5 = cricket, 6 = golf.</i>
12	landscape painting, or drawing.	<i>Amateur painting for pleasure will usually be in watercolors, or pastel. Oil painting “en plein air” is difficult because tube paints do not exist yet. Additionally, oil painting is considered unfeminine (despite the fame of Madame Le Brun).</i>
13	riding.	
14	sewing, or embroidery.	<i>Women only. May be in an indoor sewing room, or out in a garden. Roll again to determine the activities of the men.</i>
15	shooting (on the lawn, or in a woods).	<i>If on the lawn, captive pigeons (or lured game birds beaten from trees) will be the targets. If in a woods, the shooters will traverse a carefully lain out path taking them to places where the Gamekeeper has previously lured birds.</i>
16	swimming or bathing	<i>In most places this will be strictly segregated by gender.</i>
17 – 18	a tour of the gardens.	
19	a tour of the house.	
20	nothing scheduled – guests are free to do as they please until luncheon (if served).	

*Note that **female guests** may almost always elect to have their **breakfast served to them in bed**, or in their dressing room. **Ladies who attend breakfast** are not expected to have their hair fully dressed, and are allowed to wear simple morning gowns. In **Britain**, breakfast will be served on a **sideboard**, and include cold meats, soft boiled eggs, and toast. In a **French-style house**, breakfast might simply be a pastry and coffee (or chocolate). **On Sundays**, guests will be expected to attend services – either in the estate, chapel or the nearest church. This will be true even if the hosts are atheists or Satanists, in order to maintain appearances.*

Table 101b: Castle and Estate Daily Schedule – Later Afternoon

FOR MORE DETAIL

d12	<i>Luncheon is served...</i>	NOTES
1	at 12 noon in a dining room...	
2	at 1 PM in a dining room...	
3	at 2 PM in a dining room...	
4	at 12 noon on a table in a garden (or in the Summerhouse)...	<i>Roll again in winter.</i>
5	at 1 PM on a table in a garden (or in the Summerhouse)...	<i>Roll again in winter.</i>
6	at 2 PM on a table in a garden (or in the Summerhouse)...	<i>Roll again in winter.</i>
7	at 12 noon as a picnic on the lawn...	<i>Roll again in winter.</i>
8	at 1 PM as a picnic on the lawn...	<i>Roll again in winter.</i>
9	at 2 PM as a picnic on the lawn...	<i>Roll again in winter.</i>
10 – 12	at some other houses, but not this one...	<i>Luncheon is not expected at all during the Decadent Era, since dinner is often in the early afternoon.</i>

d20	<i>and after luncheon there is...</i>	NOTES
1	archery.	<i>Especially popular among women in Great Britain.</i>
2	boating.	
3	a carriage ride through the picturesque sights of the countryside.	<i>Naturally, the carriage might encounter Highwaymen.</i>
4	cock (or other animal) fighting.	<i>Women might not be invited to animal fights.</i>
5	falconry.	
6	fencing.	
7	flower or mushroom hunting.	
8	horse racing.	
9	jeu de volant (battledore and shuttlecock).	
10	lawn sports (pall-mall, trucco, boules, quoits, cricket, golf).	
11	painting, or drawing.	<i>Amateur painting for pleasure will usually be in watercolors, or pastel. Oil painting “en plein air” is difficult because tube paints do not exist yet. Additionally, painting in oils is often considered unfeminine (despite the fame of Madame Le Brun).</i>
12	riding.	
13	sewing, or embroidery.	<i>Women only. May be in an indoor sewing room, or out in a garden. The married women may use this opportunity to discuss the sleeping arrangements of each others’ husbands. Roll again to determine the activities of the men.</i>
14	shooting (on the lawn, or in a woods).	
15	swimming or bathing.	
16	tennis.	
17	a long and leisurely toilette with the lady of the house, to prepare for dinner.	<i>Men can attend the toilette after the first half hour. If only females are attending, the married women may arrange to “borrow” each others husbands overnight.</i>
18	a tour of the gardens.	
19	a tour of the house.	
20	nothing scheduled – guests are free to do as they please until dinner.	

Note that most ladies will need to quit whatever activities they are doing at least an hour before dinner in order to get properly dressed. It is never permissible for a woman to appear at dinner without her hair and makeup done, or in the same clothes she wore during the day.

Table 101c: Castle and Estate Daily Schedule – Evening

FOR MORE DETAIL

dzo	<i>Dinner is served...</i>	NOTES
1 – 2	at 2 PM, in the main dining room.	<i>Typical time in the Decadent Era. Roll again if luncheon was served.</i>
3 – 5	at 3 PM, in the main dining room.	<i>Typical time in the Decadent Era. Roll again if luncheon was served.</i>
6 – 8	at 4 PM, in the main dining room.	
9 – 11	at 5 PM, in the main dining room.	
12 – 13	at 6 PM, in the main dining room.	<i>Unusually late in the Decadent Era, but fashionable in the Bloody Era.</i>
15	at 7 PM, in the main dining room.	<i>Unusually late in the Decadent Era, but fashionable in the Bloody Era.</i>
16	at 2 PM, al fresco in a garden.	<i>Typical time in the Decadent Era. Roll again if luncheon was served. Roll again in winter.</i>
17	at 3 PM, al fresco in a garden.	<i>Typical time in the Decadent Era. Roll again if luncheon was served. Roll again in winter.</i>
18	at 4 PM, al fresco in a garden.	<i>Roll again in winter.</i>
19	at 5 PM, al fresco in a garden.	<i>Roll again in winter.</i>
20	at 6 PM, al fresco in a garden.	<i>Unusually late in the Decadent Era, but typical in the Bloody Era.</i>

Ladies will always be expected to be fully coiffured and dressed for dinner.

*Immediately after dinner the women leave the dining room, and **withdraw to another chamber**. This allows the use of chamber pots (or toilets if the house has them). The group might either then **reassemble** in a single drawing room, or remain segregated until supper.*

dioo	<i>After dinner, and coffee (or tea) in a drawing room, there is...</i>	NOTES
1 – 4	backgammon, or tric-trac.	
5 – 7	billiards.	
8 – 9	blind man's bluff.	
10 – 18	cards.	
19 – 22	charades.	
23 – 26	chess.	
27 – 30	cock (or other animal) fighting.	<i>Women might not be invited to animal fights.</i>
31– 40	conversation in the salon.	
41– 50	dancing.	
51– 55	draughts.	
56 – 58	a game of proverbs.	
59 – 60	a gathering where everyone reads aloud from their favorite book in the library (or listens as the <i>Lectrice</i> reads).	
61 – 62	hazard.	
63 – 64	a magic lantern (or phantasmagoria) show.	
65 – 66	a musical performance by professional musicians.	
67 – 68	a musical performance by the women of the house.	
69 – 72	a private show of “prodigies”.	<i>dio: 1 = fire eater, 2 = stone eater, 3 = poison eater, 4 = strong man (or woman), 5 = strange animal, 6 = giant, 7 = dwarf, 8 = conjoined twins, 9 = “hermaphrodite” (intersex person), 10 = “wild man” (person with Hypertrichosis).</i>
73 – 74	roulette.	
75 – 80	a theatrical or ballet performance by members of the household.	<i>Guests may also be expected to join in.</i>
81 – 84	a theatrical or ballet performance by professional players.	
85 – 88	a tour of the art collection.	
89 – 92	a tour through the cabinet of curiosities.	
93 – 96	viewing albums of prints.	<i>The viewing might include the use of a zograscope to create an illusion of three-dimensional depth.</i>
97 – 100	nothing scheduled – guests are free to do as they please until supper.	

Table 101d: Castle and Estate Daily Schedule – Night

FOR MORE DETAIL

d10	Supper is served...	NOTES
1	at 8PM in the dining room.	<i>Roll again if dinner was at 6 or 7 PM.</i>
2	at 9 PM in the dining room.	
3	at 10 PM in the dining room.	
4	at 11 PM in the dining room.	
5	at Midnight in the dining room.	
6	at 8 PM in the salon (or drawing room).	<i>Roll again if dinner was at 6 or 7 PM.</i>
7	at 9 PM in the salon (or drawing room).	
8	at 10 PM in the salon (or drawing room).	
9	at 11 PM in the salon (or drawing room).	
10	at Midnight in the salon (or drawing room).	

d20	After supper, adult guests are expected to...	NOTES
1	play backgammon (or tric-trac).	
2	play billiards.	
3	play blind man's bluff.	
4	play cards.	
5	play charades	
6	play chess.	
7	dance.	
8	play draughts.	
9	have coffee (and/or chocolate), and converse until the early morning in the Salon.	
10	inhale nitrous oxide as a group.	<i>After 1799.</i>
11	listen to a musical performance.	
12	play hazard	
13	play roulette.	
14	share a hookah or opium pipe in a drawing room.	
15	take turns singing and playing at the piano.	
16	tell ghost stories.	
17	view a fireworks display.	
18	retire to their bedchambers, because something evil roams the halls at night.	
19	draw cards to determine one's bed partner for the night.	<i>Unless the hosts are completely depraved, unmarried young women, and couples married less than a year, will be excluded. Guests will usually have already heard that the house is "that kind of place".</i>
20	do nothing nothing in particular until morning.	

Table 102a:

Urban Mansion Daily Schedule – Morning & Early Afternoon

FOR MORE DETAIL

d8	<i>Breakfast is served...</i>	NOTES
1	at 7 AM.	<i>Typical in the Decadent Era</i>
2 – 3	at 8 AM.	<i>Typical in the Decadent Era</i>
4 – 5	at 9 AM.	
6	at 10 AM.	
7	at 11 AM.	<i>Roll again if there will be a luncheon.</i>
8	at 12 noon.	<i>Roll again if there will be a luncheon.</i>

d20	<i>The after-breakfast activity is...</i>	NOTES
1	A visit to a display of automata.	
2	A guided tour of the city.	
3	an expedition to witness a wedding in the neighborhood.	
4	fencing.	
5	<i>jeu de volant</i> (battledore and shuttlecock).	<i>Only if weather is warm.</i>
6	lawn sports (if there is a lawn).	<i>d6: 1 = pall-mall, 2 = trucco, 3 = boules, 4 = quoits, 5 = cricket, 6 = golf. Only if weather is warm.</i>
7	painting, or drawing.	
9 – 12	a morning promenade with the hosts.	<i>See Appendix H: Events of the Morning Promenade.</i>
13	a shopping expedition.	
14	sewing, or embroidery.	<i>For the women.</i>
15 – 16	a stroll through the local pleasure gardens.	<i>See Appendix H: Events of the Morning Promenade.</i>
17	a tour of the house.	
18	a visit to a museum.	
19	a visit to a zoological gardens	
20	nothing scheduled – guests are free to do as they please until luncheon (if served).	

*Note that **female guests** may almost always elect to have their **breakfast served to them in bed**, or in their dressing room.
Ladies who attend breakfast are not expected to have their hair fully dressed, and will wear simple morning gowns.
On Sundays, guests will be expected to attend services – either in the estate, chapel or the nearest church. This will be true even if they hosts are atheists or Satanists, in order to maintain appearances.*



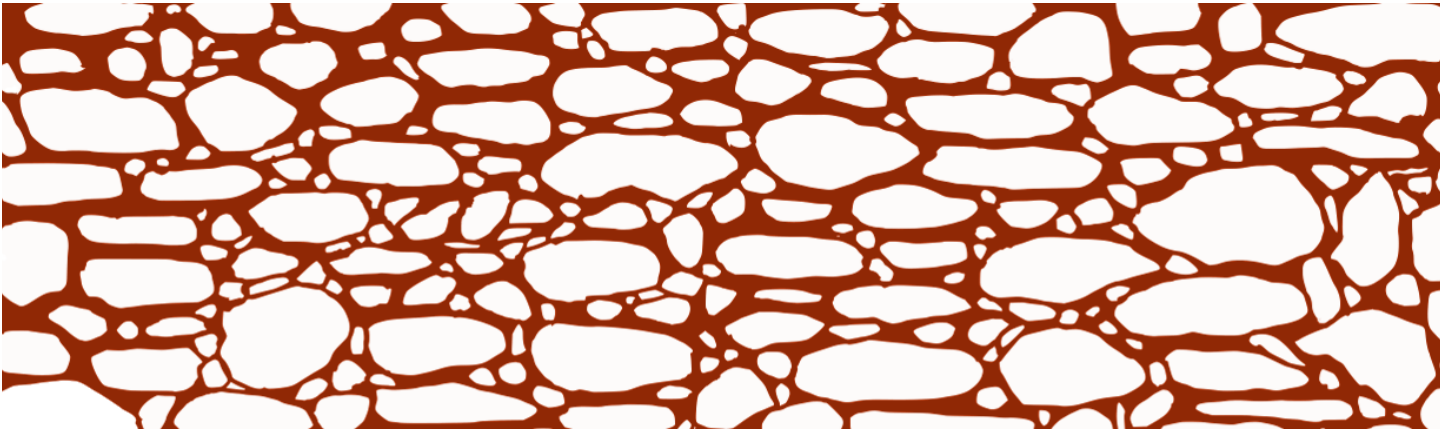


Table 102b: Urban Mansion Daily Schedule – Later Afternoon

FOR MORE DETAIL

d8	<i>Luncheon will be...</i>	NOTES
1	at 12 noon in a dining room...	
2	at 1 PM in a dining room...	
3	at 2 PM in a dining room...	
4	at 12 noon on a table in the garden or courtyard...	
5	at 1 PM on a table in the garden or courtyard...	<i>Roll again in winter.</i>
6	at 2 PM on a table in the garden or courtyard...	<i>Roll again in winter.</i>
7	a picnic at the local pleasure gardens....	<i>Roll again in winter.</i>
8	at some other houses, but not this one...	<i>Luncheon is not expected at all during the Decadent Era, since dinner is often in the early afternoon.</i>

dzo	<i>and after luncheon there is...</i>	NOTES
1	a visit to a display of automata.	
2	a visit to a cock (or other animal) fighting pit.	<i>Women might not be invited to animal fights.</i>
3	a trip to see a boxing or wrestling match.	
4	fencing.	
5	<i>jeu de volant</i> (battledore and shuttlecock).	
6	a visit from a modiste.	
7	painting, or drawing.	
8	sewing, or embroidery.	<i>Women only. May be in an indoor sewing room, or out in a garden. The married women may use this opportunity to discuss the sleeping arrangements of their husbands.</i>
9	a shopping expedition.	
10	a stroll through the local pleasure gardens.	
11	a long and leisurely toilette with the lady of the house, to prepare for dinner.	<i>Men can attend the toilette after the first half hour. If only females are attending, the married women may arrange to “borrow” each others husbands overnight.</i>
12	a tour of the house.	
13	a visit to a zoological gardens.	
14	bathing or swimming.	
15 – 20	nothing scheduled – guests are free to do as they please until dinner.	

Note that most ladies will need to quit whatever activities they are doing at least an hour before dinner in order to get properly dressed.

Table 102c: Urban Mansion Daily Schedule – Evening

FOR MORE DETAIL

d20	<i>Dinner is served...</i>	NOTES
1 – 2	at 2 PM, in the main dining room.	<i>Typical time in the Decadent Era. Roll again if luncheon was served.</i>
3 – 5	at 3 PM, in the main dining room.	<i>Typical time in the Decadent Era. Roll again if luncheon was served.</i>
6 – 8	at 4 PM, in the main dining room.	
9 – 11	at 5 PM, in the main dining room.	
12 – 13	at 6 PM, in the main dining room.	<i>Unusually late in the Decadent Era, but fashionable in the Bloody Era.</i>
15	at 7 PM, in the main dining room.	<i>Unusually late in the Decadent Era, but fashionable in the Bloody Era.</i>
16	at 2 PM, al fresco in the garden.	<i>Typical time in the Decadent Era. Roll again if luncheon was served. Roll again in winter.</i>
17	at 3 PM, al fresco in the garden.	<i>Typical time in the Decadent Era. Roll again if luncheon was served. Roll again in winter.</i>
18	at 4 PM, al fresco in the garden.	<i>Roll again in winter.</i>
19	at 5 PM, al fresco in the garden.	<i>Roll again in winter.</i>
20	at 6 PM, al fresco in the garden.	<i>Unusually late in the Decadent Era, but typical in the Bloody Era. Roll again in winter.</i>

Ladies will always be expected to be fully coiffured and dressed or dinner.

d100	<i>After dinner, and coffee (or tea) in a drawing room, there is...</i>		
1 – 2	a visit from a famous astrologer or fortune teller.	58 – 60	a musical performance by the women of the house.
3 – 5	backgammon, or tric-trac.	61 – 63	a night at a high-quality brothel. <i>Libertine women with scandalous reputations may actually be invited to accompany the men.</i>
6 – 8	billiards.		
9 – 10	a trip to see a boxing or wrestling match.	64 – 66	a visit to the local pleasure gardens, for music and entertainment.
11 – 12	blind man's bluff.		
13 – 15	cards.	67– 68	roulette
16 – 18	charades.	69 – 71	a theatrical or ballet performance by members of the household.
19 – 21	chess.		
21 – 23	a visit to a cock (or other animal) fighting pit. <i>Women might not be invited to animal fights.</i>	72 – 73	a dramatic performance at the local theater.
24 – 26	conversation in the salon.		
27 – 31	dancing in the ballroom.	74 – 75	a private show of “prodigies”. <i>dio: 1 = fire eater, 2 = stone eater, 3 = poison eater, 4 = strong man (or woman), 5 = strange animal, 6 = giant, 7 = dwarf, 8 = conjoined twins, 9 = “hermaphrodite” (intersex person), 10 = person with Hypertrichosis.</i>
32 – 36	dancing at another house, or the local assembly hall.		
37 – 39	a demonstration of chemical or electrical phenomena in the Salon.		
40 – 42	draughts.	76 – 78	an opera at the local theater.
43 – 45	a game of proverbs.	79 – 81	ballet at the local theater
46 – 47	a gathering where everyone reads aloud from their favorite book in the library (or listens as the <i>Lectrice</i> reads).	82 – 84	a tour of the house's art collection.
		86 – 87	a tour through the cabinet of curiosities
48 – 50	hazard.	89 – 90	a visit from a famous writer or poet.
51 – 52	a magic lantern (or phantasmagoria) show.	92 – 93	viewing albums of prints. <i>The viewing might include the use of a zograscope to create an illusion of three-dimensional depth.</i>
53 – 54	a masquerade at the local pleasure gardens.		
55 – 57	a musical or ballet performance by professionals.	94 – 100	nothing scheduled – guests are free to do as they please until supper.

Table 102d: Urban Mansion Daily Schedule – Night

FOR MORE DETAIL

d10	<i>Supper is served...</i>	NOTES
1	at 8PM in the dining room.	<i>Roll again if dinner was at 6 or 7 PM.</i>
2	at 9 PM in the dining room.	
3	at 10 PM in the dining room.	
4	at 11 PM in the dining room.	
5	at Midnight in the dining room.	
6	at 8 PM in the salon (or drawing room).	<i>Roll again if dinner was at 6 or 7 PM.</i>
7	at 9 PM in the salon (or drawing room).	
8	at 10 PM in the salon (or drawing room).	
9	at 11 PM in the salon (or drawing room).	
10	at Midnight in the salon (or drawing room).	

d20	<i>After supper, adult guests are expected to...</i>	NOTES
1	play backgammon (or tric-trac).	
2	play billiards.	
3	play blind man's bluff.	
4	play cards.	
5	play charades	
6	play chess.	
7	dance.	
8	play draughts.	
9 – 10	have coffee (and/or chocolate), and converse until the early morning in the Salon.	
11	inhale nitrous oxide as a group.	<i>After 1799.</i>
12	listen to a musical performance.	
13	play hazard	
14	play roulette.	
15	share a hookah or opium pipe in a drawing room.	
16	take turns singing and playing at the piano.	
17	tell ghost stories.	
18	retire to their bedchambers, because something evil roams the halls at night.	
19	draw cards to determine one's bed partner for the night.	<i>Unless the hosts are completely depraved, unmarried young women, and couples married less than a year, will naturally be excluded. Guests will usually have already heard that the house is "that kind of place".</i>
20	do nothing nothing in particular until morning.	

A GUIDE TO SERVANTS AND RETAINERS



THE SERVANTS AND RETAINERS of a wealthy family can be every bit as interesting to role-play as the aristocrats themselves. The following guide will aid Players and Presenters in creating and portraying the typical staff in an upper-class household.

LIFE IN SERVICE

SERVANTS OBTAIN THEIR JOBS through agencies, personal references, and in some case, hereditary consideration. In Britain especially, those who wish to enter service may sign up at a “register office”, where they will be connected with a household looking to take on servants. Some servants are recruited out of debtor’s prisons (and thus “indentured” until their debts are paid), or essentially sold into service by the proprietors of workhouses for the poor. Grounds servants such as Gardeners and Gamekeepers may have actually grown up on the estate, as part of a family that has long been in service to the household. In Russia, an estate’s servants will usually be bound serfs, slaves in all but name. **A servant’s reputation is the most valuable thing they possess**, and a bad reference from a former employer will often result in homelessness or destitution. Many prostitutes are former house servants who angered their previous masters, found themselves with an intolerable family, or became pregnant while employed.

Servants who are not already bound to their employers are typically **contracted to serve for a set period of time**, and may not legally leave service (but may be dismissed) before their term is completed. In most places, a servant (but *not* a Retainer such as a Governess) can be **legally whipped, beaten, or otherwise punished** by their master (or mistress) for insolence, theft, or other infractions. **Female servants must always curtsy** to members of the family (and high-status guests of the house), and **male servants must similarly bow** – failure to do so is grounds for discipline, or dismissal. Servants generally have little legal recourse against any but the most depraved masters, especially in the countryside, where the owner of a large estate is often also the legal authority on their own lands. ***If any Players are portraying servant characters, they must tell the Presenter if they are comfortable with the possibility of their character ever being subjected to corporal punishment. If not, (as is probable) the Presenter can either ignore the subject in-game, or assume that, for one reason or another, the PCs are never physically disciplined.***

Servants are usually expected to visibly adhere to a strict moral code, even in houses whose owners are known to be libertine in their own behavior. It is common for their terms of employment to include clauses mandating church attendance, and fining servants for cursing, gambling, being drunk, or having a lover (even a spouse). Nonetheless, the Housemaids, Dairy Maids, Footmen, and Kitchen Maids in actual 18th century houses were frequently subjected to sexual harassment. ***As with whippings, Players and Presenters should discuss beforehand if, and how much, they want that aspect of historical servant life to figure into the Saga.*** Naturally, most Players will *not* wish to deal such an issue in an otherwise fun game. Even if they do, the Presenter should *always* give affected PCs the opportunity to obtain justice (or revenge), however unlikely such a scenario would have been historically. Of course, any female servant that becomes pregnant while employed will be dismissed, but may be given a good reference if the family wishes to keep the matter discreet.

A Servant's Day

A servant’s day is long and busy, usually beginning just before sunrise. They usually only have a regular breakfast in the morning, and dinner in the afternoon. They seldom have a formal supper, although in some houses they may eat the leftovers of the family’s supper before retiring to bed (generally two hours after the family’s last meal) Thus, **a servant’s day can easily occupy a full sixteen hours, or even more.**

House Servants generally eat their meals in the Servant’s Hall (or *Salle Commune*), after the family dines. In a French household, the upper strata of House Servants (the *Maître d’Hôtel*, the *Cuisinier*, the *Femmes de Chambre* and the *Valets*) eat apart from the others (often in the *Office*). If there has been a formal dinner, the House Servants may eat the leftovers from it. Technically, the leftover food will be given to the Housekeeper or Cook, but in practice they will seldom dare to not share it. In France especially, whatever leftovers are not consumed by the servants themselves may be taken from the house and sold on the street in Paris (or the the nearest city). The family will usually consider ignoring such things to be part of their *noblesse oblige*, so long as it done in a reasonably discreet manner. Unlike House Servants (who usually cannot marry), Grounds Servants may live with their families in cottages on the estate. Thus do not eat in the house, but are given extra stipends for food (called Board Wages).

Retainers may eat with the family, or with each other – almost never with the servants. Aristocratic ladies will frequently insist that the Governess not eat at the same table, particularly if the young woman is prettier than they are. Often, the Governess and children she teaches will eat together, but in a room separate from the remainder of the household.

Footmen are summoned by bells. In houses with bell-pulls (still a relatively new technology), the cords will ultimately connect through a system of cords and tubes to bells on a board in either the Butlery (*Office*) or Servant’s Hall (*Salle Commune*). Each bell will be labeled with the corresponding room of the house. If there are no bell-pulls (due to the age of the house), a Footman will usually wait near the door of any room occupied by a family member, to be summoned by the ringing of a hand-bell.

When a family **travels**, they will usually be accompanied by their Lady’s Maid(s), Valet(s), Lady’s Companion(s), a Porter or two (to haul luggage) and up to four Footmen (to announce their arrival, and wait on the family at dinner). This is in addition to the Coachmen and Postillions. Some families even take their own Cook with them! Visiting Footmen, Coachmen, and Porters will sleep with the house’s servants. Postillions will likely be quartered in the stables. A visiting Lady’s Maid or Valet may be given a modest room near that of their mistress or master (or sleep in the same room). If not, they will room with the Lady’s Maids and Valets of the house.

The Clothing of Servants and Retainers

The dress of servants varies by their gender and role. Throughout the Ghastly Age, most **House and Kitchen Maids will wear a simple ensemble of bedgown and petticoat, with an apron**. Most will also wear a bag-like “mob cap” on their head, or else the usual head-covering for peasant girls in their region. As a matter of practicality, a maid's hemline will usually be several inches above the ankles. Lady's Maids, however, will often be dressed in their Lady's cast off clothes, re-tailored to fit (and thus usually be in the height of *last year's* fashion). In any event, it is unusual in the Ghastly Age for female servants to wear any particular uniform. **Male Footmen and Pages, however, will be expected to wear the livery of the house** when performing their duties. Such livery will consist of a shirt, breeches, waistcoat and frock coat in the colors of the family's armorial bearings (or the colors associated with the house, if the family currently occupying it possesses no heraldry of their own). Liveried Footmen always wear powdered wigs, even when such wigs are out of fashion. The Butler (or *Maitre d'Hôtel*) will be often be allowed to wear the old clothing of the house's master, however. Likewise, personal Valets will be dressed in old clothes given to them by their masters.

Retainers will be dressed as appropriate for their social status, although they should be careful to never outshine their employers. Governesses in particular will always be expected to dress very modestly – and certainly never in such a way as might catch the eye of the house's master!

The Wages of Servants and Retainers

Wages for most male servants average about 100p per week, while those for most **female servants average about 50p**. In modern money that translates to about \$50 US, and \$25 US respectively. Male servants are given an outfit to wear, while male servants in livery (such as Footmen) will usually be given two suits. Females servants are not expected to wear any special uniform, and are therefore not generally provided with clothing by their employers. Usually, a servant's meals and washing are included as part of their compensation, but it is not unknown for them to be charged for both. Grounds Servants who do not eat their meals in the house (such as the Gardener), will be given additional Board Wages (usually around 150p per week) to cover their meals and expenses.

Male Retainers can expect a middle-class income – about 1,500p a week, or 6,000p a month. Governesses (and other female Retainers) are relatively poorly paid, however – only earning about 200p per week on average.

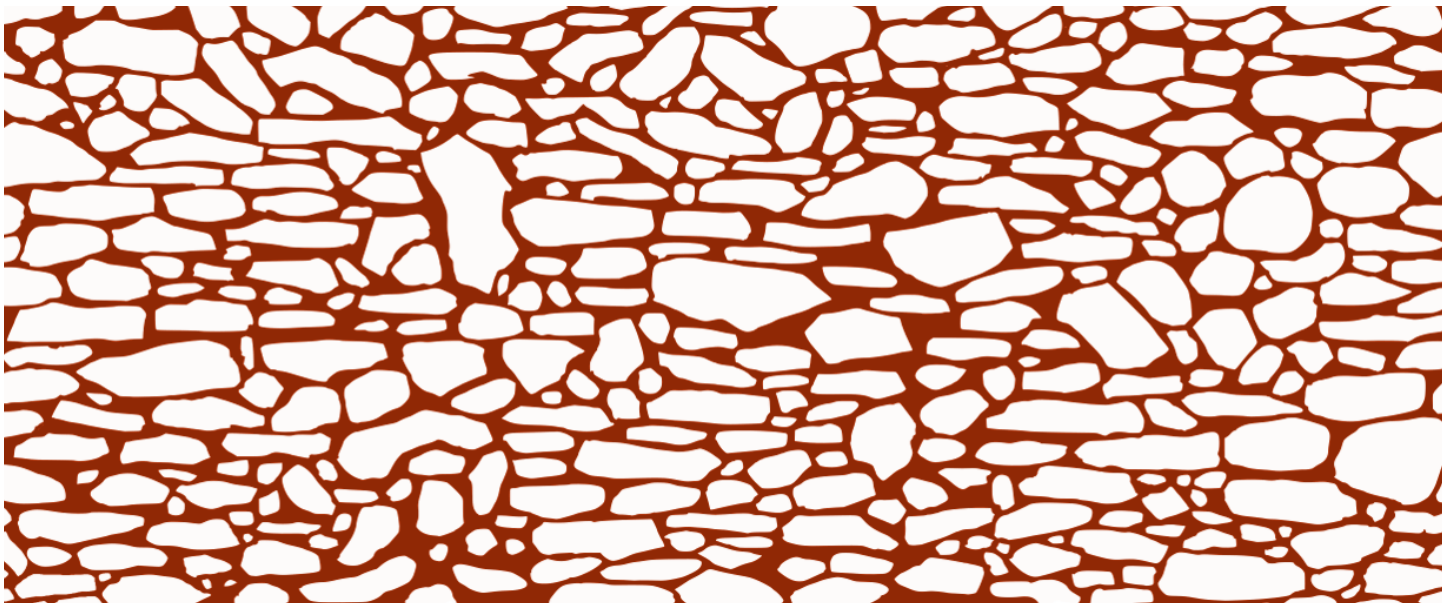
Visitors to most Grand Houses are expected to **tip the servants** before leaving. In many houses, certain members of the staff will be permitted to line up by the front entrance in order to receive these payments, called “vails”. The expected amount is 10 – 12p: a Shilling, Livre, or Franc. For some servants (especially Pages, Hall Boys and Halls Maids), these vails are the only actual pay they receive.

Note that even though wages are expressed on a *per week* basis, a servant or retainer would almost never be actually paid weekly. Commonly, they would be **paid quarterly**. Since the Lord of an estate was usually also the legal authority for its residents, a lengthy delay in the payment of a servant's wages was not at all unusual (even were it was illegal).

Remember, in terms of **historical money**, 240p = 1 Pound, 10p = 1 Livre (pre-Revolution), 12p = 1 Franc (post-Revolution), and 80p = 1 Spanish Peso (or Dollar).

A Note on Creating Servant (or Retainer) Characters for Ghastly Affair

Many types of servants may actually be Leveled in an exceptional Class – Libertine, Demon Hunter, or even Magician! Usually, however, a servant or retainer is **simply an Everyman**, and the description of each type includes examples of the kinds of skills that would be subsumed as part of their “Profession” (or “Avocation”). Also, certain servants and retainers might **enjoy their +1 “Profession” (or “Avocation”) Bonus when making Saving Throws against hazards to which they are regularly exposed**. The description will include examples of such accustomed dangers. When the servant has a Class other than Everyman, their professional skills can be represented as an Asset, or else one of their Class' usual Special Abilities will be replaced with “Profession”.



TYPES OF SERVANTS AND RETAINERS

MANY OF THE SERVANTS AND RETAINERS that follow are listed under both their English and French titles. The prestigious status of French as the language of High Society during the Ghastly Age means it is not unknown for servants to be called by their French titles even in the most distant corners of Europe. Likewise, many servants must know at least a smattering of French words and phrases. A Lady's Maid or Valet may even be expected to speak the language with passable facility. Remember that even within the borders of Ghastly Age France itself, fluency with the French language is not a given – most common people in Brittany still primarily speak Breton or Gallo, for example, and Provençal remains the everyday language of the south.

Blacksmith [Grounds Servant]

Strongest Ability: Strength or Constitution.

The Blacksmith **forges and repairs** iron and steel objects, especially horseshoes, gardening tools, nails, and cookware. The estate Blacksmith will generally also serve as the Farrier, shoeing horses, and caring for their hooves. A Blacksmith will be somewhat resistant to the effects of smoke, fumes, and high temperatures, applying his "Profession" Bonus to Saves against such hazards. The estate Blacksmith never lives in the great house itself, but will reside with his forge either in the Farmyard, or in a small cottage on the property. Since he is not a House Servant, he may be raising a family of his own on the estate, and thus take his meals with them.

A Blacksmith's wages average 350p a week – 4550 per quarter, or 18,200p a year. This rate includes 150p per week Board Wage.

Butler (*Maître d'Hôtel*, or Majordomo) [House Servant]

Strongest Ability: Intelligence or Charisma.

The Butler (or *Maître d'Hôtel*) is the **highest ranked male servant**. His first and primary duty is to hold the keys to the Butlery (or *Office*), where the silverware, fine porcelain, and most expensive food are stored. He also oversees the Wine Cellar, and is in charge of dinner service. In the absence of a House Steward or Estate Manager, he oversees the other male servants, and is responsible for the overall functioning of the house. A good Butler can sense when people are lying, and will be skilled at investigating the constant petty thefts committed by his fellow servants. He will be able to appraise the value of objects, and the worth of foodstuffs. He will be a connoisseur of wine especially. In fact, in many aristocratic households the family members don't actually have any deep personal knowledge of food and wine, but rely on the Butler's expertise instead. The Butler is the paymaster of the other servants when there is no House Steward or Estate Manager to do it. Thus, he must be literate, and good at mathematics.

A Butler's wages average 300p per week – 3,900p per quarter, or 15,600p a year. He is also entitled to such things as cast-off clothing from the Lord of the house, the ends of candles, used playing cards, and the remainder of poured wines.

Cavalier Servente [Retainer]

Strongest Ability: Charisma.

The Cavalier Servente (also called a Cicisbeo, or more euphemistically, a "Live-in") is a man paid to be the **social escort of a married woman**. In Italy and southeastern Provence it is openly understood that the job includes satisfying the woman's sexual needs, but elsewhere that aspect of the profession is always kept discreet. Aristocratic marriages in the Ghastly Age are about property and social status, so married aristocratic woman are *not* expected to love their husbands, or even remain faithful after they have produced a male heir. In Venice especially, a man may pride himself in providing his wife with the most handsome and cultured Cavalier Servente he can afford, and the lover will usually be installed in a bedchamber (or suite) adjoining that of the wife. The Cavalier Servente must be available for his mistress's use *whenever* she desires.

The Cavalier Servente will be skilled at dancing, conversation, seduction, etiquette, connoisseurship, and all the activities of High Society. He will have better than average...*endurance*. Often, he will be Leveled as a Libertine. Naturally, the Catholic church dislikes the institution of the Cavalier Servente and preaches against it, but they will not succeed in removing it from Italian society until after the Napoleonic wars.

Chaperone [Retainer]

Strongest Ability: Wisdom.

A Chaperone is an older woman who **accompanies an unmarried young woman** whenever she leaves the house, to ensure that she remains a virgin. The job is often given to older spinsters in the family. In some places, such as Spain, the job is taken very seriously, and Chaperones are expected to be as overbearing as possible. A good Chaperone will develop skill at spotting hidden and sneaking people, and have an intuitive sense for when people are lying. Chaperones may even have some resistance to poison, as a result of frequently being drugged with soporifics! Their knowledge of the Language of Fans is usually out-of-date, however – a fact exploited by their charges (and their paramours). Some Libertines take especial pride in their ability to seduce Chaperones.

An interesting NPC could be a Libertine Chaperone, who secretly facilitates the corruption of the young lady in her charge, while maintaining a mask of impeccable respectability.

Chaplain (*Aumônier*) [Retainer]

Strongest Ability: Charisma or Wisdom.

The Chaplain is a **live-in clergyman** that performs religious services in the chapel, collects alms for distribution to the local poor, and generally sees to the spiritual needs of the family. The aristocracy of the Ghastly Age are generally secular in their personal attitudes, even frequently impious. They seldom feel themselves to be in any way bound by the religion and morality that they promote as appropriate for the lower classes. Nonetheless, it is considered proper to make a show of religious faith, as an example for the commoners to emulate. Therefore, even agnostic and atheist nobility may maintain a Chaplain, as a matter of social convention. The Marquis de Sade, for example, actively encouraged church-going among his tenants.

It is not impossible for a Chaplain to be a White Magician, effecting actual miracles through Pacts with the Angels.

Coachman [Grounds Servant]

Strongest Ability: Dexterity.

The primary job of a Coachman is to **drive the family coaches** and vehicles. Very wealthy households may employ separate coachmen for the male and female member of the family. A Coachmen will be mechanically minded, have a good understanding of animal behavior, know how to train animals, possess steady nerves, and have an intuitive sense of direction. Because of the threat of highwaymen, a Coachmen needs to be able to use a gun (and will usually have one ready when driving). Coachmen often live in the Coach House, and when not driving are expected to maintain their vehicles in top working condition.

A Coachman's wage averages 150p a week – 1,950p per quarter, or 7,800p a year.

Concierge

See Porter

Cook (*Cuisinière* or *Cuisinier*)

[House Servant]

Strongest Ability: Wisdom or Dexterity.

The Cook **oversees the kitchen staff**, plans the menus, and ensures that meals are properly prepared. She keeps track of the items in kitchen storage rooms, pantries, and larders. Like the Kitchen Maids, a Cook will evidence a higher than average resistance to smoke and flame. Her knowledge of herbalism may be extensive, her skill with knives impressive, and she will be familiar with animal anatomy. A cook will almost always be literate, as she is responsible for the kitchen accounts. In a world of Gothic Romance, she might even be an initiated witch. In a British household the Cook is most frequently a woman, but in French practice a male Cook (*Cuisinier*) with a staff of Kitchen Boys is more usual. In Britain, a female Cook ranks under the Housekeeper, but in France the *Cuisinier* may run the house along with the *Maitre d'Hôtel*.

A Cook's knowledge of herbs may in fact come from being Leveled as Magician. A French *Cuisinier* may even be a Mad Scientist, pushing the limits of flavor beyond those imposed by Nature. Most horrifyingly, a Cook might also be a Cannibal (or Degenerate) who can transform the loathsome into the toothsome!

A female Cook in Britain might be paid as little as 100p per week (1,300p quarterly), while a French *Cuisinier* could have the status of a Retainer, and demand 2,000p a week (26,000p quarterly). In a French household the *Cuisinier* is also given the leftovers of meals, the choicest of which can be re-sold as "*Harlequins*" in Paris (or the nearest city, if the house is far from Paris).

Dance Master [Retainer]

Strongest Ability: Dexterity.

Being a bad dancer will inevitably lead to endless ridicule in High Society. Therefore, prominent **Dance Masters** are frequently invited to **give lessons** in most Grand Houses, especially before a ball is to be held. Many households go so far as to keep a Dance Master as a permanent Retainer! Besides having knowledge of both classic and contemporary dances (because no young man or lady wants to be seen dancing *last year's* steps), a Dance Master will usually keep abreast of the latest fashions, be familiar with modern music, and know the Language of Fans. Their memories will be particularly acute.

Many Libertines become Dance Masters, since the job gives them access to pretty young ladies (and handsome lads)!

Drawing Master [Retainer]

Strongest Ability: Dexterity.

All young ladies of quality in the Ghastly Age **are expected to learn how to draw** landscapes, objects, and people passably well. If their Governess's own drawing abilities are not sufficient, a Drawing Master may be employed to teach more advanced techniques. Besides their artistic ability, a Drawing Master will usually have a good understanding of mathematics (in order to figure out perspective). As with a Music Master, the most prestigious Drawing Master to employ is an Italian.

Since they are artists, Drawing Masters are often the subjects of amorous fantasies. A Drawing Master may be a Libertine, skilled at convincing attractive subjects to disrobe in their presence. For *Art*, of course.

Dairy Maid [Grounds and House Servant]

Strongest Ability: Constitution.

The Dairy (or Milk) Maid is responsible for **milking the estate's cows**, making cheeses and butter, and storing them properly. She also bakes any breads that include milk or cheese. It is common for Dairy Maids to contract mild cowpox when young, which then gives them immunity to the much more virulent (and disfiguring) smallpox. Their reputation for having unblemished complexions thus gives rise to the expression "pretty as a Milkmaid". They may be the subject of much amorous interest by the men of the household (and some of the women, of course), as well as many envious slights from other females. Although she is usually considered a Grounds Servant, the Dairy Maid will eat with the House Servants.

Naturally, some Dairy Maids are also True Innocents, which makes them all the more irresistible to the Libertines of High Society.

Estate Manager (*Intendant*) [Retainer]

Strongest Ability: Intelligence.

The grandest estates will employ an Estate Manager (also called a Bailiff, Steward or *Intendant*) to **manage the property, oversee farming, and collect rents**. Unless there is a separate House Steward, all the servants and staff ultimately report to the Estate Manager, who is responsible directly to the Master of the house. The Estate Manager will have their own Page, or possibly even a Valet.

A proper Estate Manager will have a broad range of skills. Above all, their knowledge of finance, business, and mathematics will be extensive, as will their knowledge of agricultural techniques. They will be familiar with the basics of almost every other job on the Estate, although their knowledge is not as extensive as that possessed by the specialized servants themselves. They will be skilled at both intimidation and persuasion, and have good powers of observation.

In places like Great Britain, where a lady must be *discreet* about her lovers, a paramour may be given the position of Estate Manager as a respectable cover for his presence in the household. The job is actually difficult and important, however, so if the lover was chosen solely for his looks or sexual talents, he will be given a less arduous position (such as “House Steward”) instead. In France, it is not unknown for a *woman* to serve as the *Intendante* of an estate (especially since managing the estate and household had historically been the duty of medieval noblewomen).

The average Estate Manager can expect to be paid about 900p a week – 11,700 per quarter, or 46,800p a year, but the Manager of a particularly large estate might be paid several times that amount.

Footman (*Laquais*) [House Servant]

Strongest Ability: Constitution or Charisma.

Footmen (or Lackeys – *Laquais* in French) are male servants **chosen for their height, endurance, and good looks**. Their primary duties are to serve dinner to the family and guests, clean serving ware, travel with the family to prepare locations for their arrival, open doors and gates, and perform other high-visibility tasks. They are also often entrusted with the cleaning of fine hats, boots, expensive furnishings, and artworks. When traveling, they either hang onto the outside of the family’s coach, or run along with it. A Footman must be skilled at running and chasing over long distances, and able to dodge items that may fall from speeding carriages! Footmen are always dressed in the family livery when there are guests in the house.

Some footmen become quite proficient at “special services” discreetly provided for the older women of the household (and even *more discreetly* to certain men). Such Footmen may actually be Leveled as Libertines.

Footmen are paid standard wages for a male House Servant (i.e., about 100p per week).

Forester [Grounds Servant]

Strongest Ability: Wisdom.

The Forester **sees to the health of an estate’s trees and wooded lands**. Along with the Gamekeeper, he will also be responsible for chasing poachers. He must ensure that clear paths wide enough for horses are always maintained, with only such obstacles as a hunting party will consider pleasant to overcome. A Forester will have deep knowledge of trees and their preferred habitats. He will know how

to identify and eliminate insect pests, and likely have good knowledge of mushrooms and fungi. He will be familiar with the animals that inhabit the estate’s woods. The medicinal properties of tree leaves, berries, and acorns will be known to him. He may even be able to forecast the weather by observing the leaves on nearby trees. A Forester’s skill with the axe will be exceptional. He will also know how to use a gun, and possibly the bow.

Some Magicians, especially Fairy Doctors, work as Foresters. The profession is also attractive to those who suffer from the curse of the Werewolf.

A good Forester’s wages can approach those of a Gardener – 350p per week, 4,550p quarterly, or 18,200p a year. The figure includes 150p a week Board Wage.

Gamekeeper [Grounds Servant]

Strongest Ability: Constitution or Dexterity (especially if actually a Demon Hunter).

The Gamekeeper’s duty is ensuring **ensuring sufficient stocks of game animals** for the household to hunt. He makes sure that all game animals have good sources of food and water, are healthy, breed properly, and do not become depleted through over-hunting. He breeds birds (pheasants and pigeons) for shooting, and manages the stocks of fish for angling. He often works with the Gardener to create the proper habitat for certain animals to thrive. When a hunt (or bird shoot) is scheduled to occur, the Gamekeeper will lure (or trap and place) game in the path of the hunting (or shooting) party. He will also be responsible for shooting, poisoning, or trapping any predators that threaten the game stocks. He will therefore also be a skilled tracker. The greatest enemies of Gamekeepers are human poachers, however, and many Gamekeepers are killed while protecting their charges.

A Gamekeeper will always live in their own cottage on the estate, often outside the enclosed parkland. The job of Gamekeeper is a good cover for a Demon Hunter, since not everything that kills game animals is a *natural* predator.

Gamekeepers are relatively well paid for servants. Including his Board Wage, a Gamekeeper can earn as much as 500p per week – 6,500p quarterly, or 26,000p a year.

Gardener [Grounds Servant]

Strongest Ability: Wisdom.

The Gardener **designs and maintains the parkland gardens**. He must have a good aesthetic sense; practical knowledge of botany, tree husbandry, geology, and chemistry; and be a proficient plumber as well. A Gardener will develop an intuitive sense for the coming weather, and be proficient at trapping small animals (like rabbits and hedgehogs) that threaten the plants. The Gardener is also responsible for hiring and directing any Assistant Gardeners, and is their paymaster. If the Lady of the House tends her own flower garden, the Gardener will be expected to advise and assist her as needed. As a grounds servant, he will have his own cottage in the parkland (sometimes in the Farmyard), and often have his own family living there with him.

Gardeners usually acquire much knowledge regarding the healing properties of various herbs, and it is not out of the question that one might be an initiated Warlock.

An average Gardener's wages are 350p per week – 4,550p quarterly, or 18,200p a year. This figure includes 150 a week Board Wage, since the Gardener is not entitled to eat in the house.

Gardener, Assistant [Grounds Servant]

Strongest Ability: Wisdom.

An Assistant Gardener **aids the estate's primary Gardener** in whatever way is required, and will thus possess the same skills (see Gardener). He will usually live with the Gardener (and his family). On an especially large estate with many separate gardens in the parkland, there might be several assistant Gardeners, each responsible for a different area. On such an extensive estate, even the Assistant Gardeners might have a cottages (or cottages) of their own.

Like a Head Gardener, an Assistant Gardener may actually be a Magician with knowledge of the occult properties of plants.

In Britain, Assistant Gardeners are usually paid weekly by the Gardener to whom they report – about 250p per week.

Governess (*Gouvernante*) [Retainer]

Strongest Ability: Intelligence.

A Governess is responsible for the general **education of children**, especially girls. Between the ages of 7 to 13 a boy will often go away to school, or start studying under specialized tutors. On the other hand, girls who are not sent off to a convent (common in Catholic countries) or boarding school will remain under the instruction of their Governess until they are married – usually around 16, but possibly younger (in the case of royalty and high nobility), or older (around 20 in *haute bourgeoisie* households).

A Governess must have a broad education on many subjects, and the ability to speak articulately. Since she is also expected to discipline her charges, she will be resistant to manipulation and intimidation. Also on that account, she may become quite proficient in defending herself with a stick, or whip. Governesses will usually have the ability to play the piano, dance, sew, and draw (all of which are considered necessary skills for every respectable woman to learn). Most will be required to know French, but exceptions might be made for Governesses who are particularly skilled in other areas.

Governesses sometimes eat with the children in their charge, or the other retainers, but *never* with the servants. They cannot be told to fetch items, nor are they necessarily responsible for the feeding or health of the children they teach (which is the job of the Nursery Maid). They cannot be whipped for infractions like a common servant. They usually come from middle-class backgrounds, and are 18 to 30 years of age. The bedchamber given to a Governess will always be better than any servant's, but never quite as comfortable and luxurious as one for a family member or guest.

The mistress of the house is apt to treat a pretty Governess coldly. Governess characters should generally have suitably tragic and mysterious pasts, and may be doomed to fall in foolish love with the troubled Master of the estate. A Governess may be a True Innocent, making her a particular target for wicked aristocrats!

Wages for a Governess average only about 200p a week while they are employed, but as part of their terms of employment they often receive pensions after retirement.

Groom [Grounds Servant]

Strongest Ability: Wisdom.

The Groom **trains and cares for the household's horses**, and is assisted by the Stable Boys and Postilions. He is responsible for the horse's feed and water, and for washing them every morning (and after they have been ridden). He prepares and administers medicines and ointments to maintain their health. The Groom ensures that all saddles and tackle are kept in good condition. He may also help members of the household to mount their horses. A Groom generally sleeps in a room above (or to the side) of the stables.

Some Grooms may have originally acquired their skill with horses among the Gypsies. A Groom may also develop a reputation as a "Horse Whisperer" on account of actually being a Magician.

A Groom's wages are standard for Grounds Servants (100p regular wages, plus 150p Board Wage, per week).

Guard [House and Grounds Servants]

Strongest Ability: Dexterity, Strength, or Constitution.

Armed Guards are much less common and numerous on estates in the Ghastly Age than in previous times. Often they are **more ornamental than functional**, armed with decorative halberds and spontoons rather than firearms. Such Guards will generally have their own livery, of the same color scheme as the Footmen, but in a martial style. The Guards of sovereign nobility will be drawn from the actual military, often from among the ranks of the tall Grenadiers (Grenade-throwers). A Guard will often be taken along while traveling, riding next to the Coachman with a musket or shotgun. Household Guards often double as Porters (and vice-versa). Because of the ubiquity of Swiss mercenaries, household guards in France are often referred to as *Suisses*, a title they share with regular Porters.

If any supernatural occurrence plague the house at night, the Guards are the servants most likely to encounter them. Naturally, some Guards might actually be Demon Hunters. Others may be former Bandits trying to pursue a less hazardous profession.

Guards receive the standard pay for male House Savants.

Hall Boy [House Servant]

Strongest Ability: Constitution.

The Hall Boy is a young man, between the ages of 11 and 18, who **waits upon the adult servants** at meals in the Servant's Hall, and runs errands for them. Thus, he is the lowest ranked male servant in the house. The Hall Boy also personally attends the Butler like a Valet. The Hall Boy will possess a broad range of skills, being able to help with most basic tasks around the house. They can assist almost anyone with anything, but their knowledge is not specialized enough to perform important tasks without supervision. Hall Boys often become Handymen as adults.

Hall boys seldom receive any actual pay beyond clothing, food, and shelter, and must rely upon the "vails" given to them by guests.

Hall Maid [House Servant]

Strongest Ability: Constitution.

The Hall Maid is a girl between the ages of 11 and 18 who **serves the meals in the Servant's Hall**. She personally attends the Housekeeper, and cleans the Housekeeper's and Butler's rooms. Hall Maids develop an especial resistance to fatigue and nausea, since they are frequently given arduous and disgusting tasks (such as cleaning up the entrails of animals gutted in the kitchen). A Hall Maid may graduate to join the Kitchen Staff, or become a Housemaid.

Hall Maids are among the staff that are generally not paid at all.

Handyman or Laborer [House and Grounds Servant]

Strongest Ability: Dexterity, Strength, or Constitution.

The Handyman or Laborer **performs general repairs** to the house and estate equipment, and especially performs the disassembly and reassembly of furniture put into storage. He must thus be strong, skilled in basic carpentry and masonry, and mechanically minded. He will often be given the task of trapping or otherwise eliminating the household vermin. A Handyman will develop some resistance to toxic fumes and substances, from his constant exposure to varnishes, paints, and rat poison. If necessary, the Handyman could easily defend himself with a hammer, axe, or convenient piece of lumber! The Handyman could live either in the House or in a Cottage on the grounds.

A Handyman might actually be a Demon Hunter, or even a Grave Robber.

A Handyman's basic wages will be the standard 100p per week, plus 150p Board Wage if he does not live in the House.

Hairdresser [Servant or Retainer]

Strongest Ability: Dexterity.

The **elaborate hairstyles** worn by ladies of the Decadent Age often **require dedicated Hairdressers** to create and maintain them. Even the more natural-appearing, deliberately tousled hairstyles of the Bloody Age are often carefully and artfully created by specialists. Besides a sense for color and proportion, a Hairdresser will have a good knowledge of practical chemistry. They will usually have good conversational skills, and develop an intuitive sense for people's desires.

The most famous Hairdressers have the status of full Retainers, and the houses where they reside may be visited by ladies who wish nothing else but to have their hair done. Hairdressers are equally likely to be men or women. The profession is another often pursued by Libertines, although the bizarrely beautiful coiffures of the 1780s may also suggest the work of Mad Scientists!

Hermit [Retainer]

Strongest Ability: Wisdom.

Certain households in Britain (and elsewhere) may employ an actual person to live in the Landscape Garden as an ornamental Hermit! Typically, the Hermit contracts to **live in a cave, hut, or crude stone cottage in the garden** for a period of a few years. The Hermit will be provided with simple food, a Bible, and rough clothing. They must let their hair and beard grow long, speak to no

one, and generally play the part of a anchorite in the wilderness. Sometimes, the owner of the estate will prefer that the Hermit portray a Druid, or some manner of Pagan sage. At the end of their service, the Hermit can collect their pay, and go back to civilized life.

An estate's Hermit might be Leveled as a Magician – and thus *resemble* a mystic, on account of actually *being* one!

Because it is not a profession with accepted standards, an ornamental Hermit's pay is highly variable. A common compensation, however, would be about 25,000p per year employed. Many would-ornamental Hermits, however, find they cannot even last a whole year in the lonely role.

Housekeeper (*Gouvernante*)

Strongest Ability: Intelligence or Constitution.

The Housekeeper is the **highest ranked female servant** in a British household, and will always be a mature woman. All the female house servants report to her. The equivalent French title of "*Gouvernante*" also means "Governess", but the formal position of Housekeeper is not as common in France as in Britain. The Housekeeper's primary duty is to ensure that the house is clean, all clothing is kept in good condition, all fires are maintained, and that all female servants are working to their best ability. She purchases and maintains the inventory of food, clothing, and cleaning supplies. She also personally makes the pickles, preserves, drinks, and perfume waters used by the house. The Housekeeper may personally perform especially important cleaning, cooking, or sewing tasks. She also whips (or spansks) offending maids, if the Lady of the house is disinclined to do so. Naturally, the Housekeeper must be literate and mathematically inclined, and will often be middle class in origin. She will be a keen observer, and become skillful at discerning lies. She will be a shrewd bargainer, and particularly difficult to seduce or intimidate. Her senses will be keen, particularly with regard to discerning flavors or odors. Those who attack the Housekeeper will find that she is quite skilled with a knife!

A Housekeeper is paid about 150p a week – 1,950p quarterly, or 7,800p a year.

Housemaid [House Servant]

Strongest Ability: Constitution.

Housemaids are responsible for **cleaning** the interior of the house; opening and closing windows as needed; and **maintaining** all the lights, fireplaces, and heating stoves. They repair and maintain the linens, curtains, tablecloths, and bedclothes; and make up the beds. When there are more than two in a British household, one will be the supervising Upper Housemaid, and the others Under Housemaids who report to her. House Maids may become quite skilled in hiding, moving silently, and overhearing conversations, and are often the source for much of the gossip in the house. If there have been supernatural occurrences, they will have been witnesses. It is also not unknown for Housemaids to acquire a basic ability to pick locks.

Housemaid earn the standard pay for female house servants.

House Steward [Retainer]

Strongest Ability: Charisma.

The supposed job of the House Steward is to be the ultimate **overseer of all the house servants, and manager of all household business**. Theoretically, it is a position of high importance, to be given only to a man of impeccable character. However, since the responsibilities of the position can easily be performed by the Lady of the house, the Butler, and/or the Housekeeper, the title “House Steward” can be a sinecure given to an otherwise useless acquaintance or relative. Often, the position is merely a cover for the Lady’s live-in lover, especially when the man has no real talents other than a handsome face, silver tongue, and a big...*heart*. Servants might regard the nominal House Steward with contempt, humoring him when he gives orders, and actually looking to the Lady, Butler, or Housekeeper for real direction. Sometimes the House Steward will really be a serious and talented man who *tries* to do his job well, but is faced at every turn with negative assumptions about his skills and true purpose in the house.

A *typical* House Steward would be a Libertine, with absolutely no knowledge or special skills relating to the running of a household. Such a man will probably insist on the nicer-sounding title of “Chamberlain”. An *ideal* House Steward, however, would be skilled at mathematics, discerning lies, sensing motivations, investigation, intimidation, and estimating the quality of food and drink. He would have a basic knowledge of all the duties of all the house servants, and be a shrewd businessman on top.

The usual pay given to a competent House Steward is about 800p per week – 10,400p per quarter, or 41,600p a year. Acquaintances, relatives, and lovers given the position may be given double, or even triple that amount, of course. In any event, the House Steward is usually given the service of their own Page.

Huntsman [Grounds Servant]

Strongest Ability: Dexterity or Wisdom.

The Huntsman **leads all hunting parties** on an estate. He therefore works closely with the Gamekeeper and the Forester, to make sure he leads the hunters across enjoyably rough terrain towards the place where their prey has been previously lured. If the household wishes to eat game, but for some reason not hunt it themselves, the Huntsman must provide it.

In England, the Huntsman will usually be leading fox hunts, as well as carefully staged forays into the estate’s Deer Park (where a kill is always guaranteed). In France, the hunts will be for deer and boar, and often occur in an actual wild forest (although the Gamekeeper will still have taken measures to lure animals into the path of the hunting party). In places that still have significant populations of wild predators, such as Russia and the Kingdom of Hungary, the hunt may even be a thrilling expedition away from settled land of the estate, in search of wolves or bears. Remember that in Ghastly Age Europe, hunting is still almost exclusively a right of the aristocracy, and aristocrats often actually retain the right to hunt on land that they (or their ancestors) have sold to others.

A Huntsman will be a skilled equestrian, have a practical understanding of animal behavior, and possess especially good powers of observation. He will be a practiced tracker of game animals. Naturally, a Huntsman will know how to use guns, axes, spears, and possibly even the bow and arrow.

Huntsman is an obvious profession for a Demon Hunter, but it also the kind of employment a Werewolf would gravitate towards.

Former Bandits may even become Huntsmen, although of course their “Hard Luck” means that such an attempt to earn purely legitimate income will always go wrong for them somehow.

Including his Board Wage (because he is a Grounds Servant who does not eat in the house), a Huntsman is paid an average of 350p per week – 4,550p quarterly, or 18,200p a year.

Kennel Master [Grounds Servant]

Strongest Ability: Wisdom.

The Kennel Master **maintains and trains the hunting and guard dogs** of an estate. In some places he will also breed and train dogs for fighting, bear-baiting, badger-baiting, and bull-baiting. He will have a good practical understanding of animal behavior, and know how to nurse sick animals back to health. A Kennel Master may be able to estimate an animal’s health (and in game terms, Hit Points) by looking at it. A Kennel master will often live above, or next to the estate’s kennels. He may be a Gypsy in origin.

The Kennel Master will be paid the standard rate for male Grounds Servants – 100p per week base wage, plus 150p a week Board Wage.

Kitchen Boy (*Garçon de Cuisine*)

[House Servant]

See Kitchen Maid

Kitchen Maid [House Servant]

Strongest Ability: Constitution.

The Kitchen Maids **assist the Cook** in preparing food for the entire household – family, guests, retainers, and servants. When there are more than two each will usually have a specialty, but all are expected to fill in wherever the Cook decides. Kitchen Maids become somewhat resistant to noxious fumes, and high temperatures. Most acquire good knife skills, as well as basic knowledge of first aid, herbalism, and (animal) anatomy. If there are no Scullery or Laundry Maids, the Kitchen Maids will also wash pots, mop floors, and do laundry. In a British Household the cook staff are usually female, but in a French household the kitchen staff will usually be male Kitchen Boys.

An old English slang term for a Kitchen Maid is “slut” – a reference to them being “sluttish” (messy and dirty) from cooking. Female kitchen staff are often targeted for seduction by upper-class men who shift the blame from themselves by perpetuating the slander that “sluts” possess especially loose morals.

A low-level Vampyre who is still able to function by day might use the job of Kitchen Maid as a cover, since it provides easy access to a supply of blood from slaughtered animals – as well as foolish aristocrats who think with their genitals.

Kitchen Maids are somewhat better paid than Housemaids, averaging about 60p per week in wages – 780p quarterly, or 3,120p per year. Male Kitchen Boys will be paid the standard rate for any other male house servant.

Lady's Companion

(*Demoiselle de Compagnie*) [Retainer]

Strongest Ability: Charisma.

A Lady's Companion is employed to be a **friend and activity partner** to an upper-class women. Young women are given Lady's Companions to keep them occupied (and not thinking about young men). Married and widowed women employ Lady's Companions to assuage their loneliness. A Lady's Companion will possess most of the same skills as the aristocratic woman she accompanies – sewing, embroidery, drawing, speaking proper French, and playing the piano. She may be expected to dance with her lady in the absence of interested men. She will read to her employer during the long *toilette*, and at night before she goes to sleep. A Lady's Companion will be a talented conversationalist, able to carry on discussions on many different topics. Many also become skilled gamblers from the constant card-playing that occurs in female aristocratic circles. Unlike a Lady's Maid, a Lady's Companion is *not* responsible for grooming and dressing her lady, or performing errands for her.

It is common for a Lady's Companion to also become the “romantic friend” of her employer. Physically intimate relationships of such a nature are generally tolerated in aristocratic circles, so long they are kept discreet.

A Lady's Companion actual pay will be similar to a Governess' – 200p a week, 2600 quarterly, or 10,400p a year. One can expect to be given frequent gifts of clothing and possibly jewelry, however. Additionally, they will get to attend balls and performances at their Lady's expense.

Lady's Maid (*Femme de Chambre*)

[House Servant]

Strongest Ability: Dexterity, Constitution, or Charisma (*especially if a Libertine*).

A Lady's Maid (or *Femme de Chambre*) is **the personal attendant (and often confidante) to a female member of a family**. She washes, grooms, and dresses her mistress; applies her makeup; runs errands for her; gives her fashion advice; repairs her fine clothing; accompanies her when she travels; and ensures her comfort in every way. Often, she will personally prepare her mistress's chocolate, tea, or coffee. If her lady has any pets (or toy dogs she uses as fashion accessories), the Lady's Maid will be expected to care for them. In the absence of a full-time Sick Nurse or Physician, the Lady's Maid will administer any necessary medical treatments to her Lady. In a French-style household, the *Femmes de Chambre* eat with the *Maitre d'Hotel* and *Valets* in the *Office*, separately from the lower ranked servants.

A Lady's Maid with an eye to fraud possesses most of the knowledge needed to passably impersonate an actual member of High Society, including proficiency with the Language of Fans. Her knowledge of makeup and cosmetics would aid her in assuming disguises. Lady's Maids are usually dressed in their lady's cast-off (and re-tailored) clothing, are expected to be well groomed and articulate, and can be quite haughty towards other female servants. Because she is expected to keep her Lady safe by listening in from the other side of a door or wall whenever the mistress receives male guests, a Lady's Maid will become skilled at discerning and comprehending faint voices. Lady's Maids often develop an intuitive sense that allows them to sense the desires and needs of others.

As previously mentioned, Lady's Maids are often expected to have basic facility with the French language, and those who are actually

French are the most sought-after across Europe. Scandalous rumors insinuate that certain Lady's Maids may actually be Libertines who facilitate the amorous affairs of their mistresses – or even perform certain *other* services of a peculiarly delightful nature during the morning *toilette*.

An average Lady's Maid's pay is about 100p per week – 1,300 quarterly, or 5,200 per year. As previously mentioned, she can also expect to be given last year's fashions by her mistress.

Laundry Maid [House Servant]

Strongest Ability: Constitution.

Large households will often need to employ specialized Laundry Maids to keep up with the tremendous quantity of soiled bedclothes, napkins, and linen undergarments. In British practice, one day of the week will be reserved as a laundry day, and the rest of the time the Laundry Maids will serve in the kitchen. Even then, there will always be certain items that need to be washed immediately. French households seldom have dedicated Laundry Maids, however – the custom in country *châteaux* is to store the house's soiled linens in a spacious *lingerie* room until the yearly washing, and in the city have the laundry sent out to be washed. Since they literally see everyone's dirty laundry, the Laundry Maids will often know even the most scandalously intimate details of the household members' lives. Naturally, Laundry Maids will be resistant to heat damage, being nauseated, catching diseases, being hurt by caustic chemicals, and being poisoned.

Laundry maids are paid at the standard rate for female house servants.

Librarian [Retainer]

Strongest Ability: Intelligence.

A household with a particularly extensive or important collection of books (and plentiful funds) might employ a full-time Librarian. The Librarian will be expected to be (or become) familiar with the works in the collection, so that he might always be ready to **produce whatever volume a member of the household might desire to read** (or have read to them). The Librarian might in fact double as a Reader, if no separate *Lectrice* (or *Lector*) is employed. He might also serve as a Tutor of Classics and Literature. The Librarian will, of course, be responsible for obtaining new books that match the interests of the estate's master and mistress. He will therefore have extensive contacts in the book trade – both legal and illegal. Guests (or new servants) who realize that the house is haunted or cursed will inevitably have cause to consult the Librarian. Naturally, a Librarian's memory will be exceptional – at least when it comes to the contents of his books!

Librarian is a perfect Profession for a Magician or Mad Scientist. A Demon Hunter might take the job of Librarian for an extensive collection of works on Demonology. Casanova, the paragon of Libertines, was actually employed as a Librarian in his last years.

A Librarian would expect to be paid at the standard rate for a Retainer.

Maid-of-all-Work (*Servante*)

[House Servant]

Strongest Ability: Constitution.

A Maid-of-all-Work (usually called simply a *Servante* in France) is a general female servant who **does all manner of household labor**. She cooks, cleans, dresses ladies, launders clothes and linens, and cares for children – although she will seldom do those things as well as a specialized servant would. A middle class household may only employ a single Maid-of-all-Work. Often, every female servant in a household outside Britain and France will essentially be one. In game terms, a Maid-of-all-Work should receive a Bonus against fatigue, nausea, disease, caustic chemicals, and poisoning. She will probably be handy with a knife, stealthy, and even skilled at defending herself with a broom handle (or club).

A Maid-of-all-Work can only expect the standard wages of a female House Servant – i.e., 50p per week, 650p quarterly, or 2,600p a year.

Manservant [House Servant]

Strongest Ability: Constitution.

The male equivalent to a Maid-of-all-Work, a general Manservant **performs whatever work is too difficult for female servants to perform**, or is outside their traditional purview. He may wait at table, shave his master, repair furniture, drive a carriage, care for horses, perform basic gardening, trap vermin, carry guests' baggage, or perform any other job of a male servant. He may know how to effectively use a spear, halberd or axes, as well as be able to shoot. As with a Maid-of-all-Work, the position of Manservant may be held because the house is not wealthy enough to employ many male servants, or because the local culture of household management doesn't assign specialized jobs to the male staff.

A Manservant who resides in the house, and takes his meals there, will receive the standard pay of a male House Servant – 100p per week, 1,300 quarterly, or 5,200p a year. If he lives outside the house he will receive an additional 150p a week Board Wage.

Maitre d'Hôtel [House Servant]

See Butler

Mistress [Retainer]

Strongest Ability: Charisma or Constitution.

In an age when the *Maitresse-en-titre* is a recognized position at the French court, it is not unknown for a man to bring his Mistress into the family home. Such a formal Mistress will be **pampered**, put in her own bedchamber, and given a stipend, for as long as her patron doesn't tire of her. She may also be assigned her own Page (or even Lady's Maid). When not actually moved in, it is common for the Mistresses of aristocratic men to be lodged in houses on or near their patrons' own properties. As for the actual wives of those patrons, aristocratic women are generally too concerned with their own lovers to actually care about the sexual activities of the men they married at the age of fourteen (and they would have no legal recourse even if they did). Nonetheless, insulting and causing problems for the pretty (but often socially-inferior) Mistresses of each others' husbands is a favorite pastime of upper-class ladies.

Mistresses can range in background, from exceptionally beautiful women born into poverty, to aristocratic ladies whose publicly scandalous behavior has estranged them from their husbands.

Those who take become the Mistresses of aristocrats are not always courtesans by Profession – in fact, most are Actresses, Dancers, or Artist's Models. In such a case, "Mistress" would be the woman's Avocation rather than Profession. In any event, the Mistress of an aristocrat will naturally be above-average in appearance, have an eye for fashion, probably be a good dancer, and may be a skilled conversationalist as well. Since she is not employed to perform such acts as a man could ask his respectable wife to commit, a Mistress may have a higher-than average ability to resist being nauseated.

Naturally, a Mistress will often be Leveled as Libertine. A typical stipend for an aristocrat's mistress might be 1,000p a week spending cash (plus housing, and the services of a Page or Maid), but she can also expect to be lavished with additional gifts of clothing and jewelry (and perhaps even her own carriage and Coachman). Her patron may, or may not, expect the gifts to be returned when the affair ends.

Music Master [Retainer]

Strongest Ability: Dexterity.

If a family feels the Governess's musical ability is lacking, a Music Master may be brought in to **teach the young women of the house how to read (and properly appreciate) music**, as well as how to play the piano or harpsichord. Since Italian is the language of the music world, the most sought-after Music Master is an Italian man, particularly a Venetian or Neapolitan.

In addition to the ability to play several musical instruments (and probably sing), the Music Master will have an exceptional memory.

A Music Master would be paid at the typical rate for a male Retainer.

Nurse [House Servant]

Strongest Ability: Constitution.

The Nurse or Head Nurse is responsible for the **care of the family's infants and young children**. She is distinct from the Sick Nurse who attends the Sickroom, since she is only responsible for the welfare of the young. She will sleep in the Nursery, alongside the children in her care.

A good Nurse will be a keen observer, able to spot hiding children. She will have a good practical knowledge of chemistry and herbalism, since she is responsible for administering medicines, ointments, and leeches to her charges. She will also become skilled at chasing – particularly necessary when leeches are to be applied! Nurses develop strong stomachs, and are difficult to nauseate. Likewise, they tend to be resistant to illness.

While most Nurses are simple Everywomen, one might be a White Witch who uses supernatural means to combat the dark Fairies, Vampyres, and Werewolves who find children especially delicious. Note that the Nurse bears no responsibility whatsoever towards the various children (Pages, young Scullery Maids, Hall Boys, or Hall Maids) in service to the house.

A Nurse is paid double the usual wages for a female House Servant – 100p a week, 1,300p quarterly, or 5,200p a year.

Nursery Maid [House Servant]

Strongest Ability: Constitution.

The Nursery Maid **assists the Nurse** in whatever way is needed. She is especially responsible for cleaning the Nursery, and cleaning up after the children. Like the Nurse herself, a Nursery Maid will be hard to nauseate, and resistant to disease – but also inured to toxins and caustic chemicals (on account of her cleaning duties).

A Nursery Maid is paid the standard rate for female House Servants.

Occultist [Retainer]

Strongest Ability: Wisdom, Intelligence, or Charisma.

The aristocrats of the Ghastly Age often have a paradoxical enthusiasm for both rational science, and the occult. Astrologers, Alchemists, Dowzers, Fortune Tellers, and Seers might all be found as part of a noble household. As well as being **consulted by members of the family**, such retainers are **popular features at Salons**. Most are Charlatans, of course – just Everymen whose primary skill is manipulation and deception. Some few may be actual Magicians or Mad Scientists. Many will be Libertines out to take full financial and sexual advantage of the gullible rich. Even *actual* Magicians in aristocratic service are apt to primarily deal in nonsense, since their patrons seldom wish to be confronted with potentially uncomfortable truths.

An Occultist on staff will be able to demand at least the standard rate for a Retainer of their gender. Occultists are infamous, however, for their ability to extract large sums from their employers with promises of the most dubious nature.

Page [House Servant]

Strongest Ability: Constitution.

Pages are boys between 8 and 14 years old who **perform much the same services as a Footman**, and are especially used to convey messages. They usually wear the livery of Footmen. However, some wealthy women treat their Pages like fashion accessories (much like a toy dog), and dress them up in fancifully exotic outfits. Pages may be used as “beaters”, to scare birds into the sky when there is a shooting party. Pages who grow up tall and handsome often become actual Footmen.

Besides food, clothing, and shelter, Pages are often not paid any wage at all (but are entitled to receive “vails” from guests in the house).

Physician [Retainer]

Strongest Ability: Intelligence.

The “modern” Physician of the Ghastly Age has at his disposal an impressive array of **questionable, dangerous, and mostly useless treatments** – including leeches and lancets for bleeding, many delightful emetics, wonderfully toxic mercury compounds, and the ever-popular enema syringe (to be used at the *slightest* hint of gastrointestinal irregularity). A proper Physician will have a wide-range of knowledge on various subjects, including chemistry, mathematics, and Classics; will be fluent in Greek and Latin; and will be difficult to nauseate. He may be a connoisseur of wine and liquor, since it is common to prescribe the drinking of specific wines or distilled spirits as medicine. Naturally, the Physician must also be skilled at convincing others to believe statements of dubious merit. Note that respectable Physicians of the Ghastly Age *do not*

perform actual surgery, which is considered an entirely separate (and far less-prestigious) discipline.

Doctor John Polidori, who wrote the first modern story of a suave and sophisticated vampire, was Lord Byron’s personal Physician.

Naturally, a Physician might actually be a Mad Scientist, perhaps one keenly interested into the creation of a new race through the reanimation of dead tissue. Alternately, he might have become a Demon Hunter after realizing that certain apparent diseases of the blood actually result from attacks by Vampyres. Of course, a Vampyre who becomes a Physician would enjoy a steady supply of blood from patients who expect to be bled. Any Physician of the Ghastly Age who is able to actually cure his patients is possibly a Magician of some kind.

In addition to his lodgings, salary, and meals, a Physician residing permanently in a Grand House will expect to be provided with the services of his own Page. A resident Physician’s exact salary will vary according to his reputation and credentials, ranging anywhere from 1,000p to 3,000p a week.

Porter (*Concierge*, or *Suisse*)

[House Servant]

Strongest Ability: Strength.

The Porter’s primary job is to **carry heavy objects and equipment** for family members and guests, and see that visitors have been properly situated in their rooms. A Porter (or *Concierge*) will usually be waiting in the entrance room whenever guests are expected, and one will generally meet any carriage that comes to the house. Sometimes, Porters are stationed in booths at the front gate. In France, Porters are often also called *Suisses*, because many actually are of Swiss extraction. Naturally, Porters are skilled at lifting and carrying heavy objects efficiently, and have high higher-than-average ability to endure strenuous tasks. Porters often double as House Guards, and therefore may also be skilled in the use of spears, halberds, and guns. A Porter will also have a better than average ability to notice sneaking and hiding people, and develop a particularly good memory.

The Porter will often be expected to inform visitors of any specific rules that need to be followed by visitors, and to enforce compliance. For example, male visitors to the palace of Versailles (which was open to the public before the French Revolution) could rent the mandatory dress sword from the *Concierge* at the front entrance.

A Porter is paid the standard wage for a male House Servant.

Postilion [Grounds Servant]

Strongest Ability: Dexterity.

A Postilion is employed to **ride the front left-hand horse in a team pulling a carriage**, which greatly improves the Coachman’s control over the animals. Sometimes, a carriage will not even require a Coachmen to drive it, only a Postilion hint to guide the horses.

If a coach needs to travel more than 30 miles a day, fresh horses will need to be obtained every 5 – 10 miles from one of the Coaching Inns or Post Houses that are stationed along most major roads. In such a case, the Postilion must leave the traveling party, and (usually after staying the night at the Coaching Inn) return the spent horses to the family stables. The Postilion’s place will be taken by another employed by the Coaching Inn or Post House from which the fresh horses were rented. That Postilion will then

be responsible for returning his team to their original stable after they are swapped out for fresh horses further along the road.

Postilions need to be skilled and agile riders, with a sense for equine behavior. Since they are frequently required to transport numbers of valuable horses, Postilions are usually skilled at defending themselves in a fight. In particular, the high, metal-reinforced boots they wear can turn their legs into deadly weapons (and also grant a +1 Bonus to their Armor Class). In order to avoid potential conflicts with highwaymen, Postilions will become skilled at noticing lurking and hiding people. A Postilion may possibly be Leveled as a Gypsy.

A Postilion is paid the standard rate for a Grounds Servant. Since their pay includes a Board Wage, they cannot expect to be reimbursed for their expenses when they need to stay at an inn (although any stabling fees for the horses will usually be paid by the family). When not riding, they often serve as Stable Boys.

Reader (*Lectrice*) [Retainer or Servant]

Strongest Ability: Charisma.

A Reader is employed to **read books and letters aloud** – possibly at Salons, in drawing rooms after dinner, during a lady's *toilette*, or at night before their master or mistress falls asleep. The Reader could be considered either a servant or Retainer, depending upon their education (and the inclinations of the family). The duties of a female Reader (or *Lectrice*) are often fulfilled by the Lady's Maid or Lady's Companion, and having a dedicated Reader is the mark of truly wealthy (or extravagant) family. Beside being literate, a Reader will have a sweet voice (and usually some singing ability), a persuasive manner, basic acting skills, good fashion sense, and an attractive appearance.

A True Innocent might be employed as a Reader – at least until her patron (inevitably) asks to be entertained with tales of shockingly immorality!

Scullery Maid [House Servant]

Strongest Ability: Constitution.

The grueling job of the Scullery Maid (or Scullion) is to **boil water** for washing, **clean** dirty dishes and pans, clean the kitchen, **empty the chamber pots** into the slop sink or Cesspit, clean the chamber pots, clean fish, wash freshly butchered meat, and **wash** floors. When there are no separate Laundry Maids, the Scullery Maids also **wash the clothes and bedding**. They must also assist the Cook and Kitchen Maids when necessary. Scullery Maids tend to be young, since it is often the first job given to young woman and girls in service. Because the floor of the Scullery is usually wet and filled with puddles, the Maids that work there generally wear wooden clogs, or pattens with blocks of wood affixed to the soles. Naturally, Scullery Maids become more sure-footed than average on slippery surfaces. Their footwear can also make quite effective improvised weapons!

A Scullery Maid is paid the standard wage for a female House Servant.

Secretary [Retainer]

Strongest Ability: Intelligence or Charisma (if a Libertine).

A Secretary's primary job is to **write letters** of behalf of their employer. Sometimes the letter will be transcribed verbatim from dictation – other time the Secretary is expected to translate their

patron's thoughts into more eloquent words. In a time when aristocrats may receive up to a dozen letter a day, the Secretary's job is extraordinarily important. Participation in the international "Republic of Letters" is a mark of social prestige, but it is really only possible with the aid of paid professionals! Besides the ability to write well (and in an eloquent script), a Secretary must be well-read (so they can insert properly sophisticated literary references into correspondences), and have a good memory. As the name implies, a Secretary will be privy to their employer's secrets, and gaining a Secretary's trust may be essential to elucidating the dark mysteries of an estate. Most Secretaries are male, although a woman might employ one who is female.

Secretary is another one of the jobs that might be given to a lady's live-in lover, in order to provide a respectable facade for their actual relationship. Thus, a Secretary might actually be a Libertine. A Secretary can expect to be paid the standard rate for a Retainer.

Shepherd(ess) or Pastor [Grounds Servant]

Strongest Ability: Constitution.

A Shepherd (or Pastor) is employed to **watch over the herd** of sheep (or cows) that often reside on aristocratic estates – whether such herds are used for meat, milk, and wool; employed to keep the grass cropped; or are purely ornamental. A Shepherd will develop the ability to spot stalking animals (or people), develop a natural sense of direction, learn to correctly read the weather, have a basic understanding of veterinary medicine, be able to estimate the health of an animal by sight, and have the ability to intimidate beasts. Since they are often aided by a sheep (or cow) dog, Shepherds will usually learn how to train canines (and other beasts). They can become quite proficient in defending themselves with their crook – and because they are also often the one who shears and/or slaughters their charges, they will generally have very good knife skills as well.

Shepherdesses are likely to be True Innocents, especially if their flock (or herd) is just maintained for show. While no more likely than any other to lose their sheep (or said sheep's tails), innocent Shepherdess may find the flocks (and themselves) especially targeted by Werewolves.

A Shepherd or Shepherdess is paid the standard rate for a Grounds Servant of their gender; Male Shepherds earn 100p a week plus 150p Board wage, and Shepherdesses earn 50p a week, plus 100p Board Wage. The Shepherd or Shepherdess of a purely ornamental flock will likely also be provided with a colorful, faux peasant costume to wear.

Sick Nurse [House Servant]

Strongest Ability: Constitution.

Most Grand Houses do not employ a full-time Sick Nurse (also called a Sickroom, or Chamber Nurse). Rather, they will bring one in as needed to **care for ill or injured members of the household**. Only a royal palace (or similar place) where 100 or more servants reside would actually have a full-time Sick Nurse on staff.

A Sick Nurse will have a good knowledge of herbalism, practical chemistry, and mathematics, allowing her to properly compound remedies. Naturally, she will also be skilled at administering first aid for wounds of various kinds. She will more perceptive than ordinary people, and have an increased ability to discern the intentions and motivations of others. She will probably be quite persuasive as well. Her personal tolerance for pain will be better than average, and she will be harder to fatigue and exhaust.

Likewise, she will be resistant to diseases, poisons, and being nauseated. To avoid disturbing patients, Sick Nurses develop the ability to move silently (and towards that end wear quiet, fabric slippers called “list shoes”).

Naturally, in a world of Gothic Romance some Sick Nurses are actually witches – especially those whose patients tend to recover. If a patient’s malady is actually caused by a supernatural visitation (from a Vampire, Fairy, or evil spirit of some kind) the Sick Nurse is likely to eventually confront the malignant creature. Therefore, it is possible that a Sick Nurse may even become a Demon Hunter!

Since they are seldom employed full-time at any single house, Sick Nurses are generally paid weekly (rather than receiving their pay quarterly like most other servants and Retainers). Their standard week’s wage is about 100p. They are entitled to meals and a bed for the term of their stay (although they may be asked to sleep in the room with their patient).

Stable Boy [Grounds Servant]

Strongest Ability: Constitution.

A Stable Boy **assists the Groom** (and Coachman), generally performing the most onerous tasks of caring for the horse (and carriages). His skills are similar to those of the Groom himself. Since he is the one who cleans out the stalls, and disposes of the horse’s excrement, a Stable Boy will be difficult to nauseate. Stable Boys sometimes double as Postilions, or ride ahead of the family’s carriage to pay any required tolls.

Stable Boys generally live in the stables, although it is not unknown for them to sleep in the House instead. An adult Stable Boy is paid the standard rate for a Male Servant (including a Board Wage if they do not eat in the house). On the other hand, actual boys serving in the stables might be paid only in food and shelter.

Still Maid [House Servant]

Strongest Ability: Constitution.

The Still Maid is responsible for **making beverages** for the household – brewing beer, fermenting cider and table wine, and distilling liquors. She also makes the jams, jellies, perfumed waters, and condiments. Thus, she will have a practical knowledge of chemistry, and better than average senses of smell and taste. She will also be resistant to poisoning and high temperatures. Furthermore, it would be unwise to attempt to out-drink the house’s Still Maid! When there is no separate Still Maid, her duties are performed by the Housekeeper.

A Still Maid may be a Mad Scientist, albeit one without the usual “Academic Credentials”. Instead, she would possess a Special Ability from the Everyman list. Likewise, the Weakness “Attracts Angry Mobs”, would be replaced with either an Everyman’s “Prejudice” or “Phobia”.

A Still Maid is paid the standard rate for a female House Servant.

Swineherd [Grounds Servant]

Strongest Ability: Constitution.

The Swineherd **looks after the pigs** of the estate. Unlike a flock of sheep or herd of cows (which might be maintained simply to give the property a properly bucolic ambiance), pigs are never purely ornamental. Besides a basic understanding of medicine, and practical knowledge of animal behavior, a swineherd will develop

the ability correctly estimate the relative health of an animal. A Swineherd should always receive their Profession Bonus on Saves against nausea, poison, or disease. Since they are also often also responsible for slaughtering their pigs, Swineherds will be skilled in wielding hammers and blades.

The Swineherd will almost always be a man, and is paid the standard rate for a male Grounds Servant.

Underbutler (or *Officier*) [House Servant]

Strongest Ability: Intelligence.

An Underbutler (or *Officier*) is employed to **watch over the Butlery** (or *Office*), and perform other duties of the Butler, when the staff is so large the regular Butler (or *Maitre d’Hôtel*) has to concern himself primarily with the administration of the house. An Underbutler will usually clean the expensive silverware and porcelain himself, not trusting the Scullery Maids with it. His skills will otherwise be the same as the actual Butler’s.

In previous times, the *Officier de Bouche* of a château would have been a high-born Retainer (as would have been the *Maitre d’Hôtel*). By the late 18th century, however, *Officier* has become a servant’s position.

The Underbutler is paid the standard wages of a Male Servant. He is not entitled to the same gifts and gratuities as the Butler himself. In a French chateau, the *Officier* is among the upper strata of servants who eat separately in the *Office* (rather than the *Salle Commune*).

Under Housemaid [House Servant]

Strongest Ability: Constitution.

When there are Under Housemaids in a British house, each will be responsible for **cleaning and fire maintenance in a particular section** (or wing) of the house. They also called *Lower Housemaids*. Otherwise, they are identical with regular Housemaids.

Upper Housemaid [House Servant]

Strongest Ability: Constitution.

In British practice, the Upper Housemaid **oversees the Under Housemaids**, and reports directly to the Housekeeper. The Upper Housemaid will usually be responsible for cleaning high status rooms and expensive objects. Her skills and abilities will be otherwise similar to any other Housemaid.

Naturally, the Upper Housemaid is better paid than an ordinary Housemaid, earning 75p a week, 975p quarterly, or 3,900p a year.

Tutor [Retainer]

Strongest Ability: Intelligence (*Charisma if actually a Libertine*).

If the the knowledge of a house’s Governess is considered **inadequate** in some area, a specialized Tutor may be brought in. Likewise, if a boy over the age of 14 is not sent away to school, his further education will be conducted by specialized male Tutors, rather than the Governess. In pre-Revolutionary France, Tutors are often *Abbés*, men who have religious training and may be members of orders, but who often lack formal ordination. In other Catholic countries, Tutors are often actual priests or monks.

Areas of knowledge in which a Tutor might specialize include:

- Arithmetic
- Geometry
- Astronomy & Astrology
- Grammar
- Logic
- Rhetoric
- History
- Philosophy
- Physic (Medicine)
- Classics
- Non-classical Literature
- Latin
- Greek
- Hebrew
- Theology
- Natural Philosophy (Science)
- Poetry
- French (the necessary language of High Society and diplomacy)
- Italian (the language of art and music)
- German (the language of the most exciting new novels and philosophical works)

By the Ghastly Age, Alchemy is no longer considered a subject of serious academic study. Many aristocrats are still enthusiasts for it, of course, but it isn't an element of proper pedagogy.

Naturally, a Tutor will possess deep knowledge of their field – unless they are actually a Libertine fraudulently working their way into the household for the purpose of seduction! Tutors in the natural sciences may in fact be Mad Scientists trying to fund their research. An *Abbé* employed as a Tutor may also be a Magician – and not necessarily one who deals with angels!

A Tutor will be paid the standard rate for a Retainer.

Valet [House Servant]

Strongest Ability: Constitution.

A Valet **waits on a household member**, traveling wherever they go, running errands for them, and attending to minor business concerns and transactions. A man's Valet will also shave and dress him, care for his clothing, consult on his fashion choices, and serve as his personal confidante. Like Lady's Maids, Valets often have an intuitive understanding of the motivations and desires of others. Unlike a Footman, who serves the House and Household in general, a Valet personally serves a particular member of the family. In British practice, Valets are usually assigned only to the male members of the household, but in French practice, a woman may have a personal Valet in addition to her *Femme de Chambre* (Lady's Maid).

Those Vampyres who continue to live in human society may task their Valets with maintaining a supply of fresh blood. A Valet may themselves be a practiced Libertine – aiding, abetting, and participating in the venereous misadventures of their master (or mistress). The Valet of a Mad Scientist might even be a Brute, Cannibal, or Degenerate, and thus a Monstrous Servant. A Valet's wages are 250p a week – 3,250 quarterly, or 13,000p a year. He is also entitled to receive cast-off clothing from his master, which he can wear instead of the house's livery.

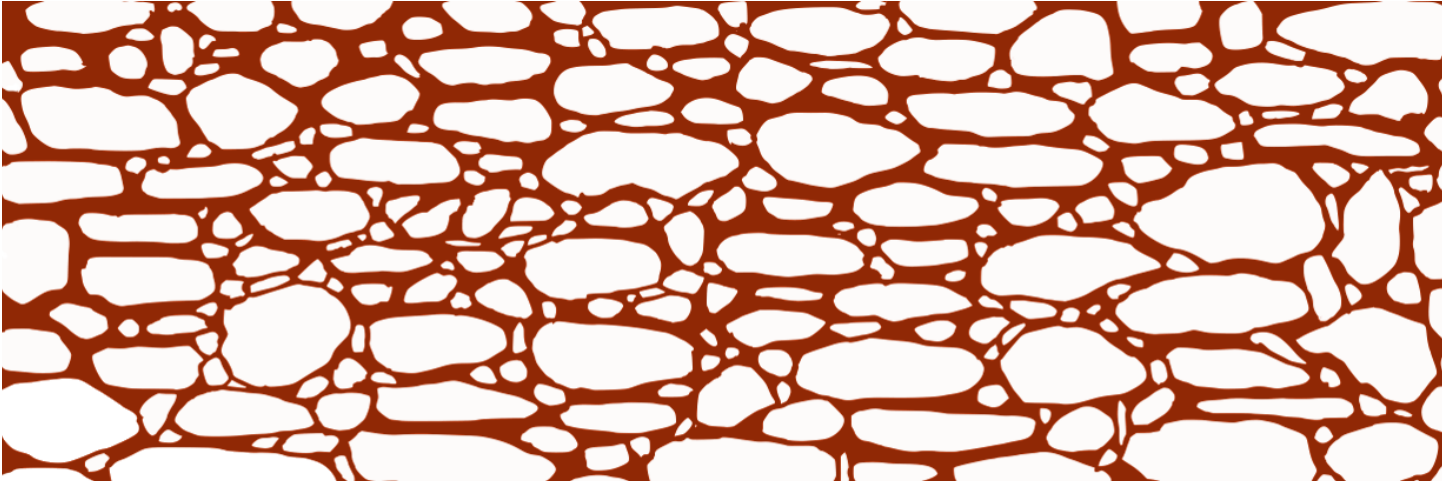
Whipper-in [Grounds Servant]

Strongest Ability: Dexterity.

The job of the Whipper-in is to **manage the hounds on a hunt**, so they don't wander off (or pursue something other than the intended quarry). He will be a skilled equestrian, proficient in the precise use of the whip, observant, and have an intuitive understanding of animal behavior. When not actually hunting, he will aid the Kennel Master, Huntsman, or Gamekeeper. The Whipper-in could even find himself directed to lend his particular expertise to the punishment of other male servants (females being usually whipped by the Housekeeper, or else by the Lady of the house in her private chambers).

The Whipper-in is paid the standard amount for a male Grounds Servant.





THE IDEAL (AND ACTUAL) HOUSEHOLD

Aristocratic households of the Ghastly Age, like most places of employment anywhere, were often more than a little dysfunctional. The “ideal” hierarchy of servants, and the ideally well-run house, was seldom found in practice. All of the bickering, gossiping, and deliberate sabotage to be found in every workplace was made worse by the closed environment, where people were effectively imprisoned away from their families for years at a time. In fact, eighteenth century aristocrats constantly complained about how poorly their households ran. Charismatic servants could assume authority that they shouldn’t formally possess, house stewards were frequently incompetent, and attempts by the butler or *maître d’hôtel* to impose the “correct” order of things in the Servants’ Hall might be ignored by maids and footmen who had the personal favor of the master (or mistress) of the house. Even in the wealthiest houses of Britain the complete “ideal” roster of servants existed in only a few places, and servants with hierarchy-defying titles like “Footman-Valet-Groom” were common. Servants were *people*, with full emotional lives, not robots. Most would take any opportunity for a break from their extremely hard work, and those who were hired on short-term contracts bore no particular love for their employers. Abused servants could retaliate in a thousand little ways that their employers might not notice, or ascribe to simple bad luck. And in a world where vampyres roam the night, and black magic is real, the owners of Grand House might even find that their households are disrupted by supernatural forces!



THE OPEN (OR SANDBOX) SAGA



THE GHASTLY AFFAIR PRESENTER'S MANUAL outlines a method of creating and running Affairs with discrete Chapters of predetermined events, to which the Player Characters react. While that method creates a story similar to an actual Gothic novel, many enjoy a more free-form experience, where player agency is maximized.

This chapter outlines a method of presenting an open-ended (or "Sandbox") Saga with **no preconceived outcomes**. In such a Saga, the Players have the choice to go almost anywhere and do almost anything, and a plot emerges spontaneously through their in-game decisions. This allows them to fully immerse themselves in their character's situation, reacting as if they were really there. If "important" NPCs die, they die. If the PCs "wreck" a location, so be it. The Presenter's job in an Open Saga is not to create a *story*, but rather interesting *locations*, *NPCs*, and *situations*.

What follows is a brief set of suggestions for Presenters wishing to run Open Sagas revolving around the Player Characters wandering from one Grand House house to another, playing out the unforeseen catastrophes, horrors, and romantic imbroglios they will inevitably encounter.

PREPARING AN OPEN SAGA

AT THE FIRST GAME SESSION, you should choose a starting date, determine the region or country where the Saga will begin, create the Player Characters, and decide upon a location for the first Affair. The basic assumption is that the Players are all people who, for whatever reason, spend much of their time traveling.

Choose a Starting Date

The group should take a look through **Chapter 3: Incidents and Scandals of the Ghastly Age** in the "Ghastly Affair Presenter's Manual". Keeping in mind the historical events that will occur, choose a starting year. The group may decide that they don't want to deal with major upheavals like the French Revolution, for example, and so choose a starting date well before, or after, it. Or perhaps you would like to role-play characters caught up in the upheaval and terror of the Napoleonic Wars, and so choose a date when Bonaparte's armies are on the move. The poetic titles assigned to each date can also help you decide upon a starting date, and suggest persistent Motifs for the Presenter to consider when creating encounters and scenarios in that year.

Determine the Starting Region

Different regions of Europe have different inherent problems and opportunities for travelers in the Ghastly Age. Besides the information given in the first chapter, there are additional factors to consider for each country or region. Here are some suggestions:

The British Isles (England, Scotland, Wales, and Ireland)

The **transportation system** of the British Isles is the finest in Europe. The main roads are relatively well-maintained, and served by a system of stage coaches that follow regular schedules. Passengers wishing to travel quickly can also book a seat on one of the mail coaches that run all day and all night. Some mail coaches can maintain speeds of almost ten miles an hour, a pace unheard of anywhere else in Europe. On the other hand, the British Isles have **no formal police forces**, but rely instead on a haphazard system of constables and volunteer watchmen. Consequently, there are many bandits lurking on the side roads, and most crimes go unpunished if the perpetrator isn't immediately obvious. By way of

compensation for its relatively lax enforcement, British law has **more capital offenses** than anywhere else, and one can be hanged in for such things as wearing a disguise in a forest.

The Ghastly Age coincides with the **Industrial Revolution** in Britain, and travelers will encounter many small tenant farmers being forced off the land off as fields are consolidated in the process of "enclosure". Highland **Scotland** is still densely populated with small villages, but that situation is changing as tenant farmers are herded into the cities (primarily so the farmland can be used to raise sheep for wool). **Ireland** likewise has a dense rural population, and is in a nearly constant state of unrest (a fact that causes much of its landowning aristocracy to reside in England, most of the time).

Throughout the period of the French Revolution and Napoleonic Wars, Britain is gripped by a climate of **fear and paranoia**, and there are numerous arrests for espionage and treason. London is host to many French aristocrats in exile. Many people (especially women) live in constant terror of a possible French invasion. The conscription of men for the army and navy causes great resentment among the poor, and in 1811, workers threatened by the new machines begin a violent rebellion across the countryside (the "**Luddite**" uprisings).

Britain (particularly the area in and around Edinburgh) is a great choice for a Saga involving **Mad Scientists and Grave Robbers**.

France

The French aristocracy start **fleeing the country** shortly after the fall of the Bastille in 1789, and don't start to return in numbers until 1802. In the meantime, their social place is assumed by the *nouveau riche* (newly rich) and *haute bourgeoisie* (people from families that have been wealthy for generations, but which for one reason or another were never ennobled). As mentioned in the first chapter, Revolutionary-era France is dotted with **abandoned châteaux**, many of which have been either striped bare, or appropriated for other uses.

Don't forget that travelers in Revolutionary France are required to obtain and carry a **passport** whenever they leave their city. These passports describe the traveler and their destination, and are theoretically designed to root out spies and counter-revolutionaries. Likewise a passport is required to enter or leave the

country. Such passports are, however, commonly forged. Unlike Britain, France has **formal police forces** (including the fully militarized Gendarmerie that patrols the countryside). Nonetheless, travel in western France becomes extremely dangerous in the 1790s, as civil war break out (and many insurgents devolve into mere brigands).

Restaurants are a uniquely French institution during the Ghastly Age. “Ordinaries” where every paying patron eats the same meal are ubiquitous, but true restaurants with menus exist only in Paris, until after the Napoleonic Wars (after which the concept begins to spread throughout Europe). Many restaurants and cafes are located in and around the Palais Royal, which remains the center of Parisian life until the well into the 19th century.

The home of the Marquis de Sade, France is the natural location for a Saga revolving around the exploits of a group of **Libertine** PCs. The obsession of the pre-Revolutionary French nobility with alchemy and all kinds of magic also makes it a good place for those want to play **occultists** (real, or fraudulent). The violence and upheaval of post-revolutionary France, of course presents opportunities for **Bandits** and criminals of all types.

The Holy Roman Empire (Germany)

After 1798, the westernmost parts of the Holy Roman Empire become filled with **French aristocrats in exile** (particularly such spa towns as Baden-Baden). Visitors are also drawn to the German states by its many literary and musical luminaries. The town of Weimar is home to Goethe himself, while Vienna is the place where the **greatest and most innovative music** is being made.

There are so **many autonomous states** within the Holy Roman Empire that travelers might have to deal with several distinctly different legal regimes in a single afternoon’s journey! All through the Ghastly Age the borders are in constant flux, as small countries are gobbled up by larger ones, and wars transform the landscape. From 1792 on, **French armies engage in several campaigns into Germany**, eventually reorganizing the western states into the Confederation of the Rhine in 1806. French troops occupy Vienna in 1805, Berlin in 1806, and enter Vienna again in 1809. The Confederation of the Rhine crumbles in 1813, when its formally pro-French rulers turn on Napoleon. Any Saga set in Germany will therefore take place against an extremely lively and chaotic backdrop!

In the Ghastly Age, Germans have a reputations for being **Romantics and poets** who retain an essentially medieval view of the world. A Saga set in the Holy Roman Empire is therefore likely to focus on crumbling castles, strange feudal practices that have somehow endured, and the physical relics of the middle ages (such as swords and suits of armor). The fractured political situation also makes the Empire a good place for the Presenter to place **small fictional states**. And the PCs might even encounter the beings that served as the inspirations for the tales of the Bothers Grimm!

The Kingdom of Hungary

The south central region has not yet even fully recovered from its conquest and occupation by the Turks in the 16th century. Much of it is still **underpopulated and wild**. The Kingdom of Hungary (which includes Transylvania) is, of course, the home of the most familiar **vampire** myths (and such famous literary bloodsuckers as Count Dracula himself). Among its infamous historic inhabitants were Vlad III (“The Impaler”) who was the primary inspiration for Count Dracula – and perhaps the most prolific female serial killer of all time, Countess Elizabeth Bathory (one of the inspirations for Le Fanu’s “Carmilla”).

In the Ghastly Age the **Carpathian Mountains** that define the Kingdom’s western borders are still inhabited by large predators such as bears and wolves (often black-furred). The legendary

Scholomance where Count Dracula supposedly learned necromancy from the Devil is also said to lie underneath the Carpathians. Likewise, there are still large, untrained swamps filled with wildlife (and possibly creatures of supernatural evil as well).

In 1804, King Francis II (who is also the Holy Roman Emperor, and Archduke of Austria) incorporates the Kingdom of Hungary into his newly declared **Austrian Empire**, although the change is nominal, and the structure and laws of the Kingdom remain mostly unchanged.

The Kingdom of Hungary is the natural choice for Sagas focused on Vampyres, Werewolves, black magic, and the enduring power of **superstition** in the “modern” world.

Italy

Late 18th century Italy is crawling with **foreign visitors**, particularly English aristocrats undertaking their “Grand Tour”. Its physical beauty, warm climate, ancient history, and sophisticated urban cultures combine to make the peninsula a primary destination for members of the leisure class. There is therefore something of an established tourist infrastructure in its numerous states, including professional tour guides (called “*Cicerones*”). Italy is, of course, not a single country but collection of states, each with different laws, of which travelers must remain aware.

The **French invasion** of Italy in 1796 begins a period of turmoil and upheaval. The English tourists are gone, and numerous partisan groups (such as the fanatical Holy Faith Army of the south) spring up to oppose the French (an their allies among the Italian middle class). The English tourists return after Napoleon’s fall, but by then the anti-monarchical and anti-clerical secret society called the “Carbonari” has begun in earnest its campaign to unify Italy.

A Saga set in Italy might focus on the exploration of **classical ruins**, the intrusion of truly **ancient ghosts** into the present, and the machinations of the **decadent and jaded urban nobility**. Also, the continued existence and power of the **Inquisition** before the Napoleonic era create numerous opportunities for typically Gothic stories of religious intolerance and fanaticism. Like Germany, Italy is the perfect place to locate small, imaginary nations.

Poland

Poland experiences **massive disruption** during the Ghastly Age, as it is invaded and loses territory in the Partitions of 1772 and 1793. In 1794 Tadeusz Kościuszko (who had taken part in the American Revolution) leads a popular uprising to expel the Russian, Prussian, and Austrian forces occupying Poland, and instate a liberal Republic. The uprising is viciously put down in 1795, and Poland ceases to exist as a nation until Napoleon defeats the Prussians in 1806, forcing them to recognize the independence of the Duchy of Warsaw in 1807. Many Poles eagerly join Napoleon’s campaign against Russia in 1812, but the Russian counter-attack in 1813 results in a reoccupation.

A large number of **Polish aristocrats flee the country** during the time of the Partitions, with France being a particularly popular choice for their exile. Many Polish estates are confiscated by the partitioning powers, and given to new owners. Poland is therefore a good choice for Sagas focused on **shattered hopes**, and desperate resistance to relentless oppression.

Russia

Any traveler in Russia must remember the *rasputitsa*, or “mud season” that occurs in spring and autumn, during which many **roads become all but impassible**. Russia is *much* larger than other European nations, and those visiting it from other regions can be unprepared for the **vast distances between locations**. Likewise, much of its land remains unsettled forest, where bears and wolves till roam in large numbers.

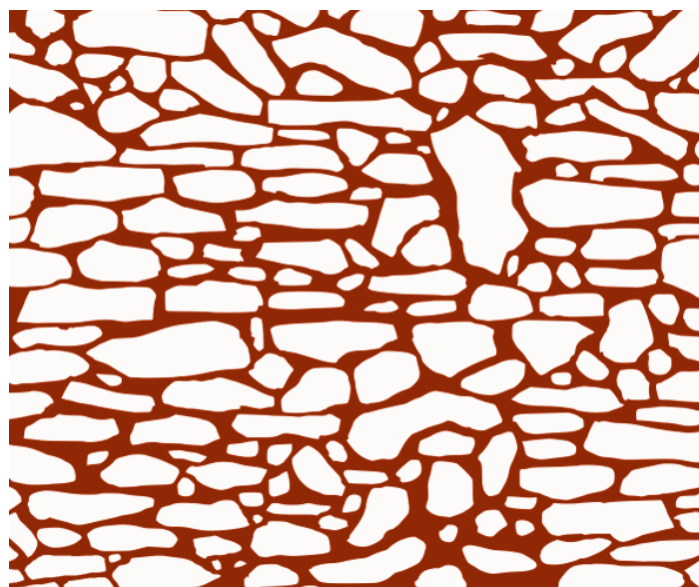
The **1812 invasion of Russia** by Napoleon's *Grande Armée* throws the country into utter chaos. A Saga set during that time might even become a kind of Gothic riff on "War and Peace"! Also, the fact that Russia has so much untamed land relative to the rest of Europe create opportunities for Affair focused on the horrors not of the supernatural, but of uncontrollable nature.

Spain and Portugal

The countries of the Iberian Peninsula are among the most **religiously conservative** of all during the Ghastly Age. The enduring presence of the Inquisition (before it is suppressed by Joseph Bonaparte in 1808) creates opportunities for classic Gothic scenarios of the type typified by stories like "The Pit and the Pendulum". In fact, Spain was among the most common settings for the original Gothic Stories, since to English eyes it typified every excess of political and religious despotism. The central prominence of bloodsport embodied in the **bullfight**, the complete **incompetence of the royalty**, and the persistence of **superstition** (viciously ridiculed in the works of Goya) make Spain (and Portugal) drip with possibilities for scenarios of Romantic Horror.

The **French invasion** of Portugal in 1807 (and occupation of Spain in 1808) gives rise to waves of resistance that has given us the very name "guerrilla warfare". Although Russians may have good reason to dispute the statement, perhaps nowhere were the **atrocities of the Napoleonic Wars** more pronounced than on the Iberian Peninsula. Entire towns were reduced to rubble, and all sides perpetrated horrors upon soldier and civilian alike. A Saga set during this time might be focused on the abominable effects of extremism, both religious and anti-religious, and the un-healable wounds left by total war.

*No matter what starting region you choose, be flexible with the real-world geography. Remember, this a game, and you can insert fictional geographic features, villages, towns, even new cities, as you need them. In fact, you will be adding imaginary estates and castles to the landscape at the very least! It helps to remember that the countryside of 18th century Europe was often **more** densely populated than now, but the cities were much smaller. That dense rural population was mostly concentrated near the major roadways, however.*



Create Characters That Have a Plausible Reason to Travel Frequently

Any Open Saga assumes that all the Players Characters are people who have the ability to travel from place to place, and also some reason for doing so. Here are some suggested setups and character concepts:

Itinerant Aristocrats (and Their Servants)

The PCs are denizens of High Society who spend their days **wandering from one party to another**, and have to the right to hospitality at the places they visit. This concept is particularly good for a Saga that will revolve around solving murder mysteries in different Grand Houses. If the group is split between aristocrats and servants, the action will alternate between events "upstairs" among the house-guests, and "downstairs" among the staff. Possible roles for individual PCs include:

- The Husband. See **Appendix I: Random Aristocratic Titles** to determine his title and position.
- The Wife. Her title might simply be the feminine form of her husband's title, or she might even hold a title in her own right (typically if all male heirs to that title are now dead).
- The Husband's Valet.
- The Lady's Maid (or Lady's Companion) of the Wife.
- An adolescent Son.
- The son's Valet.
- An adolescent Daughter.
- The Lady's Maid (or Chaperone) to the Daughter
- The Husband's Mistress.
- The Wife's Cicisbeo.
- A Governess.
- The Coachman
- A favored Footman.
- A Fortuneteller or Occult Consultant.

Traveling Entertainers

The constant parties, salons, and balls in Grand Houses means plenty of work for entertainers. The PCs could be a traveling freak show, a troupe of actors, or a band of musicians. A good and flavorful choice is a troupe of Italian *Commedia dell'arte* actors. In any event, the Players should **define their group's act, and their PC's roles**.

Occult Investigators

Since **few people actually want to live in a haunted castle**, there will be call for people who can lay ghosts to rest. Naturally, such a group should include at least one actual Demon Hunter. An "Exorcist" Magician (specialized in Evocation and Fascination magic) would be a good addition as well. Other PCs could be ordinary Everyman clergy, or even servants. There might even be a journalist who writes (fictionalized) accounts of the group's exploits for newspapers or magazines. The inevitable uninteresting cases that turn out to have mundane explanations would be treated in Downtime.

Retinue of a Famous Artist, Doctor, or Scientist

The PCs are the assistants and / or servants of a celebrity artist, cook, doctor, scientist, or musician of least 7th Level – perhaps one inspired by such historical figures as Élisabeth Vigée Le Brun, Carême, Edward Jenner, Alexander von Humboldt, or Mozart. Naturally, **the celebrity will be too busy with their own work** (and the adulation of their admirers) to worry about the mysteries and horrors that his (or her) retinue seem to constantly encounter!

High Society Con Artists and Social Climbers

The PCs could be one or more women from common backgrounds aspiring to marry into the upper class, “widow hunters” trying to gain control of the fortunes of lovelorn dowagers, or even sham occultists preying on gullible aristocrats. Players can draw inspiration from historical figures like Cassanova, or fictional characters like Becky Sharp. Naturally, **this setup favors the Libertine Class.**

Temporary Servants

The PCs are the temporary servants hired for the winter and spring in an urban mansion, or summer and autumn at a castle or estate house. Each Affair would revolve around the significant event that happens at the house during the servants’ term of service. This concept is actually **good for groups where all the players are not always available** for every game, since not everyone in a group would be hired-on at every house (and a character might plausibly be too busy to care about anything but their work that day).

A Courtesan and Her Servant(s)

One of the PCs is a **beautiful and cultured woman** on whom aristocratic men (and some women) are willing to lavish money and gifts. Another player might take the role of her Lady’s Maid or Companion, another her Valet, a fourth her Coachman, and so on.

Occult Notable(s)

The PCs are up-and-coming occultists who are making a name for themselves as **guests at salons and dinner parties**. Luckily, they are on hand when supernatural events start occurring in their hosts’ castles! The “Occult Notables” setup is similar in some ways to “High Society Con Artists and Social Climbers”, except that at least one of PCs will actually have Preternatural powers. Of course, since fraud is generally easier, safer, and flashier than real magic, even a real sorcerer may peddle flim-flam to their wealthy clientele!

A Gang of Thieves

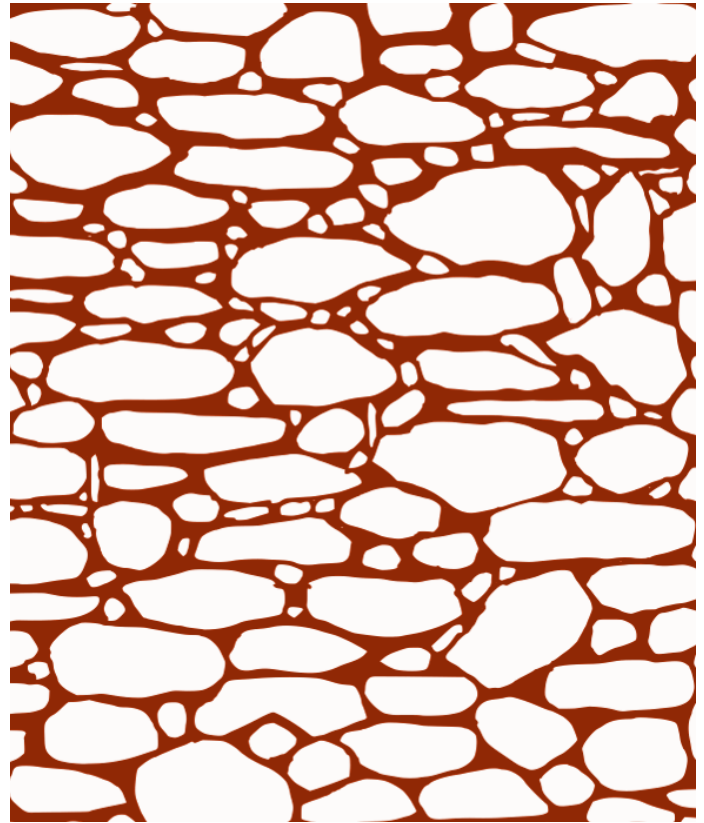
The PCs are a group of house-breakers who specialize in robbing the aristocracy. In such a setup, Down-time will consist of the PCs casing various homes, and investigating the location of valuable objects. Some characters might infiltrate the house as servants, and smuggle out art, jewelry, and silverware to other PC waiting outside. Or, the characters might simply attempt to burgle the place by night. Naturally, **the heist will seldom go as planned**, and the PCs will learn first hand what horrible secrets lay hidden in the castles of the nobility! The second chapter’s **Table 73: Valuable Serving Ware in the Butlery of Office** will be very useful to such a Saga, as will **Appendix Q: Paintings in a Grand House**.

Spies (and/or Assassins)

The Players should decide what government or group the PCs serve. It need not be a foreign government, since it is not unusual for a country’s sovereign to spy on his own nobles (who may have designs on the throne themselves). Or perhaps the PCs are freelance agents selling their services to the highest bidder. In any case, **the secrets they learn often turn out to be more terrible than they ever expected.**

A Deathbed Confessor (or Sin Eater), and their Entourage

In Catholic countries, a **dying aristocrat will send for a Confessor**, who will deliver the Sacrament of Extreme Unction to ensure the person’s salvation. When a wealthy person fear that their crimes may be too terrible to be heard and forgiven, they may send for a Sin Eater instead, who will perform a Magical Ceremony to assume the spiritual penalties of their client’s transgressions. In this setup, one of the PCs will be the Confessor (or Sin Eater), and the rest will be their entourage. The ordinary cases are will be covered in Down-time. The outrageous and interesting cases (involving succubi, poisonings by family members, etc.) will form the substance of actual Affairs.



Decide on the First Location

While the Players are making characters, the Presenter should come up with the **names of at least three Grand Houses**. If the game will begin in the summer or autumn, these should be castles or estate houses; if the game is to begin in the winter or spring, urban mansions. **Appendix R** will be useful here. Also, the Presenter should determine and tell the PCs the Most Remarkable Feature for which each Grand House is famous. Use **Table 98** in the chapter **Building Your Grand House** to determine the next major event scheduled to occur at each place.

Most setups assume that **the PCs receive letters of invitation** from each house, and may choose which ones to accept. The Presenter and Players should discuss the PCs’ relationship to each house, and why they were invited. Are the characters relations of the house’s owner, family friends, social inferiors looking to climb the status ladder, or potential employees? **Appendix I** will be useful here, to randomly determine the social status of the household. The invitation may be to attend a specific event, or just to pay a social visit. If the PCs are criminals, they must choose which house to target.

If **the PCs are particularly high-status**, they can simply decide where they want to go. A Duke might just send a footman to the house of a mere gentleman, leave a calling card, tell the household they will be visiting, and expect to be put up when they later arrive. On the other hand, only another Ducal household is likely to possess accommodations of the level to which such a nobleman would be accustomed.

Always ask the PCs if there are any **personal goals** they want to accomplish at the house. A Libertine may wish to seduce one or more members of the household, for example, while a True Innocent may conversely see it as their mission to improve the family’s morals. If the house is famous for its occult library, the Magician will doubtless want to see it.

Prepare the First Location and Expected Challenge(s)

In between the first and second Game Sessions, the Presenter should follow the instructions in the chapter **Building Your Grand House** to define the characteristics of the initial location. If you want the house to be haunted, you have two choices. If you decide to make the house somehow alive, with its own desires, see **Appendix N: The Desires of Restless Houses**. For a more traditional haunting, see **Appendix O: Hauntings**.

Make a roster of the house's inhabitants and servants. Besides the Tables in Part IV of **Building Your Grand House**, you can also use **Appendices I, J, K, L, and M**. Also, determine if there are going to be any other visitors to the house beside the PCs. Decide if there is some kind of monster or supernatural being inhabiting the house. Write down the important stats for any NPCs or creatures with whom the PCs might interact.

If the house has an essential mystery (haunting, etc.), decide on some **clues** to its solution. Define the situation in full, and then write down at least three facts about the mystery that the PCs are certain to receive. Keep in mind that these need not be the *only* clues you provide – doubtless, others will suggest themselves during play.

Be sure to **consider the Player's stated intentions and goals** when deciding what aspects of the house and its inhabitants to detail, and which parts to leave more vaguely defined. For example, if the social-climbing Libertine has announced that she intends to seduce the handsome but naive heir to the family fortune, then you will need to write him up as a fully statted NPC, and decide what challenges and complications will arise.

Ready a Side Location and Challenge(s)

The side location is a **backup encounter** that you can use if the Players leave the house early for some reason, or if the players want more action on the journey. Perhaps it lies on the Greater Estate, and could become the subject of an expedition from the House. If at any point in the future you forget (or are unable to) prepare a site for a scenario, you can always put out the Side Location! **Appendices A, B, C, and D** will be helpful here.

You will need to decide on a timeline for the events specified by **Tables 98, 99, and 100** in **Building Your Grand House**. Think about some possible ways that the PCs might react to those events, but realize that the point is to **allow them to react** in *whatever* way they want – including fleeing the house and never returning!

RUNNING AN OPEN SAGA

Starting with the Journey

AN INITIAL ENCOUNTER ON THE ROAD, perhaps foreshadowing events that will later occur at the house itself, is a great way to encourage the PCs to cohere as a group.

If the eventual goal of their journey is a castle or estate house, you can use **Appendix B** to determine an encounter. After, describe the environment of the greater estate, as shown on **Table 2** of **Building Your Grand House**.

If the goal is a urban mansion, describe the sights and sounds of the town as the PCs enter. Then have them encounter some kind of initial challenge – a thief, a mistaken identity, an escaped animal, etc.

Spending a Day at the House

Obviously, if you played out every minute of a fictional day, your game would take just as long! So, in order to fit that day into the average four-to-five-hour Game Session, you will need to condense it in a structured manner. It is suggested that you cover each day spent at a Grand House in one Game Session, and **treat each fourth part of that day (Morning, Afternoon, Evening, and Night) as one Chapter of the Affair**. Since in many Grand Houses the day's activities will often be segregated by gender, you will thus obtain 6 to 8 chapters. Decide what you are going to focus on, and what you are going to gloss over, for each part of the day. For example, for the morning you might choose to focus on role-playing an interaction at breakfast, but simply describe the after-breakfast

flower-picking. Of you might simply gloss over breakfast, because you want to focus on the challenges of the hunt afterward.

At most Grand Houses visitors will be expected to follow a particular **schedule** of activities and meals. You can use **Tables 101a to 101d** of **Building Your Grand House** to determine mealtimes and the activities afterward. At each one of these events, you should introduce some kind of challenge or conflict that necessitates at least one PC making an Ability Check.

Introducing Challenges and Conflicts

Some activities will have obvious opportunities for drama and suspense. A hunt, for example, will include a Chase, (and Ability Checks to cross obstacles), and possibly a Fight with the quarry.

Use **Appendix F. Events and Catastrophes at Dinner** to generate conflicts and challenges that emerge while the characters dine. **Appendix G: Events and Catastrophes at the Dance** will be similarly useful for balls and masquerades. If the characters are staying at a Mansion and go on a morning walk, you can use **Appendix H. Events and Catastrophes of the Morning Promenade** to generate another set of possible problems (and opportunities).

At some point the events specified in **Table 98** and **Table 99** will occur, and become the subject of PC attention. If the PCs are servants they will also become aware of the event determined by **Table 100**.

If there is a **mystery** to be solved, you need to provide the clues. The PCs will need to *encounter* the Mystery, be *told* about the mystery,

and *discover clues* to the solution of the mystery, but not necessarily in that order.

Use **Appendix P: Haunted Beds** if the PCs have (naturally) been given a haunted bed to sleep in.

When to Conclude an Affair

In an open Saga, an Affair begins with the the journey to a house. It ends (and Experience Points are given) when:

- All major **challenges** that have arisen have been met (whether successfully or not),
- or the PCs **leave** the place with no intention of returning in less than a week.

Down-time in an Open Saga

A suggested time-scale for Down-time is **1 month per Turn**. If an Affair occurs every Season or so, then each Player should have a chance to play out two or three turns of Down-time to explain their activities in the intervening time. Remember than in most places, castles and estate houses are inhabited in the summer and autumn, and upper-class families move into urban mansions for the winter and spring. There is some variation to the pattern of course – for example, among the urban aristocracy of Italy, or the nobles of pre-Revolutionary French nobility (who, if they were not invited to Versailles, often preferred going to Paris over living in their country *châteaux*).

One of the primary activities that PCs might undertake in Down-time is **leaving calling cards**, an essential facet of life in High Society. A typical calling card will state the person’s name, their title(s), their address, and their occupation (if they have one). When moving into a new area, it is customary to visit the neighboring houses, and leave calling cards by way of introduction. Unless the leaver is well-known, the card will usually be accepted by a servant, rather than a family member. It is common to send a footman to leave calling cards, although it is considered a mark of particular respect to leave one in person. If a family member wishes to make the acquaintance of the person who left the calling card, they may either send a return calling card, or write a letter inviting the leaver to visit the house and be formally received.

As when you first began the Saga, you should **determine the Most Remarkable Features of three Grand Houses** of the type that would be inhabited in the next Season, and relate these to the Players. Choosing their next destination should conclude the Down-time session. In the interval before the subsequent Game Session, you will develop the location for the next Affair.

Sometimes the Journey is More Important than the Destination

You may want to **subvert expectations** by introducing particularly interesting encounters and locations on the road, and make the PCs stay at the destination House actually be relatively uneventful. Of course, the PCs will have a great story to tell their hosts about their trip! **Appendices A, B, C, and D** will prove useful for helping you come up with suitably interesting encounters and locations.

Revisiting a House

Creating a fictional Grand House can turn into a substantial investment of time, so naturally you may want to use it for more than one Affair. While it is contrary to the spirit of an Open Saga to force PCs to go anywhere, nothing prevents you from having them receive **repeated invitations** to revisit a given House. If the PCs have begun a romance or any kind with an inhabitant of a house, they have a natural reason to revisit the place.

Using Recurring NPCs and SPCs

One way to **give some kind of narrative structure** to an Open Saga is through recurring NPCs and SPCs. They might be servants or Retainers who have left employment at a house the PCs have previously visited, but who have coincidentally started working at the same house where the characters are now staying. Other possible recurring NPCs include a peddler, Gypsy, itinerant holy person, nosy Gendarme, Bandit, or even a Fairy or Reanimated Wretch with whom the PCs keep crossing paths. An NPC can also become recurring when a PC becomes bound to them through love, marriage, friendship, or initiation in the same secret society. Perhaps the PC impregnates (or becomes pregnant by) an NPC. And of course, a Demon Hunter’s Nemesis is usually a recurring NPC, who might follow the character (or send its minions) to every house their adversary visits.

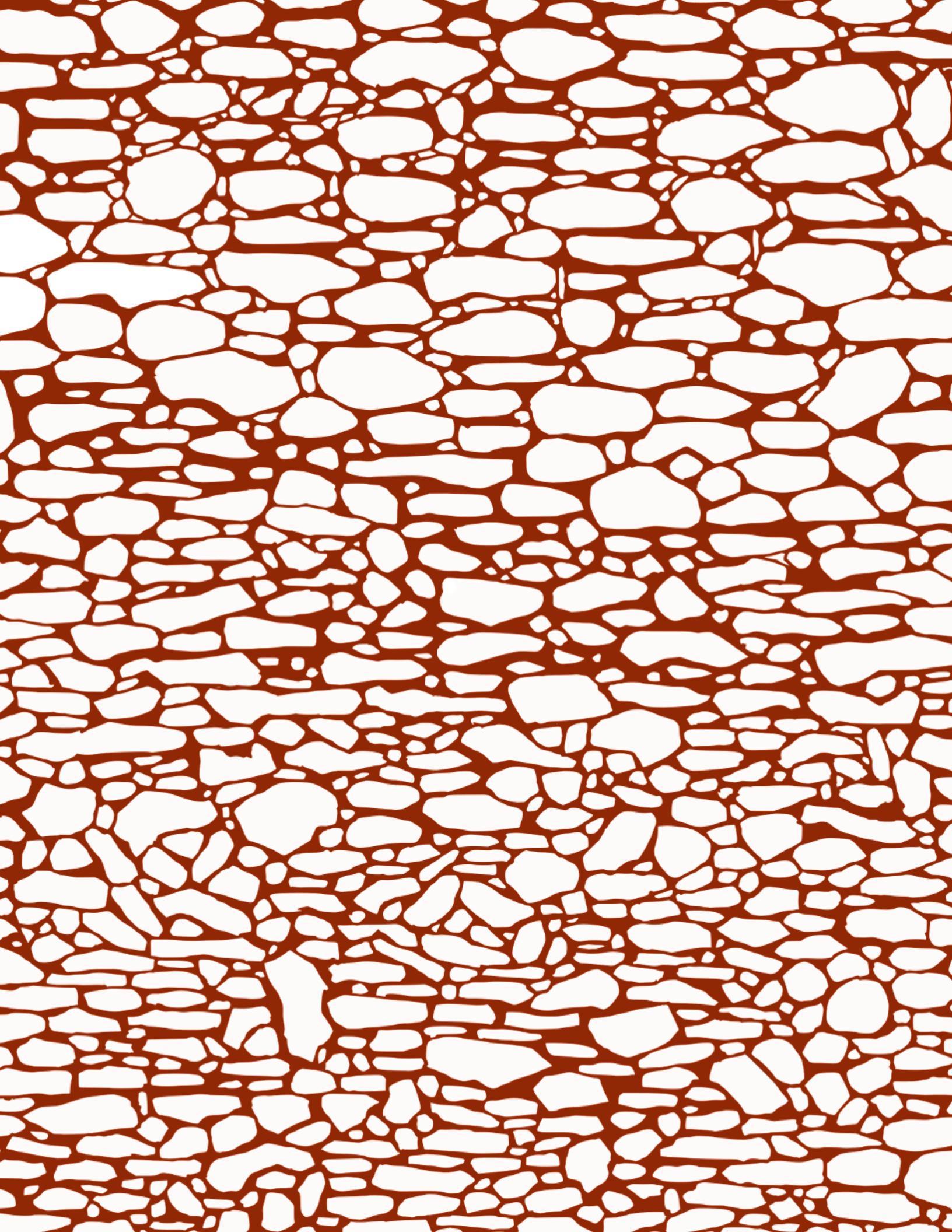
Creating Locations on the Fly

In any Open Saga there will be numerous occasions when players will wander from areas you have already mapped. It here that the Side-Location you’ve prepared will prove its value! It is also very helpful to always **keep a stock of ready-made maps and floor-plans** on hand. Excellent floor-plans intended for game use are readily available. Other sources include books of historical architectural plans. Its a good idea to always have ready a generic “mansion” map, a generic “village”, a generic cottage, and an underground crypt or cave of some kind. Barring that, **Appendices A through D** can be used. You might call a brief pause in play while you quickly work up a space for the PCs to explore. If you find that you have no appropriate location ready, use a Schematic Map to keep track of the relative location of features you place in the PCs’ path. Later, you can translate that map into a more detailed one, if the PCs are going to spend more time in the area.

Ending an Open Saga

An Open Saga might come to an end when:

- All the PCs attain **10th Level**.
- The PCs finally **defeat** their recurring nemesis.
- All the **essential mysteries** that emerged during the Saga have been resolved.
- You feel you have **fully explored** the Motifs and Themes of the Saga.
- Everyone decides that they **would rather play other PCs** in a different location.



APPENDICES



APPENDIX A: OF COACHING INNS (AND COACHES)

THE FOLLOWING INFORMATION IS INTENDED to lend some additional verisimilitude to depictions of in-game journeys. Naturally, a truly complete treatment of travel in 18th century Europe would require its own dedicated book. This brief treatment, however, will serve to give modern gamers some idea of the peculiarities of travel and hospitality in the Ghastly Age.

HORSES, AND THEIR LIMITATIONS

The transportation system of early modern Europe evolved around horses, but horses are *not* machines designed for human convenience. They have all the biological needs of any animal – eating, drinking, defecating, and *resting*. They are frequently moody and temperamental, and if not bred and trained for warfare, are easily distracted, confused, and spooked. Fire a gun near one, for example, and it will bolt – possibly trampling *you* to

death in the process. Although obviously much stronger and faster than a human being, a horse actually possesses significantly *less* endurance for continuous running than does a person in peak physical condition. Thus the system of Coaching Inns and Post Houses was developed, whereby tired carriage horses worn out from being run at a trot could be exchanged for fresh ones.

ABOUT COACHING INNS AND POST HOUSES

A **Coaching Inn (or House)** is a place where travelers can have a meal, rent horses (to replace tired ones), obtain lodgings for the night, or board one of the scheduled Stage or Mail Coaches that stop there. A Coaching Inn will often have private carriages available for hire. Local guides can also usually be found there.

Coaching Inns can be found both along country roads, and in the middle of cities (generally on the main thoroughfares). Depending on the region, there will be a Coaching Inn **every 5 – 10 miles along main roads**. This distance is called a “Post”. In Britain, where the mail service is frequent and regular, one might pass a Coaching Inn almost every mile, especially along the heavily traveled roads to-and-from London.

A **common setup** for a rural Coaching Inn is a large two-story house, with a separate Stables and Carriage house, a kitchen garden for fresh vegetables and herbs, and an enclosing a wall or fence for security. An urban Coaching Inn, on the other hand, will usually be a square or rectangular building that encloses one or two interior courtyards, lined with balconies that connect to the guest rooms. An urban Coaching Inn can be more than two stories in height, and will usually lack a kitchen garden or brew-house/winepress (since vegetables and beer or wine can be purchased in town).

A typical Coaching Inn will typically be **owned by a married couple**, who will run it along with their children, and up to a dozen other employees (although a particularly large family may not need to employ any other staff).

Some Coaching Inns specialize in accommodating wealthier customers (and have prices to match). However, even the richest traveler will eventually be faced with food of dubious quality, rooms (and bedclothes) of questionable cleanliness, and encounters with vermin of various kinds.

A **Post House** is an establishment that offers the same transportation services as a Coaching Inn, but the food and lodgings might be minimal (or reserved for employees of the mail service).

Other Accommodations For Travelers

There are **other places** for travelers to receive hospitality, of course, which are not part of the coaching relay system. These establishments will generally not have horses for rent, and any stables on the property will be much smaller than those at a Coaching Inn or Post House.

An ordinary **Inn** will function in most ways like a Coaching Inn. It will have a stable tended by hostlers, but will not have horses for posting, or necessarily have any facilities for carriages. A rural Inn may, or may not, also have the enclosing outer wall that is a typical feature of a Coaching Inn in the countryside. An Inn might develop a reputation for fine food, or have an excellent view of some natural feature, and thus attract visitors even if it is off a main road. It is already common in the Ghastly Age to refer to an urban Inn as a **Hotel**. In fact, after the Revolution many of the *hôtels particulier* once owned by the aristocracy are converted into Hotels for guests.

A **Tavern (or Public House)** will usually only have food and drink, but a room or two might be available (often in the attic or basement). Most people in a tavern are there to drink, gamble, and socialize, and the local tavern is usually at the center of any village (or urban neighborhood). Accommodations in a Tavern are almost always inferior to those to be had at an actual inn. Travelers who must stay at a Tavern may be forced to share a bed with strangers.

A typical **Guest House** provides food and lodging like an Inn, but was usually not built for that purpose. In fact, most Guest Houses are actually just residences with spare rooms, and the inhabiting family pursues other sources of income besides putting up travelers. The difference between a Guest House and a **Rooming House** is simply that the former is oriented towards short term stays, and the later, longer residences.

A **Table d'Hôte** or **Public Ordinary** is a house where meals are served on a common table at fixed times during the day, and members of

the public can pay for a seat at the table. Note that one doesn't pay for the food *per se*, only the right to sit and *potentially* have a meal – provided that greedier guests don't take all the best things for themselves! The place may (or may not) also have rooms for rent, whether by the day, or for extended residence. Many such places are operated by widows and spinsters (assisted by maids, of course). A British **Chop House** is an Ordinary which serves meat, vegetables, bread, and beer to every customer. None of these places are *restaurants* in the modern sense of the word, since customers have no choice in the dishes brought out from the kitchen.

VISITING A COACHING INN

Arrival

About a **mile before they expect to arrive** at an Coaching Inn, the driver or guard of a carriage will begin blowing a loud horn. This is to let the next Inn know that a vehicle with passengers is coming, and that a team of horses (and /or a meal) should be ready. **After the carriage passes through the front gate** of a country inn (or the archway that leads to the the courtyard of an urban inn), the carriage will be met by one or more hostlers (or the proprietor's sons acting as hostlers). If the travelers are disembarking to visit the Inn for a meal (or night's stay), they will be met by the proprietor and / or their spouse, accompanied by a porter to carry any luggage. Meanwhile, the hostlers will stable and feed the horses, and the carriage will be brought into the Carriage House.

If the travelers **intend to take a meal**, they will be conveyed to the long table of the dining room (which could also be the common room, or a separate dedicated one). If there are wealthy passengers (and the Inn has the appropriate facilities), they may be shown to a private chamber. If anyone indicates that they wish to take a room for the night, they will be taken to it by the spouse of the Proprietor. Also, any quality Inn will expect visitors to sign a guest book.

Changing Horses

If the coach is only stopping to change horses, they can be **swapped in just a few minutes**. Passengers on an ordinary Stage Coach or Diligence might be allowed out to stretch their legs. Riders on an English Mail Coach that is ahead of schedule might likewise be allowed to get off briefly, but not if the coach is needs to make up time. Of course, those arriving in their own carriage can do as they please! As described in the chapter **A Guide to Servants and Retainers**, the postilion for the first leg of the journey will leave the traveling company, and a new postilion (in charge of the rented horses) will join for the next "Post" of 5 to 10 miles.

A Meal at the Inn

The dining situation at an Inn, Tavern, or Guest House differs from a modern restaurant in a number of ways. Most notably, **there are no menus or drink lists**. Full meals are usually prepared at set times, and coaches try to arrive around those times. As is standard for the era, the dishes prepared will be set out on a single table, in two or three courses, and diners take whatever appeals to them. Everyone eats from the same selection of foods, unless they are important (or well-liked) enough to demand something special be

made for them. It is in fact common for aristocrats traveling in their own coaches to also bring with them their cook – who is expected to march into the kitchen and prepare a meal from the available supplies! If an ordinary traveler arrives in-between mealtimes, the options for eating will be strictly limited: bread and cheese, a piece of dry sausage, a slice of cold meat pie, or else a bowl of "perpetual stew". There may be some leftovers from the previous meal, but that is never guaranteed. Some fruit might be available, if it is in-season. Also, **there is no "bar" (or "bartender")** in the modern sense, but there may be a punchbowl on a sideboard. To modern eyes, the experience would seem much like paying to eat dinner at a the house of a friend.

Unless the Inn is one of the few that specialize in accommodating aristocratic travelers, the food served is not going to be the extravagant, French-inflected cuisine represented in **Appendix E**. Instead, it will be **the kind of food eaten by the middle and lower classes**, or what is now thought of a "national cuisine". Those traveling across Campania to visit the Villa of a *Cavaliere* would enjoy meals now recognizable as Southern Italian, while at their destination their dinners will be essentially the same as any served at any aristocratic household in France, Russia, or Portugal.

As previously mentioned, meals might only be served in the common hall, or there may also be a separate dining room reserved for coach passengers. While the highest quality Inns may have private dining rooms for the most important guests, as well as separate rooms for coffee and tea, travelers cannot expect such a level of service to exist everywhere.

The cost of meals will usually be **included for travelers on a Diligence** (see page 169). Others will have to settle their bill afterward, unless they are taking a room.

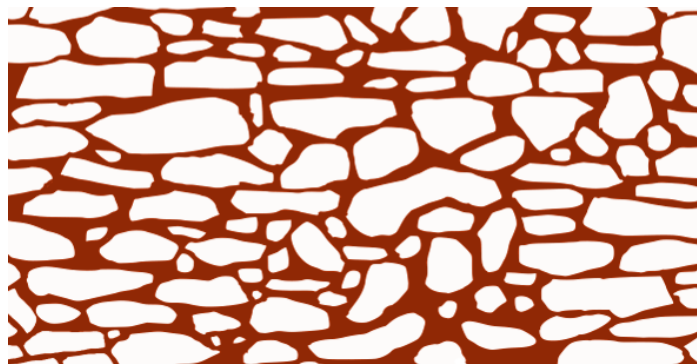
Sleeping at an Inn

The **available accommodations** at a Coaching Inn can range from a single large bed to multi-room suites. Typically, there will be a cheap common room, and several private rooms. Only private rooms at the best inns will have locks. After being shown to their room, the guest will be the times for regular meals. In better-quality Inns, those who take private rooms or suites will usually be assigned a Maid for the duration of their stay.

Remember that **it is common in the Ghastly Age for people of the same gender to sleep in a single bed** together. While most accompanying servants will sleeping in the Inn's common bed, it is usual for a Lady's Maid or Valet to sleep in the same room as their mistress or master.

There are certain **common discomforts** which all Inns guests might face. Among the most common are dirty bedding, bedbugs, rats, spiders, moths, leaks, and various foul odors. A private room will have one or two chamber pots, and a basin. If there is an actual toilet, it will be communal.

The **bill** is settled when guests decide to leave. Besides the cost of the room, there will be charges for each meal, all beverages, and the stabling of horses. Some Inns will charge for each candle burned. Naturally, any items broken will also be added to the bill. It is not unusual to take accommodations on credit, with the bill sent to the traveler's home.



Some Typical Prices at Coaching Inns

- Horse rental:** 6p per horse, per mile (includes postilion).
- Stabling:** 12p a night per horse.
- Sleeping in the common bed:** 2p a night
- A private room:** 12p a night
- Maid:** 6p a day.
- A hot meal:** 20p
- Bread & cheese:** 3p
- Piece of cured meat or fish:** 1p
- Slice of cold meat, or meat pie:** 2p
- Fruit (in season):** 6p
- Beer:** 1p a pint
- Wine:** 20p a bottle
- Coffee or tea:** 1p a cup
- Punch:** 2p a cup
- Liquor:** 10p a shot
- Candles:** 1p per candle
- Carriage repairs:** 100p+

Thus, a journey of 70 miles (10 postings) in one's own 4-horse coach, with an overnight stay in a modest private room, can cost a single person 1,680p for horse rental, 12p for their bed, 60p for meals, 3p for a late-night snack of bread and cheese, 35p for beverages, 6p for maid service, and 4p for candles, for a grand total of 1,800p (£7, 10 shillings; 150 francs; 60 thalers; or 225 lira).

FEATURES OF COACHING INNS

Quick Random Characteristics of Inns and Taverns

Coin flip, + d20, three times	HEADS: <i>The inn is...</i>	TAILS: <i>The inn is...</i>
1	exceptionally dirty.	spotlessly clean.
2	infested with vermin.	noticeably free of any vermin.
3	exceptionally well-built.	shoddily built.
4	leaky.	completely dry.
5	colorfully decorated.	plain and spartan.
6	distinguished by its great food.	disgraced by its bad food.
7	expensive.	cheap.
8	well staffed.	understaffed.
9	poorly-run.	well-run.
10	patronized by friendly locals.	patronized by unfriendly locals.
11	haunted (or "restless"). <i>See Appendices N, O, or P.</i>	the kind of place where nothing supernatural could ever happen.
12	very new.	ancient.
13	damaged.	seemingly untouched by the elements.
14	compact.	sprawling.
15	owned by an exceptionally friendly proprietor.	owned by an exceptionally unfriendly proprietor.
16	staffed by exceptionally attractive people.	staffed by exceptionally homely people.
17	known as a place to hire prostitutes.	avoided by prostitutes.
18	known for its entertainment.	not friendly to entertainers.
19	a charming building.	an ugly and/or utilitarian building.
20	obviously a place beloved by gamblers.	avoided by gamblers.

Re-roll results that duplicate or contradict previously established characteristics.

Features and Areas Always Present at a Coaching Inn:

- A stables. The number of stalls will be equal to 12, plus the number of private guest rooms. The stables will include a tack room and feed storage room.
- A coaching house. There will be room for coaches equal to ¼ the number of stalls.
- A court or yard directly in front of the coaching house, large enough for a team of horses to be changed, and for a large carriage to be maneuvered into shelter.
- A common room, with a large table. The serving ware may be stored on the walls.
- A kitchen. In a country Inn, the kitchen might even be in the common room. The scullery may or may not be separate. A semi-feral kitchen cat will almost always present.
- A pantry.
- A larder.
- A cellar storage for beer and/or wine.
- A storage room for linens, bedding, and curtains.
- Quarters for the proprietor(s) and their family.
- A servants' dormitory (likely to be the attic).
- A common bed that sleeps at least 4. There will be a common chamber pot, but usually no other furniture (besides the bed).
- At least 4 private rooms. Each will have a bed that sleeps two, a chamber pot, and a wash basin.
- A general storage room.
- A forge / farrier setup, for shoeing horses.

Additional Features of a Rural Coaching Inn:

- A kitchen garden. See **Table 89** in the chapter *Building Your Grand House*.
- A well, or nearby stream (There may be a perforated metal "eel-box", where fresh fish are kept alive.)
- An enclosing wall or fence.
- A brewhouse / winepress

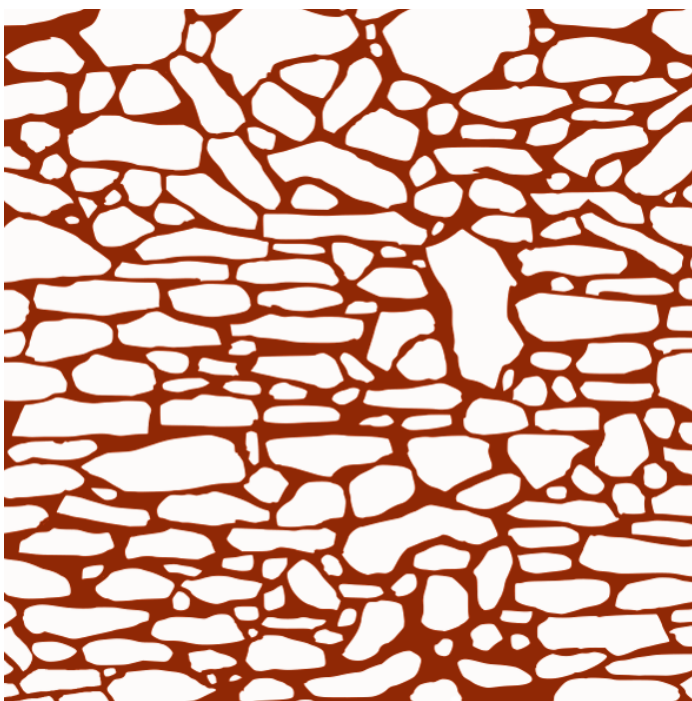
Features and Areas Possibly Present at a Coaching Inn:

- Private carriages for rent.
- A separate dining room reserved for coach passengers. See **Table 70** in the chapter *Building Your Grand House*.
- An office. (*Business will conducted here, and the best serving ware stored here.*)
- One or two drawing room(s) or salon(s). See **Table 69** in the chapter *Building Your Grand House*.
- A meeting room for a a local guild, or social club. See **Table 69** in the chapter *Building Your Grand House*.
- Mementos of famous visitors.
- A private dining room for wealthy/aristocratic guests. See **Table 70** in the chapter *Building Your Grand House*.
- A multi-room suite consisting of 1 or 2 Bedchamber(s), plus a Drawing Room). See **Table 68 and 69** in the chapter *Building Your Grand House*.
- Private booths and tables in the common room.
- Small individual tables for gambling and game playing.
- Game boards and pieces (chess, draughts, backgammon, etc.). *Note: Darts is not yet a common pastime in British inns and "public houses".*
- A secure storage for valuable items.
- Tubs for bathing.
- A bowling green, or area for lawn sports.
- A turn-spit dog in the kitchen. (Inside a wheel connected to the turnspit when meat is being roasted).
- An ice house.
- A laundry room (separate from the kitchen or scullery).
- A shop for repairing (and possibly even building) coaches.
- 4d4 chickens (and a coop)
- 1d4 cows (for milking)
- 1d4 goats or sheep (for milking)
- 1d4 cats(s) (for rat-catching)
- 1d6 dog(s).

Typical Staff of a Coaching Inn:

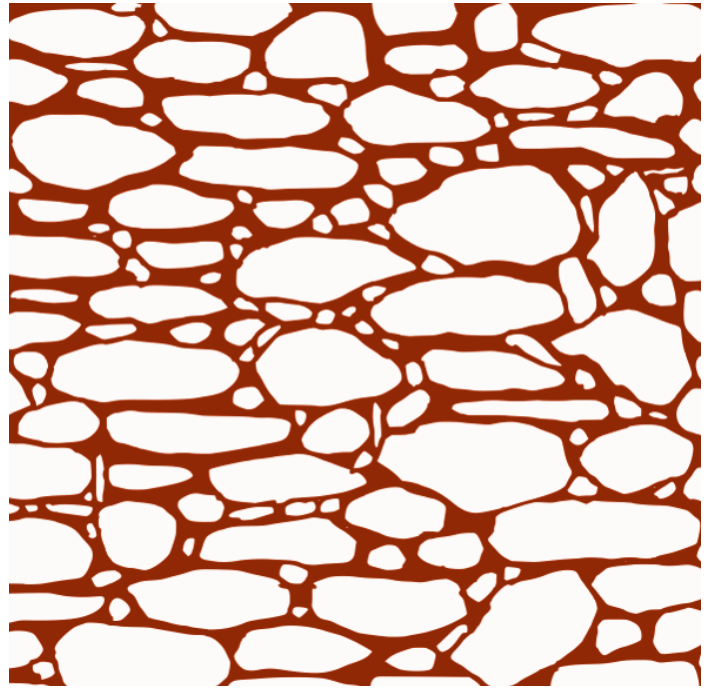
- The Innkeeper / Host / Publican
- Innkeeper's Wife
- 1d8 children. (*Flip a coin for the gender of each, and roll a d20 for their ages.*)
- 1d4 waiters. (*Fewer, or possibly not present at all, if there are many children.*)
- 1d4 maids. (*Fewer, or possibly not present at all, if there are many children.*)
- 1 or 2 hostlers (who handle and tend the horses of patrons)
- A porter / guard
- 2 postilions.
- 1 cook (*Possible, if the Innkeeper is unmarried, or the Inn is very busy*)
- 1 blacksmith (*Possible. Otherwise one of the hostlers will also be the farrier.*)

See **Appendix M** to quickly generate a Most Memorable Characteristic for each staff member.



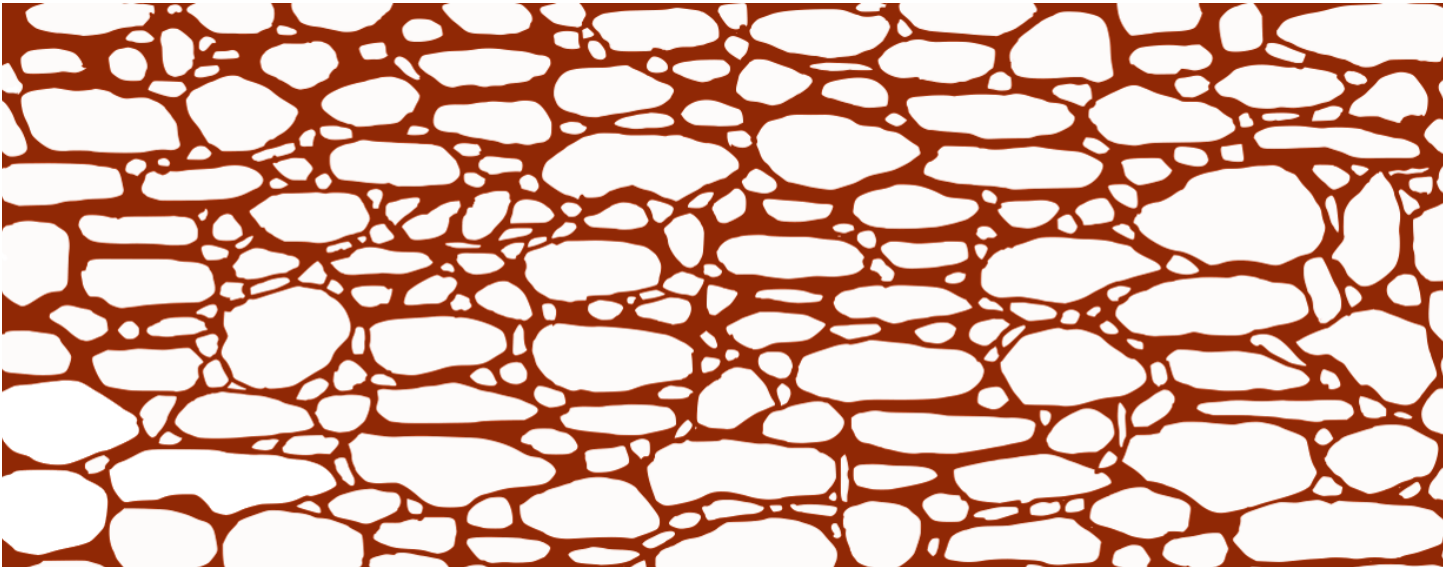
Some Suggested Encounters for the Common Room of an Inn

d100	<i>The characters encounter...</i>
1 - 3	an antiquarian. <i>50% chance to be leveled as a Grave Robber, Magician, or Mad Scientist.</i>
4 - 8	1d6 aristocratic travelers.
9 - 10	1d6 Bandits. <i>Usually trying to remain incognito.</i>
11 - 12	a Cat. <i>75% likely to be the Kitchen Cat chasing rats.</i>
13 - 14	a Charlatan.
15 - 17	1d4 coachmen. <i>50% likely one is available for hire.</i>
18 - 22	1d6 children playing.
23 - 24	1d4 Clergy.
25 - 28	1d6 common laborer(s).
29 - 30	A customs officer and d4 Guards looking for smugglers.
31 - 33	a Dog. <i>75% likely to belong to the proprietor.</i>
34 - 35	a Duelist.
36 - 37	1d8 entertainers (traveling).
38	a Financier (with d4 Guards).
39 - 49	1d6 Gambler(s).
50	1d4 Grave Robber(s).
51 - 52	1d4 Gypsies.
53 - 54	1d6 insects. <i>Moths, centipedes, spiders, etc.</i>
55 - 60	a Libertine.
61 - 62	a local expert.
63	a Mad Scientist.
64	a Magician.
65 - 69	1d4 merchants.
70 - 76	1d10 middle class travelers.
77	a Monster or Spirit in human disguise. <i>Fairy, Demoniac, Clockwork Imposter, etc.</i>
76 - 78	1d4 musicians (playing).
79 - 80	a mysterious stranger. <i>Spy, Assassin, nobleman traveling incognito, etc.</i>
81	A pickpocket.
81 - 84	1d4 postillion(s).
85 - 87	1d4 prostitute(s). <i>25% chance a Procurer is present.</i>
88 - 89	1d4 Rat(s).
90 - 91	1d6 Soldiers / Gendarmes. <i>A press gang, just drinking, etc. The soldiers may actually be quartered (or "billeted") at the Inn.</i>
92 - 93	a Speculator offering a questionable investment.
94 - 95	a Thief-taker.
96 - 97	1d6 tradesmen (local).
98	a True Innocent.
99 - 100	a Usurer (with d4 Ruffians).



Some Notable Events for the Night

d20	<i>The character's sleep is interrupted by...</i>
1	an attack by a Vampire.
2	an attack by a Werewolf.
3	Bandits invading the inn.
4	an attack by a predatory wild animal.
5	the bites of bedbugs.
6	the bed collapsing.
7	a cat on the bed.
8	water dripping from the ceiling.
9	rats scuttling in the room.
10	a spider bite.
11	the screams of someone being murdered (or assaulted).
12	a bat in the room.
13	a thief in the room.
14	the sound of gunshots
15	a fire.
16	a sleepwalker at the door.
17	a noxious odor.
18	the sound of loud singing (and /or music) coming from an adjacent room.
19	the sound of other guests loudly having sex.
20	a Haunting. <i>See Appendix O, or P.</i>



NOTES ON CARRIAGES

Actually owning a carriage (and the horses required to pull it) is a mark of affluence. While a prosperous farmer would have his own team and a cart, he would not possess anything like the elegant vehicles of the wealthy. However, **public transportation** via hired carriages and Stage Coaches exists in most parts of Europe, and can be obtained both for trips in town, and between towns.

A **Chaise** is a two-wheeled carriage – essentially a seat with wheels. A **Gig** is a Chaise designed for a single driver, and one horse. A **Curricule** seats two, and is drawn by two horses. A **Cabriolet** is a popular form of Chaise that has a folding hood. Cabriolets are widely used as transportation for travel within town. The typical one seats two, one of whom is the driver – although Cabriolets for hire often have an additional exterior seat for the driver (whether to the side of, or behind, the compartment), allowing both covered seats to be occupied by customers. A Cabriolet might be pulled by a single horse, but two is typical.

A **Calèche** is a light carriage with two long seats facing each other, an additional seat for a driver, and relatively small wheels. This type of carriage is open on top, but has a folding hood like that of a Cabriolet. Calèches are popular for short trips in good weather.

The usual carriage employed for long-range travel is the **Berlin**. This design consists of a fully-enclosed and windowed compartment, suspended amid four wheels by steel springs. Within are two long seats, facing each other. Typically, a Berlin can accommodate four adult passengers. The driver sits either atop, or on a platform in front of, the passenger compartment. At the rear of the passenger compartment is usually an exterior ledge for luggage, and/or footmen to ride. Berlins are usually outfitted with exterior lanterns for night travel. The interiors are usually padded, and are outfitted with hand straps. Often, a guard with a shotgun will sit next to the driver. A **Coupé** is a shorter Berlin where the

front (backwards-facing) seat is replaced with a window. A Berlin requires at least two horses, and a team of four is usual.

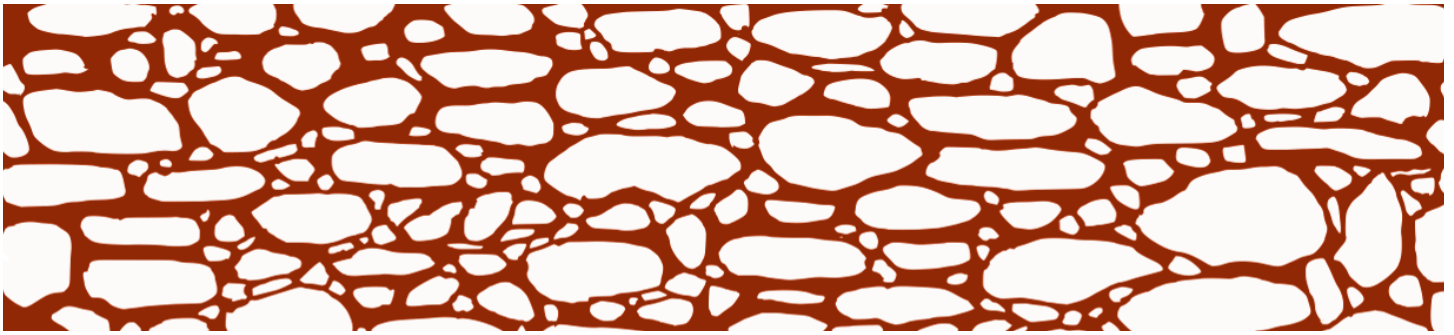
A typical **Stage Coach** is based off the Berlin design, but with a larger, and more solidly-built compartment that can also accommodate passengers riding atop it. It is not unusual for there to be eight (or more!) passengers on a stage coach – four inside, and the rest seated on the outside. A **Diligence** is an especially large Stage Coach that can seat up to eight people inside (and often has folding covers to protect the luggage strapped to the outside). Diligences are widely used in France, and are essentially the ancestral form of the modern bus. **English Mail Coaches** are specially-designed Stage Coaches that keep to strict schedules. Their primary purpose is to deliver mail, but they also take passengers. At the rear of every English Mail Coach is a forward-facing seat occupied by a guard (who by law always sits alone) Because of their speed (up to an astounding *10 miles per hour*) and relative security, all classes of people in Britain will travel on a Mail Coach. All types of Stage and Mail Coaches require at least four horses, and a Diligence will usually have a team of six.

A **Post Chaise** seats two, and resembles a Coupé, but does not have a driver. Instead, a postilion rides one of the (typically two) horses that pull the carriage. This allows the occupants to enjoy the view through a forward facing window (which is otherwise obscured in a Coupé). A Post Chaise requires two horses.

Phaetons are lightweight, open carriages that seat two, and ride high on oversized wheels. They are the “sports-cars” of their day, and are favored both by fashionable women, and dandies. Phaetons have a well-deserved reputation for being dangerous, but their speed and elegance ensures their popularity among the “beautiful people”. A Phaeton might be pulled by a single horse, or a team of two.

Whatever type of carriage one rides, it will be a bumpy experience of constant undulation punctuated by sudden jolts. Of course, those of an amorous disposition are known to enjoy the way such motion facilitates certain *other* activities...

APPENDIX B: ENCOUNTERS WHILE TRAVELING



RANDOM ENCOUNTER TABLES are a cornerstone of Old-School RPG rules that add a high level of verisimilitude to your game world. Not only do they make travel a more interesting (and potentially dangerous) experience, but if used on-the-fly they also allow a Presenter to experience a level of novelty and surprise usually reserved for the Players.

The following tables are generally applicable for the **spring, summer, and autumn** of most late 18th / early 19th century European regions not currently at war, or undergoing a major natural disaster. Determine one potentially interesting encounter for the morning, one for the afternoon, one for the evening, and one for night (if the PCs travel). Naturally, there might have been other travelers and animals along the way, but they are assumed to have ignored the PCs, been too far away to interact, or have been otherwise uninteresting. If the PCs are traveling by carriage, an encounter is likely to occur when the carriage has temporarily stopped so the horses can rest, and the passengers relieve themselves.

Assume that travelers along a main road will **pass through a village every 2 miles** (roughly 3.2 km), if more than 10 miles (approximately 16 km) from a major city. Off the main roads, villages can be as much as 5 miles (approx. 8 km) apart. If within 10 miles (approx. 16 km) of a major city, travelers might pass through a new village every mile (approx. 1.6 km) until they enter the suburbs that extend about about ½ to 1 mile from the formal city limits. A village is usually part of the greater estate of an aristocratic family whose Grand House will be located within 2 miles of the village square. Travelers on main roads will reach a coaching inn (where they can eat, get lodgings, and rent a fresh team of horses) every 5 - 10 miles (approximately 8 - 14.5 km). Most travel occurs in the morning, afternoon, and evening, but a

coach is also likely to travel through the night to reach its destination (or an acceptable inn). It was not unknown for coachmen traveling by night to fall asleep, causing horrible accidents.

If your experience of country life has been the low-density model of modern rural America, be aware that the settlement pattern of most 18th Century European countries was quite different. In general, the structures in a village of that time were *not* spread-out, but built closely together. The **typical inland village** consisted of a square mile of farmland, with a compact nucleus of attached or semi-attached houses surrounding a central square. The population mostly *preferred* to live in close proximity to each other, and would often commute out to the fields they rented (or worked in the employ of the local landlord). The exact density of the village varied by the area, of course. While the houses of an English village might possibly have a few feet of space between them, an Italian village could often be as densely packed as a city (albeit a very small one). In general, those who wanted to live a distance away from others were assumed to be criminals, religiously unorthodox, or otherwise undesirable. Isolated farmhouses were usually sizable homes inhabited by the relatively few, upper-middle class families who owned their own land, and employed live-in servants and workmen (for example, the Earnshaws of “Wuthering Heights”). Someone living alone in a cottage away from other people may find themselves labeled a possible danger to the community.

Morning, Afternoon, & Evening – On the Road Between Villages:

d4	Result:
1	No Encounter.
2 - 3	Roll on <i>Table 1: Morning, Afternoon, and Evening Road Encounters</i> .
4	Roll on <i>Table 3: Obstacles and Curiosities</i> .

Morning, Afternoon, & Evening – Passing Through a Village:

Roll on *Table 4: Daylight Village Encounters*.

Night – On the Road Between Villages:

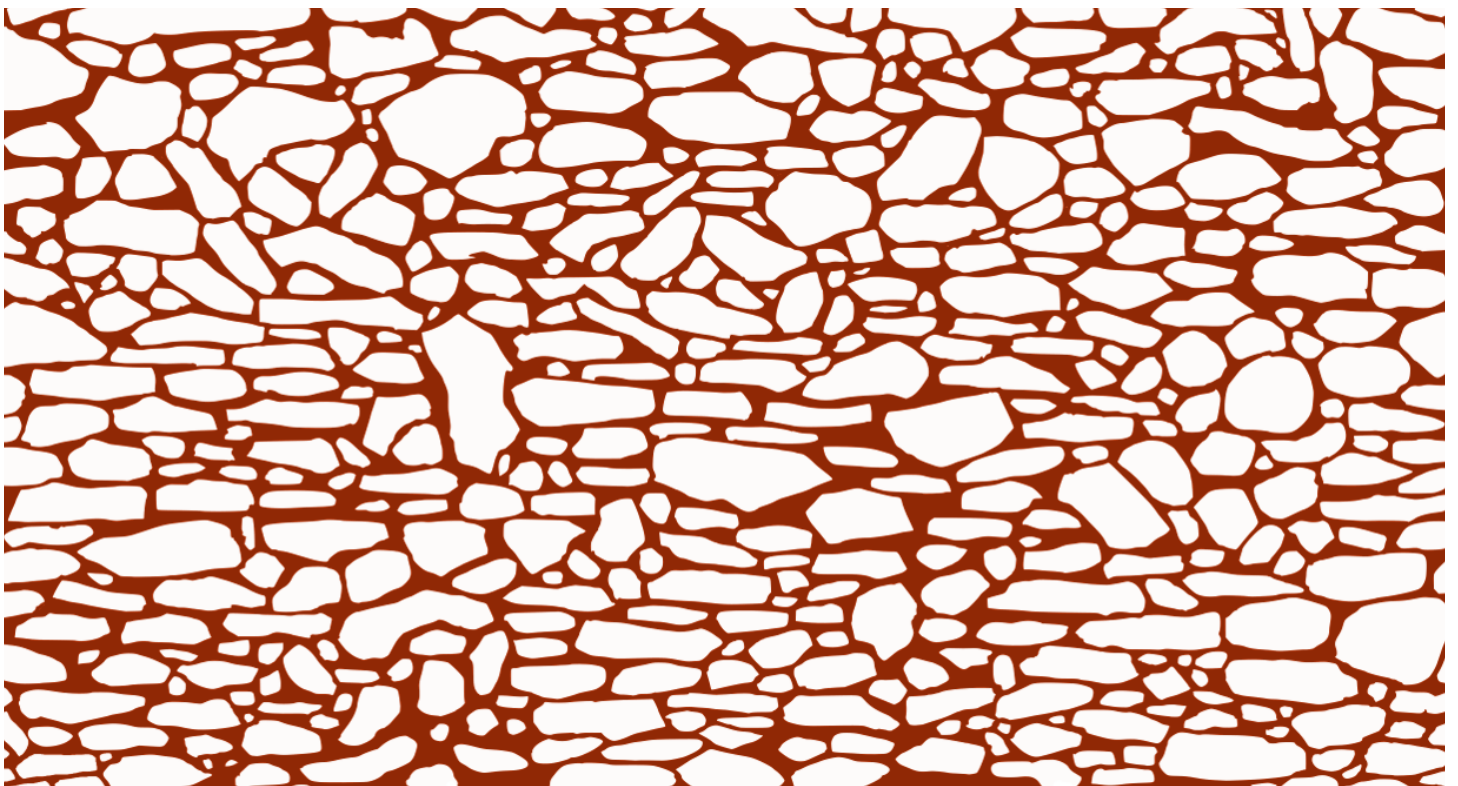
d4	Result:
1 - 2	No Encounter.
3	Roll on <i>Table 2: Night Road Encounters</i> .
4	Roll on <i>Table 3: Obstacles and Curiosities</i> .

Night – Passing Through a Village:

Roll on *Table 2: Night Road Encounters*

Table 1: Morning, Afternoon, and Evening Road Encounters

d8+d12	The characters catch sight of...	NOTES
2	an Immortal Wanderer.	
3	Fairies.	<i>Typically Sprites disguised as ordinary people, animals, or plants.</i>
4	a large Animal(s), predatory or dangerous.	<i>Pack of Wolves, pack of Wild Dogs, Bear, etc.</i>
5	a small Animal(s), predatory or dangerous.	<i>Fox, Hawk, Wildcat, Polecat, Viper, etc.</i>
6	a large Animal(s), non-predatory.	<i>Deer, Wild Boar, stray Sheep, stray Cattle, etc.</i>
7	a small Animal(s), non-predatory.	<i>Rabbit, Raven, Crow, etc.</i>
8	1d12 religious traveler(s).	<i>Nuns, Monks, Pilgrims, Inquisitors, etc.</i>
9	1d12 farmer(s) or laborer(s).	<i>Shepherd with Sheep, foragers, commuting workmen, etc.</i>
10	1d12 foot travelers.	<i>Tourists, sightseers, ramblers, etc.</i>
11	1d4 wagon(s) or cart(s).	<i>Filled with farm produce, consumer goods, lumber, stones, cloth, babies being transported to orphanages, etc.</i>
12	1d8 non-aristocratic rider(s) on horseback.	
13	Stage coach, mail coach, or diligence with 2d6 passengers.	<i>Passengers past the fourth (eighth for a diligence) will be hanging onto the exterior.</i>
14	1d4 aristocratic carriage(s).	<i>Each transports 1d4 Aristocrats and 1d4 servants.</i>
15	1d20 aristocrat(s) on horseback.	<i>Pleasure ride, hunting party, etc.</i>
16	1d20 Gypsies, or traveling entertainers.	
17	1d20 Soldier(s).	<i>Gendarmes, militia, press gang, etc.</i>
18	1d12 Bandit(s) (or other criminals).	
19	1d6 strange people.	<i>Feral Child, 1d4 Degenerate(s), 1d6 Cultists, etc.</i>
20	a member of the royal family (or highest nobility).	<i>On horseback, or in their carriage. 90% likely to be accompanied by 2d4 servants, or else will be traveling incognito.</i>



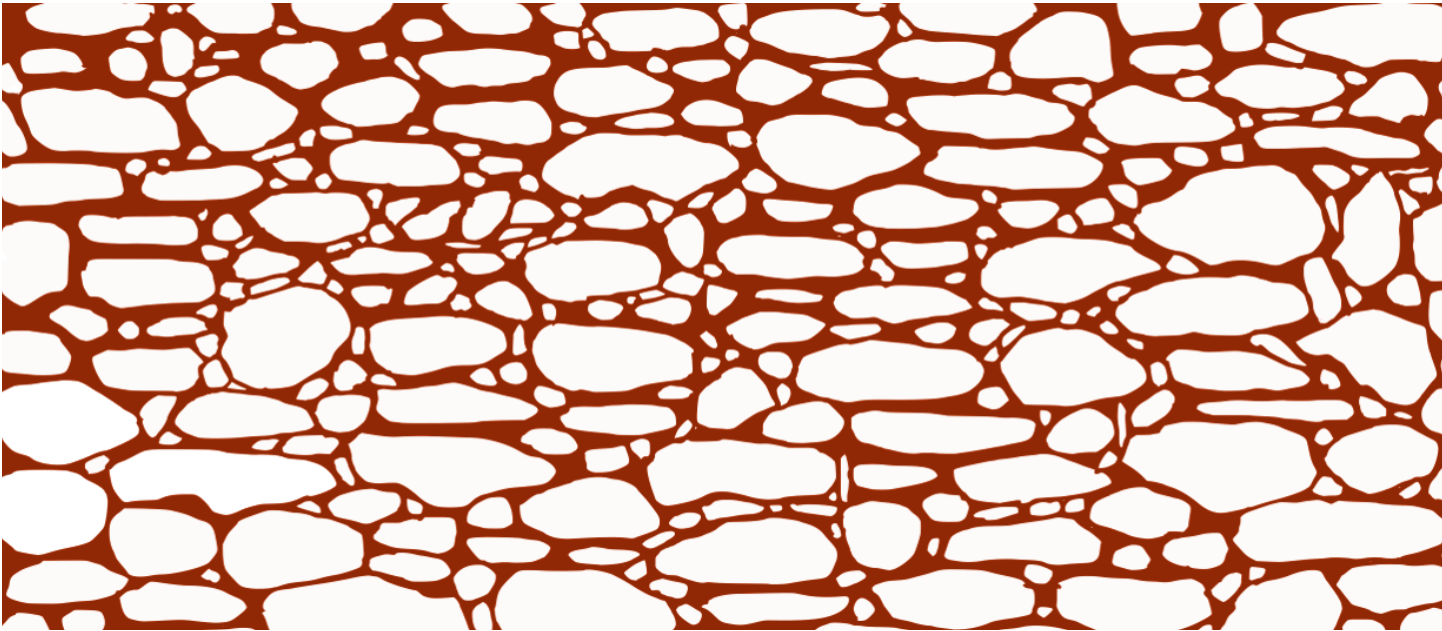


Table 2: Night Road Encounters

d8+d12	<i>From out of the darkness comes...</i>	NOTES
2	a dangerous Spirit.	<i>Spectral Animal, Wraith, Wayward Shadow, Possessor Demon, Fire Demon, etc.</i>
3	a Fairy.	<i>Sprite or Goblin.</i>
4	a usually diurnal Animal (wandering by night).	<i>Bear, stray domestic Sheep, etc.</i>
5	a large Animal, predatory or dangerous.	<i>Pack of Wolves, pack of Wild Dogs, Wild Boar, etc.</i>
6	a small Animal, predatory or dangerous.	<i>Owl, Fox, Badger, Wildcat, Polecat, Viper, etc.</i>
7	a large Animal, non-predatory.	<i>Typically Deer.</i>
8	a small Animal, non-predatory.	<i>Typically Rabbits.</i>
9	1 or 2 non-aristocratic riders on horseback.	<i>Possibly returning from (or setting out for) an evening's entertainment, Demon Hunter(s) pursuing quarry, etc.</i>
10	a carriage or coach.	<i>1d4 passengers returning from (or setting out for) an evening's entertainment, attending the meeting of a secret society, etc. 25% chance someone in the carriage is there against their will.</i>
11	1d4 game poachers.	<i>Probably masked, or with blackened faces.</i>
12	1d10 common criminals.	<i>Bandits, Grave Robbers, or Everyman thieves under 5th Level.</i>
13	2 (or 3) trysting lovers.	<i>75% likely to be from different social classes, not married to each other, or otherwise unconventional.</i>
14	1d4 aristocratic riders on horseback.	
15	2d6 soldiers.	<i>Gendarmes, press gang, deserters, drunken carousers.</i>
16	1d4 infamous criminal(s).	<i>Bandit(s) or Grave Robber(s) of 5th Level or above. 50% likely to be accompanied by 1d10 common criminals under 5th Level.</i>
17	1d6 strange people.	<i>Feral Child, 1d6 Cannibal(s), 1d6 Degenerate(s), 2d10 Witches, etc.</i>
18	a Phantom.	
19	a Monster.	<i>Werewolf, Demoniac, Gigantic Wolf, Bzou, Ogre, etc.</i>
20	a Revenant.	<i>Ghoulish Revenant, Common Vampyre, Zoomorphic Revenant, Walking Skeleton, Mindless Revenant, etc.</i>

Table 3: Obstacles and Curiosities

d8+d12	You are faced with...	NOTES
2	a stray bullet striking one of your horses.	
3	a collapsed section of the road, or sinkhole.	
4	the evidence of a recent combat.	
5	a carriage wreck.	<i>25% chance 2d4 people are still present. 50% chance 1d6 of them are dead.</i>
6	a strikingly picturesque view.	<i>25% likely that 1d4 people are also here appreciating it, possibly drawing or painting the scene in watercolors.</i>
7	an unusually large quantity of insects.	<i>Gnats, bees, flies around a mound of horse excrement etc.</i>
8	a passenger (or fellow rider) suddenly becoming violently ill.	
9	a corpse, human or animal.	
10	a horse with a thrown shoe, or a broken wheel on the carriage.	
11	a quantity of produce or consumer goods that have been left fallen onto the road.	<i>Most will be broken or otherwise ruined, of course, but some might be salvageable.</i>
12	a horse that has suddenly been spooked, and is starting to bolt.	
13	an object or passenger falling from a horse or carriage.	<i>Luggage slips off, passenger (or servant) hanging onto the outside loses their grip, door to carriage opens and a passenger jumps out, etc.</i>
14	a downed tree across road.	
15	a closure or barricade on the road.	<i>50% likely to be attended by 1d4 Soldiers or Bandits.</i>
16	foliage and /or trees on fire.	
17	debris from an ancient, collapsed building on the side of road.	
18	a sudden and unexpected storm, with lightning, high winds, and hard rain.	
19	an extremely rare (and valuable) plant visible from road.	
20	strange puddles on the road.	<i>Bloody, phosphorescent, filled with fish, etc.</i>



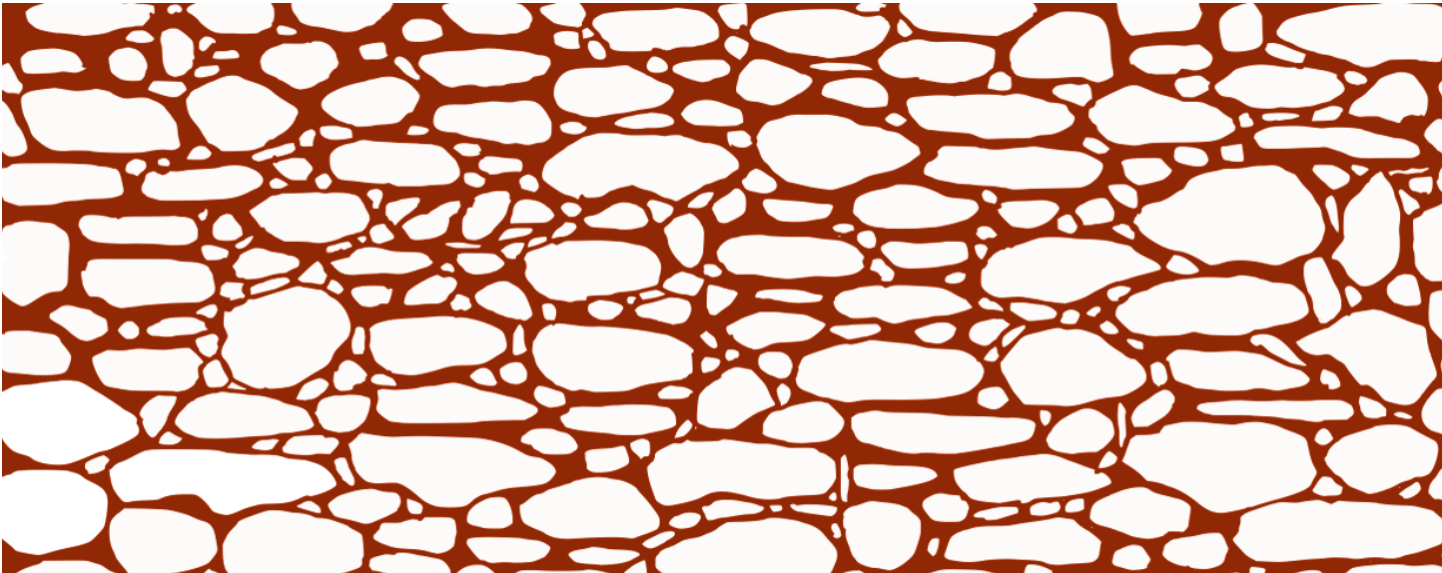
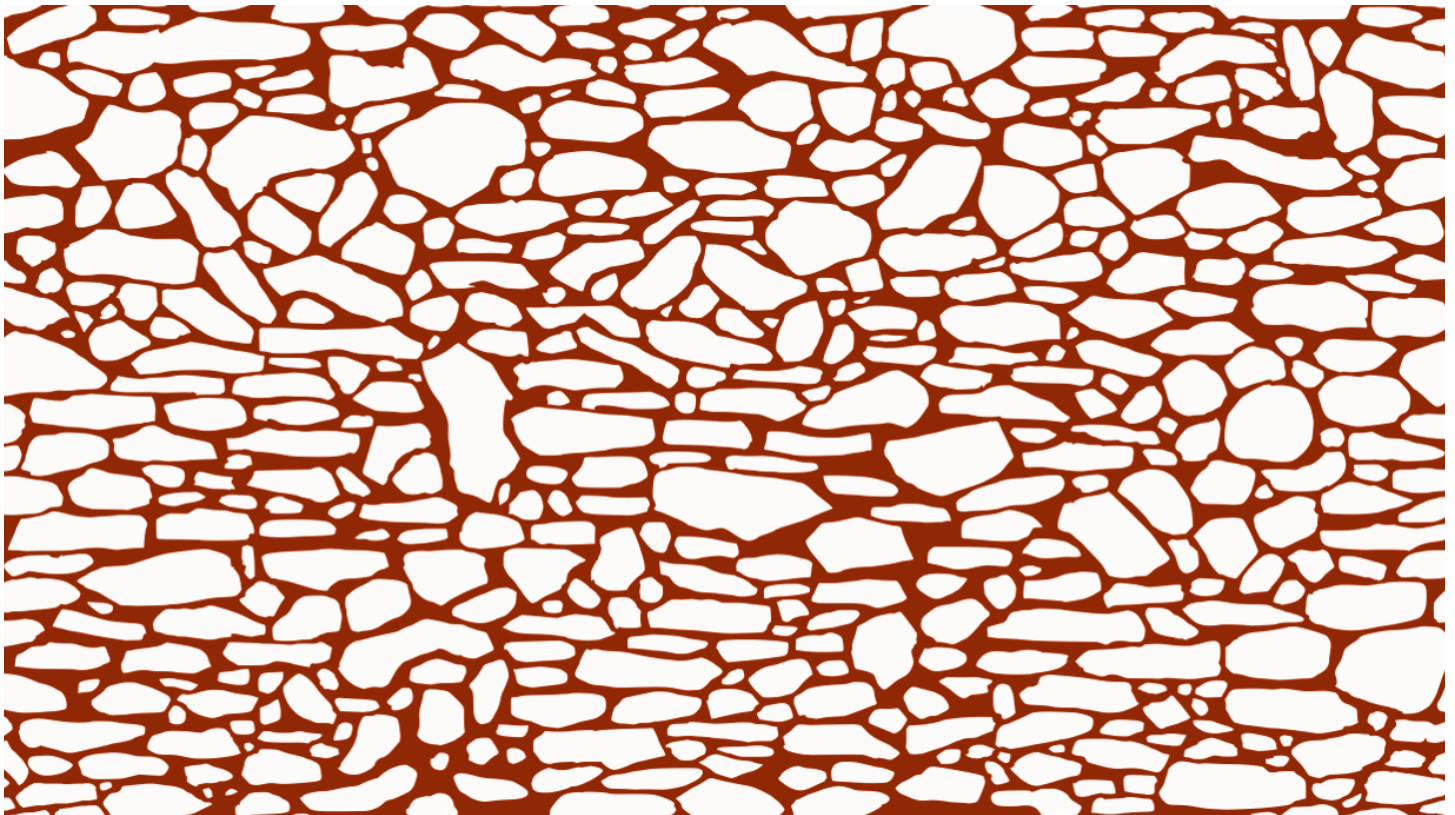


Table 4: Daylight Village Encounters

d8+d12	<i>While passing through a village, your interest is piqued by...</i>	NOTES
2	a raging fire.	
3	a strikingly attractive shepherd(ess) with their flock.	
4	villagers engaged in a particularly odd local custom.	<i>Burning straw animals, dancing in bear costumes, hitting each other with decorated tree branches, wearing outfits covered in small bells, etc.</i>
5	a flamboyant procession for a local saint or hero.	<i>Procession is likely to actually be an ancient Pagan ceremony given a thin Christian veneer.</i>
6	a wedding party.	
7	a funeral procession.	
8	a group of children playing a strange game you've never seen elsewhere.	
9	a cluster of peasant women arguing.	
10	1d8 rider(s).	<i>Aristocrats on a hunt, an outlaw being chased, agent(s) of the local landlord collecting rents, etc.</i>
11	a group gathered in the village square to hear the crier.	<i>A change in local laws or taxation, announcement of an upcoming wedding, warning of a visit by an important person, etc.</i>
12	a stray (or foraging) domestic animal.	<i>Sheep, cow, pig, etc. 5% likely to be rabid, or otherwise diseased.</i>
13	an aggressive dog or cat.	<i>10% likely to be rabid.</i>
14	a stumbling drunk.	
15	a carriage or coach.	<i>Someone is forced into the carriage; a woman locked inside screams at the window; a gun or dagger is pulled out before the curtains are drawn; etc.</i>
16	an angry mob in the process of surrounding someone.	
17	1d8 Gypsies, or traveling entertainers.	
18	2d4 construction laborers heading off to their worksite.	<i>Possibly to erect a folly building for the local landlord, plant hedgerows or build walls to enclose previously open land, etc.</i>
19	the unique architecture of a building.	
20	a large predator that has wandered into town in broad daylight.	<i>A Bear, a pack of Wolves, etc.</i>

For those wishing to make their own d8+d12 Encounter Tables, here are the assumed encounter frequencies, and actual odds of each result:

d8+d12	Encounter Frequency	APPROXIMATE CHANCE	ACTUAL PROBABILITY
2	Improbable encounter.	1%	1 in 96
3	Strange encounter.	2%	2 in 96
4	Unusual encounter.	3%	3 in 96
5	Infrequent encounter.	4%	4 in 96
6	Occasional encounter.	5%	5 in 96
7	Occasional encounter.	6%	6 in 96
8	Frequent encounter.	7 %	7 in 96
9	Ubiquitous encounter.	8 %	8 in 96
10	Ubiquitous encounter.	8 %	8 in 96
11	Ubiquitous encounter.	8 %	8 in 96
12	Ubiquitous encounter.	8 %	8 in 96
13	Ubiquitous encounter.	8 %	8 in 96
14	Frequent encounter.	7 %	7 in 96
15	Occasional encounter.	6 %	6 in 96
16	Occasional encounter.	5 %	5 in 96
17	Infrequent encounter.	4 %	4 in 96
18	Unusual encounter.	3 %	3 in 96
19	Strange encounter.	2 %	2 in 96
20	Improbable encounter.	1 %	1 in 96



APPENDIX C: RUINS AND ABANDONED BUILDINGS

THE FOLLOWING TABLES will help you create ruins for a “one-shot” scenario, or as points of side interest in larger Affairs. They can also be used to describe deliberately ruined garden follies. Guests staying at a country estate might even be invited to an afternoon picnic at the site of a nearby, picturesque ruin. And, of course, one might always encounter an artist trying to capture the Romantic landscape for posterity.

Table 1: The Original Structure

dzo	<i>The ruin was originally a...</i>				
1	bell tower.	8	compact castle.	15	monastery.
2	church.	9	star fort.	16	convent.
3	cathedral..	10	half-timber grand house.	17	tower house.
4	shell keep.	11	brick grand house.	18	watchtower or redoubt.
5	motte and bailey castle.	12	stone grand house.	19	Roman (or other ancient) temple.
6	concentric castle.	13	small country villa.		
7	courtyard castle.	14	windmill.	20	Roman (or other ancient) villa.

Table 2: Cause of Abandonment

dzo	<i>The place became a ruin on account of...</i>		
1	a conflict or war with a foreign power.	8	a popular uprising against its former inhabitants (or owners).
2	a curse on the inhabitants.		
3	the owner (or ruler) dying without a clear heir.	9	one of the inhabitants dying tragically (or horrifically), and the place holding too many bad memories for the survivors.
4	a deadly disease that struck the household.		
5	being claimed by a creature of supernatural evil.		
6	being ruined in a storm.	10	the local water supply becoming (or being deliberately) poisoned.
7	being destroyed by fire.		

Table 3: Most Notable Feature

dzo	<i>A notable feature of the structure is...</i>		
1	an intact fresco of great artistic merit.	12	the treasure buried on the property. <i>Gold, artwork, a rare book, etc.</i>
2	the intact statuary of great artistic merit.		
3	one more rare plants growing wild.	13	that it is used as a graveyard for heretics, vagrants, criminals, or other unwanted people.
4	the mass of skeletons still strewn about. <i>Will they rise as Walking Skeletons?</i>	14	it is apparently maintained in its current state by some unknown person (or people).
5	a strange tree growing alongside (or in the middle of) the ruins.	15	it is still “Restless”. <i>See Appendix N: The Desires of Restless Houses.</i>
6	a single intact and inhabited tower standing in the midst of it.	16	its strange architectural style.
7	that the Basement, Crypt, or Dungeon is largely intact (and possibly inhabited). <i>See Appendix D.</i>	17	it looks far older than it actually is.
8	how the wind blowing through the structure makes a peculiar sound	18	it appears to have been used as a meeting place by witches, or for a black magic ritual.
9	the graffiti that covers the standing walls.	19	someone has been using it as a ready quarry and/or lumber source.
10	the shocking lack of the usual plants or animals (even insects). <i>Do not roll on Table 12.</i>	20	it is so picturesque that it is frequented by poets, artists, and picnickers.
11	the evidence of recent inhabitants.		

Table 4: Completeness of the Structure

d6	<i>Overall, the building is...</i>
1 – 2	basically intact
3	three-quarters intact (or on three sides).
4	half intact (or on two sides).
5	a quarter intact (or one only one side).
6	mostly scattered rubble, with only some small structures (such as archways) remaining

Table 5: State of the Roof

d6	<i>The roof is...</i>
1	completely intact.
2	intact, but very leaky.
3	full of holes.
4	full of holes, and collapsing. <i>The floor below will be strewn with debris.</i>
5	partially gone.
6	completely gone.

Table 6: State of the Interior Walls

d4	<i>The interior walls are...</i>
1	mostly intact.
2	severely water damaged.
3	covered with holes.
4	completely ruined.

Table 7: State of the Doors

d4	<i>The doors are...</i>
1	all present, wherever there are intact frames.
2	mostly present, but many are damaged.
3	mostly gone, and those few remaining are heavily damaged.
4	all missing.

Table 10: State of the Windows

d8	<i>The windows...</i>	NOTES
1	are somehow completely intact.	<i>Roll again if the roof is missing.</i>
2 – 3	have intact frames, but most of the panes are broken.	<i>Besides the stained glass used in churches, the panes of pre-17th century windows were usually made of flattened animal horn, parchment, or sometimes thin sheets of alabaster.</i>
4 – 5	have intact frames, but the panes are missing.	<i>The broken glass may (or may not) be scattered about.</i>
6 – 8	are completely missing.	<i>Broken glass, and the remains of the frames, may (or may not) be scattered about.</i>

Table 8: State of the Furniture

d12	<i>The furniture is...</i>
1	somehow mostly intact, and in place.
2	all in place, but many pieces are ruined.
3	all in place, but completely ruined.
4	still present in part.
5 – 6	still present in part, but mostly ruined.
7 – 12	completely gone.

Table 9a: State of the Standing Exterior Walls (Unroofed)

d6	<i>Long shorn of their roof, the exterior walls are...</i>
1	somehow mostly intact.
2	intact in some places, with holes in others.
3 – 4	three-quarters their original height.
5	half their original height.
6	a quarter of their original height.

Table 9b: State of the Standing Exterior Walls (Roofed)

d6	<i>Under the remains of the roof, the exterior walls are...</i>
1	mostly intact.
2	intact in some places, with holes in others.
3 – 4	mostly sound, but one part seems about to collapse.
5	half intact, but half seem about to collapse.
6	seemingly about to completely collapse.

Table 11: State of the Floors

d6	<i>The floor is...</i>
1	intact and clear.
2	intact, but strewn with debris.
3 – 4	partially intact.
5	partially intact and strewn with debris.
6	long gone.

Table 12: Vegetation

d8	<i>The vegetation about the structure is...</i>
1	sparse
2	sparse, and sickly.
3 – 4	wild and overgrown.
5	profuse, but sickly and dying.
6	just a sprinkling of mushrooms, lichen and fungus.
7	an overgrowth of mushrooms, lichen and fungus.
8	twisted, grotesque, and unnatural in appearance.

Table 13: Current Inhabitant(s)

d100	<i>The ruin is inhabited by...</i>		
1 – 25	Nobody. It is truly deserted.	68	1d2 Gigantic Animal(s).
26 – 30	Nobody, but is frequently used by local lovers for trysts.	69	1d3 Goblin(s).
31 – 35	Nobody, but is frequently used as a playground by children.	70 – 75	1d12 Gypsies.
		76	a Hermit.
36 – 40	Nobody, but is frequently visited by peasants picking mushrooms, or gathering herbs.	77	1d4 Leper(s).
		78	1d4 Living Gargoyle(s).
41	1d12 Aerial Sprite(s).	79	1d20 Mindless Revenant(s).
42	1d2 Badger(s).	80	an Ogre.
43 – 49	1d12 Bandit(s).	81	1d4 Phantom(s).
48	1 Beast-Man.	82	a Plague Vampire.
49	1d12 Beggar(s).	83	1d6 Possessor Demon(s).
50	1d4 Black Bear(s).	84	a Raging Lunatic.
51	1d2 Brown Bear(s).	85 – 86	d100 x 1d4 Rats.
52	a Bzou.	87	1d2 Raven(s).
53	1d4 Cannibal(s).	88	a Reanimated Wretch.
54	1d4 Common Vampire(s).	89	a Satyr.
55	a Coven of 2d8 Witches.	90	a Spectral Animal.
56	2d4 Cultist(s).	91	1d12 Terrestrial Sprite(s).
57	1d6 Demoniac(s).	92	1d6 Viper(s).
58	1d6 Demoniac Beast(s).	93	1d20 Walking Skeleton(s).
59	1d6 Demoniac Corpse(s).	94	1d4 Wayward Shadow(s).
60	a Demoniac Object.	95	1d4 Werewolves.
61	1d6 Deserter(s).	96	1d8+4 Wild Dogs.
62	a Dragon or Dragon Worm.	97	1d2 Wildcat(s).
63	1d4 Escaped Prisoner(s).	98	1d10+6 Wolves.
64	a Feral Child.	99	a Wraith(s).
65	1d4 Fire Demon(s).	100	a Zoomorphic Revenant.
66	1d2 Fox(es).		
67	1d12 Ghoulis Revenant(s).		

APPENDIX D: CRYPTS, CAVES, AND SUBTERRANEAN PASSAGES

DUNGEON GENERATORS for fantasy role-playing are plentiful. *These tables, on the other hand, are designed to create more historically and architecturally plausible underground spaces. They are weighted towards the making of cramped, dark, claustrophobic places of the type appropriate for Gothic stories. Naturally, it's in this environment that the group's Grave Robber(s) will really shine!*

ARTIFICIAL TUNNELS AND VAULTS

Table 1: Original and Current Purpose of Subterranean Tunnels and Chambers

d20	<i>The passages were originally...</i>	d100	<i>but their most current use has been for...</i>
1	a mine...	1 - 40	the same purpose.
2	a meeting place for a secret society...		<i>Either the tunnels have lain abandoned and undiscovered, or there has been continual usage.</i>
3	a cistern...	41 - 50	no apparent purpose at all.
4	a burial site (tomb, charnal house, ossuary, or catacombs)...	51 - 52	an archive or library.
5	a wine cellar...	53 - 54	a mine.
6	a larder and / or root cellar...	55 - 56	storing treasure.
7	an armory...	57 - 58	a meeting place for a secret society.
8	a treasury...	59 - 60	a wine cellar.
9	aging caves for cheese...	61 - 62	a larder and / or root cellar
10	ice storage...	63 - 64	aging cheeses.
11	a torture dungeon...	65 - 66	ice storage.
12	an ancient temple or villa, now buried...	67 - 68	a prison.
	<i>Skip Table 3 - the structure follows a floorplan typical for the time and place of its original construction.</i>	69 - 70	counterfeiting.
13	a place of Satanic worship...	71 - 72	Satanic worship.
14	a sanctuary for religious dissenters...	73 - 74	a hermitage.
15	a place to hide smuggled or stolen goods...	75 - 76	hiding smuggled or stolen goods.
16	a place to hide murdered bodies...	77 - 78	hiding murdered bodies.
17	an escape route...	79 - 80	imprisoning some monster.
18	a prison for some monster...	81 - 82	hiding or imprisoning a family shame.
19	a hermitage...	83 - 84	a lair by bandits.
20	a mere novelty...		<i>50% likely they have dug another exit/entrance besides the original one</i>
		85 - 86	a lair by a monster (or group of monsters).
		87 - 88	a Magician's oratory.
		89 - 90	A Mad Scientist's laboratory.
		91 - 92	a tomb.
		93 - 94	a charnal house.
		95 - 98	an ossuary.
		99 - 100	Catacombs.
			<i>There are body-sized niches (columbaria) carved into the walls.</i>

Next, determine how much **area** you want the complex to cover.
This will help you decide upon a scale for your map.

Table 2: Size of a Subterranean Tunnel Complex

d6	<i>At its longest dimension, the complex is approximately...</i>		
1	100 feet long	4	400 feet long
2	200 feet long	5	500 feet long
3	300 feet long	6	600 feet long

Next, determine the **overall plan** of the complex.

Table 3a: Basic Plan of the Complex

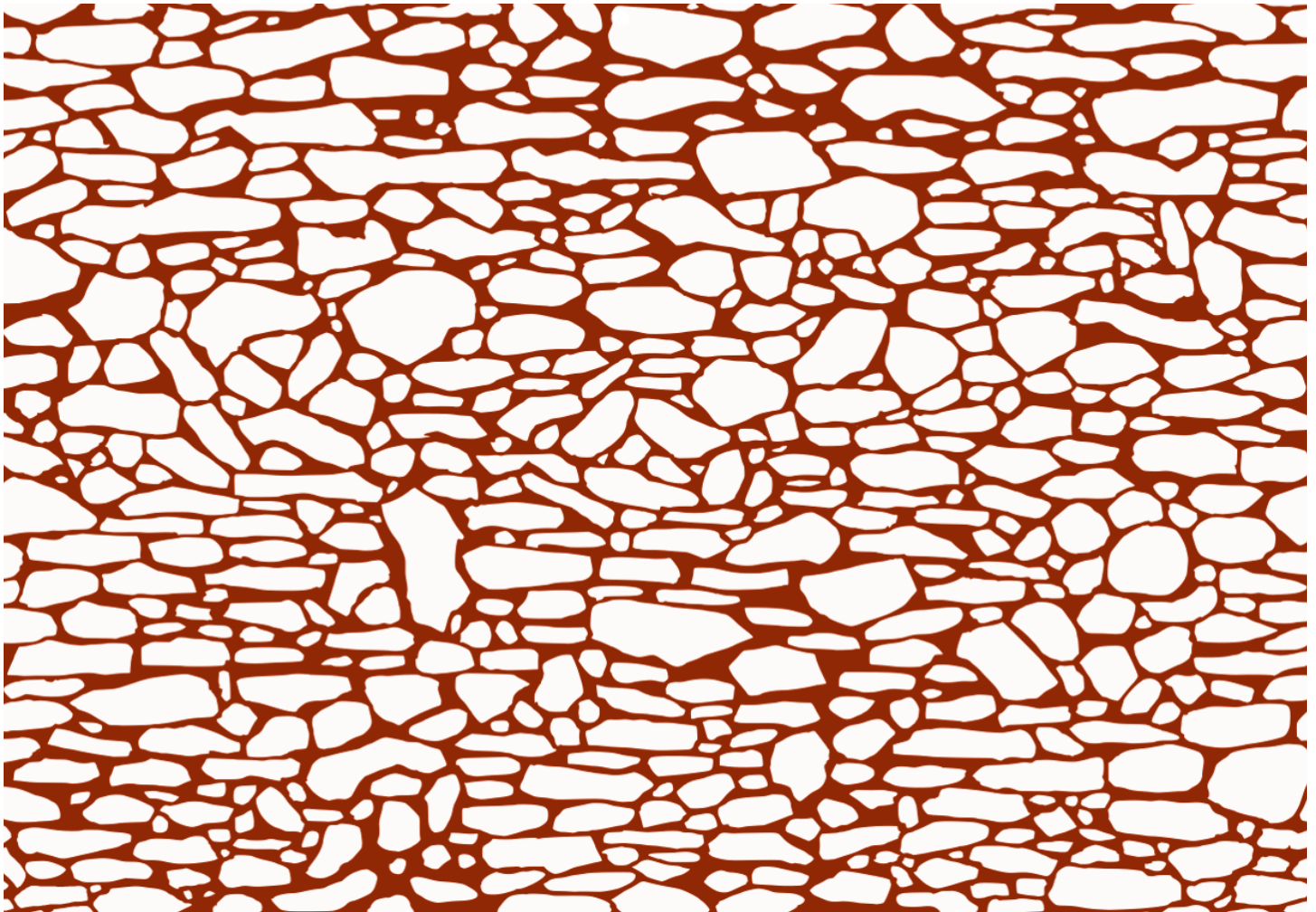
d20	<i>The basic plan is:</i>
1	a single, more-or-less straight tunnel passing through and linking 2d4 chambers.
2	a single, twisting tunnel passing through and linking 2d4 chambers.
3	a single more-or-less straight passage, with 1d4 rooms on each side of the tunnel.
4	a single twisting passage, with 1d4 rooms on each side of the tunnel.
5	a single tunnel leading to a room at the end.
6	four tunnels arranged in a cross, connecting a total of 4+1d12 chambers. 25% chance the nexus of the tunnels is an additional chamber.
7	4+1d4 tunnels arranged in a star-shape, with a chamber at the end of each tunnel. 25% chance the nexus of the tunnels is an additional, round chamber.
8	a gridiron layout of passages, with a 50% chance of a room in each square void framed by passages.
9	a series of 2d4 chambers directly in a line, with no tunnels between them.
10	two main galleries ending in chambers, connected by 1d4 side passages, and 1d4 chambers between.
11	three main galleries ending in chambers, connected by 1+1d4 side passages, and 2d4 chambers between.
12	three passages arranged in a T shape, connecting 2+1d6 chambers. 25% chance of a large chamber at the nexus of the tunnels.
13	a tunnel with a right-angle turn, forming an "L". There will be chambers at either end.
14	a triangular tunnel running through 2+1d4 chambers.
15	a ring-shaped tunnel, running through 1+d10 chambers. 50% chance of a tunnel bisecting the ring. 50% chance the bisecting ring is crossed by another tunnel running perpendicular.
16	a tunnel that forms square, rectangle, trapezoid, or rhomboid, running through 4+1d4 chambers.
17	a passage that forms an octagonal ring, running through 1+d6 chambers. 50% chance of a tunnel bisecting the ring. 50% chance the bisecting ring is crossed by another tunnel.
18	a tunnel forming a pentagonal ring, running through 1+d4 chambers. 50% chance of a tunnel bisecting the ring. 50% chance the bisecting ring is crossed by another tunnel.
19	a maze-like system of labyrinthine tunnels twisting back on themselves.
20	a rambling layout of multiple branching tunnels and 1d20 chambers, which seems to lack any particular plan.

Next, locate the **entrance** to the complex.

Table 3b: The Entrance

dirz	<i>Access to the complex is by means of a...</i>	dro	<i>located...</i>
1 – 5	straight staircase...	1 – 2	in the center.
6	trapdoor and ladder...	3	at the north end.
7 – 8	circular spiral staircase...	4	in the northeast.
9 – 10	square spiral staircase...	5	at the east end.
11	open pit and ladder...	6	in the the southeast.
12	elevator...	7	at the south end.
		8	in the southwest.
		9	at the west end.
		10	in the northwest.

Roughly sketch the basic plan onto the graph paper in pencil. At this point, assume all tunnels are 5' wide, and all chambers are 15' x 15'. You're going to be making alterations and changes to this rough map. Remember to indicate the entrance to the complex, whether it is a staircase, trapdoor, etc.



Next, determine the default characteristics of your **tunnels and rooms**. Roll on **Tables 4A, 4B, 4C, and 4D**.

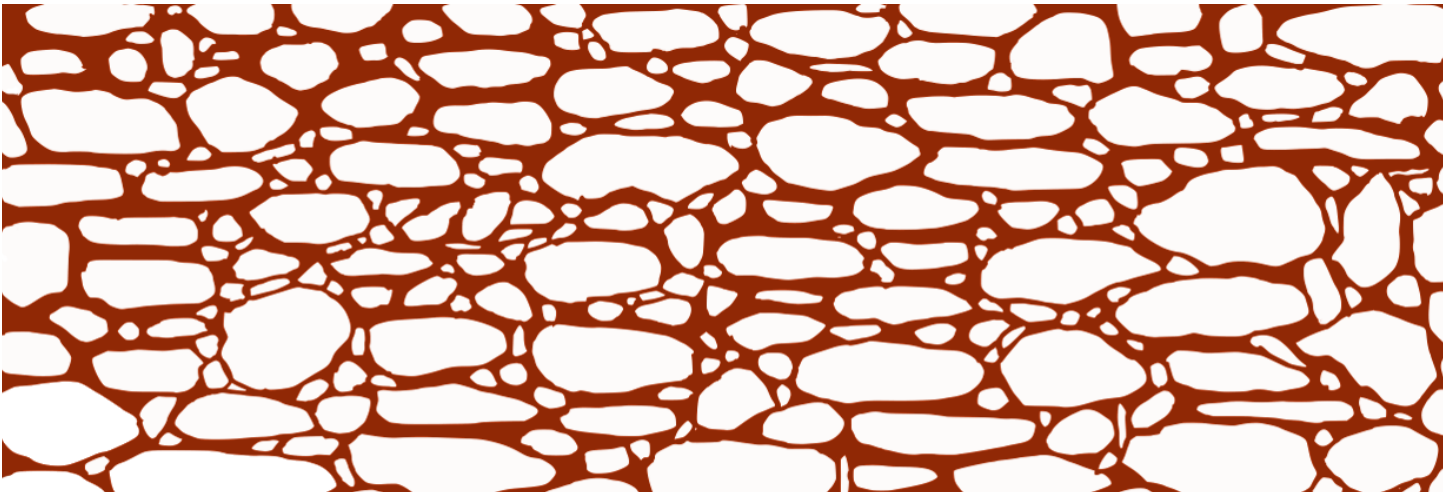


Table 4A: Walls of Subterranean Tunnels and Chambers

d20	<i>The walls are...</i>
1 – 2	bare earth and rock with wooden supports... <i>Usual in mines. Roll again if ever a cistern or catacombs.</i>
3	shrouded by bare wooden supports and vertical planks, but rough earth and rock can be seen through the gaps in the lumber... <i>Roll again if ever a cistern or catacombs.</i>
4	completely shrouded in wooden planks... Roll again if ever a cistern or catacombs.
5	bare earth and rock with stone buttresses...
6	worked stone, with stone pillars (or pilasters)...
7	irregularly hewn from the rock...
8	bare rock, but relatively straight and even...
9	bricked...
10	ceramic tiled...
11	dressed stone in regular blocks...
12	mortared slabs of rough-cut stone...
13	mortared, rounded fieldstone...
14	covered with pebbles set into mortar...
15	covered with small sea-shells set into mortar...
16	smooth, white plaster... <i>Roll again if ever a cistern.</i>
17	smoothly plastered and painted... <i>Roll again if ever a cistern.</i>
18	plastered and painted to look like those of a natural cave... <i>Roll again if ever a cistern.</i>
19	plastered and painted in frescoes... <i>Roll again if ever a cistern.</i>
20	plastered and scrawled with strange graffiti... <i>Roll again if ever a cistern.</i>
d8	<i>and...</i>
1 – 6	are vertical.
7	slope inwards towards the ceiling.
8	curve like the inside of a barrel.

Table 4B: Floors of Subterranean Tunnels and Chambers

d8	The floor is...	d6	and is...
1 – 2	bare rock and earth...	1	clean and dry.
3	brick...	2	dry, but littered with debris.
4	ceramic tiles...	3	very dirty.
5	limestone tiles...	4	muddy.
6	wooden... <i>Likely to be in very poor shape unless the tunnels are actively maintained.</i>	5	very damp.
7	flagstone in a regular pattern...	6	completely flooded.
8	irregular flagstone...		

Table 4C: Ceilings of Subterranean Tunnels and Chambers

d12	The ceiling is...		
1	barrel vaulted.	7	flat, but with a convex molding (<i>ovolo</i>) where it meets the walls.
2	barrel vaulted and ribbed.	8	corbelled.
3	vaulted with a Gothic (pointed) barrel.	9	an ogee (“s”-curved) vault.
4	Gothic rib-vaulted.	10	raw earth and stone braced with wooden beams.
5	finished and flat.	11 – 12	irregular, raw stone.
6	flat, but with a concave molding (<i>cavetto</i>) where it meets the walls.		

*If the ceiling are not vaulted there must be a support every 5 to 10 feet of width.
If the ceiling is vaulted there must still be a support every 15 feet. See Table 10: Supports.*

Next, determine the **quality of the air** in most of the tunnels and chambers.

Table 4D: Air Quality of Subterranean Tunnels and Chambers

d20	The air inside smells...
1 – 5	unexceptional.
6 – 10	stale, but doesn’t seem hazardous.
11	oddly fresh – the ventilation system works exceptionally well.
12	uric.
13	like cheese.
14	like unwashed bodies.
15	like ammonia.
16	moldy.
17	acid.
18	fecal, or like rotting bodies.
19	like rotting garbage.
20	sulfurous, like rotten eggs.

Now, check each section of tunnel between chambers for a notable feature.
Treat side tunnels as separate sections. Alter your sketch as needed.

Table 5: Notable Features of a Tunnel Section

d100	<i>This section of tunnel...</i>		
1 – 32	is unremarkable.	73 – 74	turns right. <i>If your Basic Plan indicates a straight passage, the passage will resume its previous shape and direction before the next chamber.</i>
33 – 34	is damaged.		
35 – 36	leaks. 50% likely a pool has formed under the leak.		
37 – 38	has a deposit of niter (or some other mineral).	75 – 76	turns left. <i>If your Basic Plan indicates a straight passage, the passage will resume its previous shape and direction before the next chamber.</i>
39 – 40	has a fungal growth.		
41 – 42	becomes 5' wider (or widens to 5' if 2.5 feet).	77	becomes a “T”-shaped junction, with side passages right and left. <i>If your Basic Plan indicates a passage or chamber must be on the other side of the junction, there is a secret door giving access here.</i>
43 – 44	becomes 5' narrower (or narrows to 2.5 feet if already 5' wide).		
45 – 46	becomes a doorway. <i>Determine characteristics on Table 6: Subterranean Doorways.</i>		
47 – 50	has a doorway to the right. <i>Determine characteristics on Table 6: Subterranean Doorways. Determine what lies on the other side with Table 7: Beyond a Subterranean Doorway.</i>	79	become a “Y”-shaped junction, with diagonal side passages right and left. <i>The passages will come back together before the next chamber.</i>
	has a doorway to the left. <i>Determine characteristics on Table 6: Subterranean Doorways. Determine what lies on the other side with Table 7: Beyond a Subterranean Doorway.</i>	80 – 81	has different walls. <i>See Table 4A: Walls of Subterranean Tunnels and Chambers.</i>
51 – 54	has doorways on the right and left. <i>Determine characteristics on Table 6: Subterranean Doorways. Determine what lies on the other side with Table 7: Beyond a Subterranean Doorway.</i>	82 – 83	has a different floor. <i>See Table 4B: Floors of Subterranean Tunnels and Chambers.</i>
55 – 58	slopes slightly downwards.	84 – 85	has a different ceiling. <i>See Table 4C: Ceilings of Subterranean Tunnels and Chambers.</i>
59 – 60	slopes slightly upwards.	86 – 87	has a different smell. <i>See Table 4D: Air Quality of Subterranean Tunnels and Chambers.</i>
63 – 64	becomes a staircase down. <i>If the complex loops back upon itself, there must also be a corresponding staircase, or slope up, in another tunnel.</i>	88 – 89	is littered with debris.
	becomes a staircase up. <i>If the complex loops back upon itself, there must also be a corresponding staircase, or slope down, in another tunnel.</i>	90	is intersected by a narrow side passage oriented in a Random Compass Direction.
65 – 66	becomes 1d6 feet lower in height.	91	has a trap door in the floor. <i>Equal chances of a pit or chamber underneath.</i>
67 – 68	becomes 1d6 feet loftier.	92	has a trap door in the ceiling. <i>Equal chances of a shaft to surface or chamber above.</i>
69 – 70	opens into a chamber, with the passage continuing at the far end of the room. <i>Use Table 8: Characteristics of Subterranean Chambers, and Table 9: Contents of Subterranean Chambers to define the chamber.</i>	93 – 97	becomes hazardous. <i>Roll again if this part is actively used. Determine the hazard on Table 11: Hazards in Subterranean Tunnels and Chambers.</i>
		98 – 100	is trapped. <i>Determine characteristics of the trap on Table 12: Traps in Subterranean Tunnels and Chambers.</i>

Table 6: Subterranean Doorways

d20	<i>The doorway is...</i>
1 - 4	an open, rectangular portal.
5 - 6	an open archway.
7	an open, Gothic archway.
8	a wrought iron gate.
9	a wrought iron gate set into an archway.
10	a wrought iron gate set into a Gothic archway.
11 - 14	a hinged wooden door.
15	a hinged wooden door set into an archway.
16	a hinged wooden door set into a Gothic archway.
17	a sliding wooden door.
18	a pivoting stone door.
19	a set of wooden double doors.
20	a set of pivoting, stone double doors. (Must always be set into a stone frame.)

Table 7: Beyond a Subterranean Doorway

d12	<i>Beyond the doorway is...</i>
1 - 3	a room with the same general characteristics as this tunnel (or room)
4 - 5	a room different in character this tunnel (or room)
6	a passage just with the same walls, floor, and ceiling as this tunnel (or room).
7	a passage different in character from this tunnel (or room).
8	just a wall!
9	a ventilation shaft
10	a garbage pit (or oubliette in a dungeon / prison).
11	a privy or cesspit.
12	a natural Cave.

Table 8: Characteristics of Subterranean Chambers

d12	<i>The room is...</i>
1 - 4	15' x 15'...
5	15' x 20'...
6	15' x 30'...
7	20' x 20'...
8	20' x 30' (with 1 or 2 supports)...
9	20' x 40' (with 2 or 3 supports)...
10	30' x 30' (with 2, 3, or 4 supports)...
11	30' x 40' (with 3 or 4 supports)...
12	30' x 50' (with 4, 5, or 6 supports)...

d20	<i>its basic shape is...</i>
1 - 10	rectilinear...
11 - 14	circular (or elliptical)...
15	"L" -shaped...
16	"T" -shaped...
17	triangular...
18	trapazoidal...
19	octagonal...
20	pentagonal...

d8	<i>and besides the obvious exit(s), the chamber has...</i>
1 - 5	no other apparent means of egress.
6	one other doorway.
7	two other doorways.
8	three other doorways.



Table 9:
Contents of Subterranean Chambers

d12	<i>The chamber contains...</i>
1	nothing at all.
2	no inhabitants, but furnishings consistent with the tunnel's original purpose (if different from the current use).
3 - 4	no inhabitants, but furnishings consistent with the tunnel's current use.
5	inhabitants consistent with the current use, but furnishings consistent with original purpose (if different from the current use).
6 - 7	inhabitants and furnishings consistent with the tunnel's current use.
8 - 9	a Hazard. See <i>Table 11</i> .
10	a Trap. See <i>Table 12</i> .
11	a Mystery or Enigma. See <i>Table 13</i> .
12	a Haunting. See <i>Appendix O</i> .

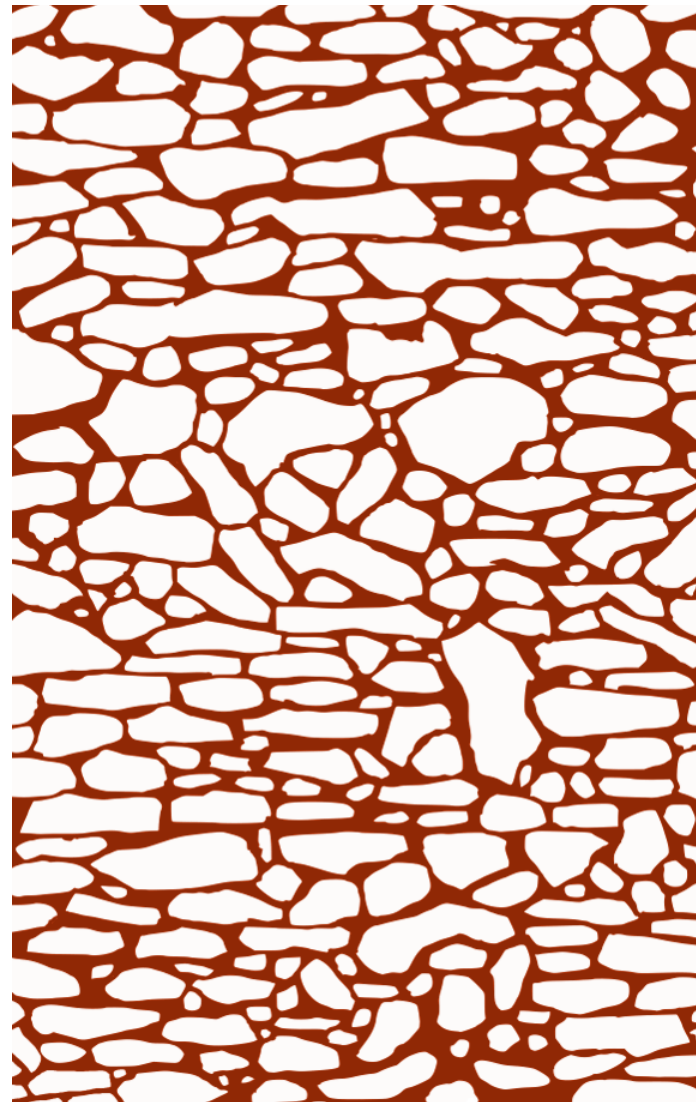


Table 10: Supports

d20	<i>The ceiling is supported by..</i>
1	square wooden posts.
2	round wooden pillars.
3	square brick pillars.
4	round brick pillars.
5	octagonal brick pillars.
6	round stone pillars.
7	round stone pillars with fluted shafts
8	square stone pillars.
9	square stone pillars with fluted shafts.
10	octagonal stone pillars.
11	clustered pillars of brick, each resembling 3 columns stuck together.
12	clustered pillars of brick that each resemble 4 columns stuck together.
13	clustered pillars of stone that each resemble 3 columns stuck together.
14	clustered pillars of stone that each resemble 4 columns stuck together.
15	clustered pillars of stone, each a central square column with an engaged pillar on each face.
16	round, Solomonic pillars of stone.
17	round, wreathed pillars of stone.
18	round pillars covered with pebbles set in mortar.
19	round pillars covered with seashells set in mortar.
20	caryatid columns.

Table 11: Hazards
in Subterranean Tunnels and Chambers

d10	<i>Those who come here must beware of the...</i>
1	rubble.
2	pool of deep water.
3	poisonous vapors.
4	toxic fungal growths.
5	debris falls from ceiling.
6	rift in floor.
7	poisonous snakes.
8	deadly spiders.
9	collapsing furniture (or door).
10	sinkhole (natural Cave below).

Table 12: Traps in Subterranean Tunnels and Chambers

d20	<i>The trap consists of a...</i>	EVIDENCE OF THE TRAP:
1	10' deep pit the width of the passage.	<i>A section of the floor that is a different color, or looks strangely flimsy.</i>
2	10' deep pit the width of the passage, with spikes at the bottom	<i>A section of the floor that is a different color, or looks strangely flimsy.</i>
3	20' deep pit. Touching the floor triggers a two opposing walls near the floor to move together in order to crush the victim.	<i>A section of the floor that is a different color, or looks strangely flimsy.</i>
4	shooting crossbow bolt.	<i>A small hole in the wall.</i>
5	falling block.	<i>A squarish section of the ceiling looks slightly different than the rest.</i>
6	spiked iron ball on chain, swinging from the ceiling.	<i>The ball and chain are visible to anyone who looks up.</i>
7	axeblade swinging down from ceiling.	<i>The axeblade is visible to anyone who looks up, although it may be partially concealed by a beam, or vaulting rib.</i>
8	A section of the ceiling that becomes spiked, and then swings down on a hinge like a trapdoor.	<i>A part of the ceiling the length of the tunnel's height has small holes in it, and a slightly different character.</i>
9	scything blade from the wall.	<i>A slit in the wall.</i>
10	spiked foot trap.	<i>A one-foot square section of the floor that is a slightly different color or texture.</i>
11	a snare.	<i>Debris on the floor that looks deliberately placed to conceal something.</i>
12	spike suddenly springing from a wall.	<i>A small hole in the wall.</i>
13	mechanical mantrap, like those used to catch bears.	<i>Debris on the floor that looks deliberately placed to conceal something.</i>
14	block that slides down (or from the side) and blocks the passage.	<i>A section of the wall that appears to be a slightly different color.</i>
15	group of spikes that shoot up from floor.	<i>A pattern of small holes in the floor.</i>
16	falling portcullis / gate that blocks escape.	<i>A slit across the ceiling.</i>
17	pair of falling portcullises that block exit from a 10' section, followed by the walls moving together to crush those trapped inside it.	<i>A slit across the ceiling, another slit 10 feet further along, and a slightly different character to the walls in between.</i>
18	a caustic substance pouring down from spouts near the ceiling.	<i>Small holes possibly concealed by molding.</i>
19	floor that suddenly pivots down and becomes a chute depositing victims in a lower level of the complex.	<i>Floor seems to have a slightly different color or character than expected.</i>
20	Cloud of poisonous gas.	<i>Small vents located either near the floor or ceiling.</i>

d8	<i>The trap is triggered by...</i>
1 - 2	breaking a tripwire...
3 - 4	stepping on a section of floor...
5 - 6	opening an adjacent door...
7	removing an object from a pedestal...
8	moving a piece of furniture...

d8	<i>and can be deactivated...</i>
1 - 3	only by avoiding the trigger.
4	by pressing a section of the wall.
5	by pressing a section of a nearby support.
6	by pulling a chain hanging from the ceiling.
7	by inserting a key into the hole in the wall and turning.
8	by removing a concealed panel in the wall, and flipping a switch on the exposed clockwork.

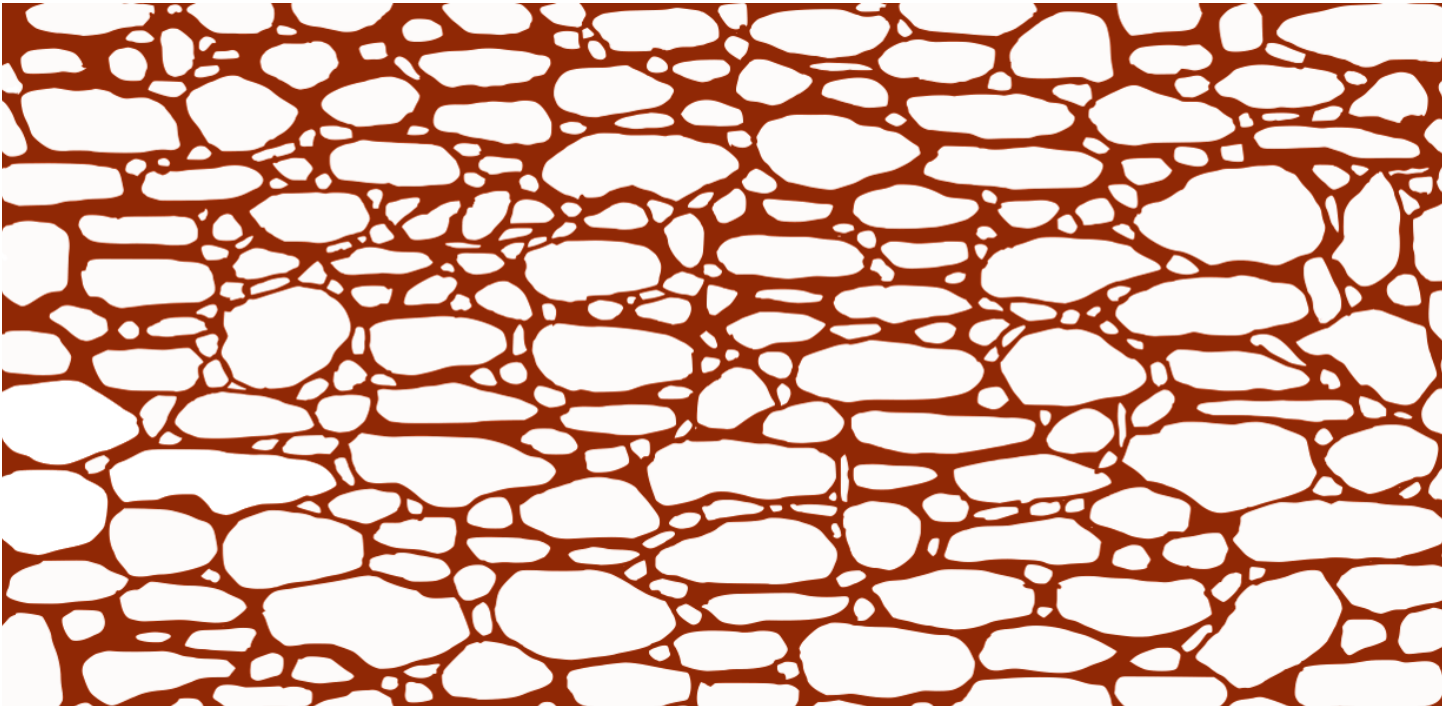


Table 13: Mysteries and Enigmas

dzo	<i>You are baffled by...</i>
1	the corpse of a creature too large to fit through the doorway.
2	a fresco or mural of unparalleled artistic excellence, evidently created by an unrecognized master.
3	a potted tree (or other plant) evidently thriving without sunlight.
4	a chamber as richly decorated as any aristocrat's drawing room on the surface.
5	two clean and well-dressed children playing with each other, seemingly oblivious to you.
6	music that seems to come from nowhere.
7	the voice of a long-lost loved one.
8	the occult symbols scrawled on every available surface.
9	the unexplainably strong wind current in the room.
10	the mist that shrouds the floor (or ceiling)
11	the walls that throb as if breathing.
12	the illumination that comes from no apparent source.
13	the total darkness that cannot be penetrated by any natural light.
14	the insects that arrange themselves to spell out messages.
15	the water that drips upwards from the floor to a puddle on the ceiling.
16	the walls that ooze blood (or slime).
17	the one foot-high door set into a wall
18	the windows, through which an exterior landscape can be seen.
19	the walls, ceiling and floor, which are all mirrors.
20	the skeleton floating in the middle of the chamber.

The next twenty-six tables will help you define the **rooms and areas** of the complex. Areas marked with an asterisk (*) will always be present, *if the complex is currently being used for the associated purpose*.

Table 14A: Areas of an Archive or Library

dro	Here is the..
1 – 2	* main collection.
3	bindery space.
4	candle and lamp storage.
5	guard room.
6	latrine.
7	librarian's sleeping area.
8	reading space.
9	special (or forbidden) collection.
10	treasury.

Table 14B: Areas of a Mine

d20	Here is the...
1 – 3	* active vein.
4 – 7	* depleted vein.
8	* ventilation shaft.
9	candle and lantern storage.
10	cart storage.
11	chapel.
12	clerk's room.
13	crushing room.
14	guard room.
15	latrine.
16	meeting room.
17	ore storage.
18	secure storage.
19	tool storage.
20	waste rock storage.

Table 14C: Areas of a Secret Society Chapter-house

d20	Here is the...
1 – 6	* initiation chamber.
7 – 9	archives.
10	armory.
11	candle and lamp storage.
12	furniture storage.
13	guard room.
14	larder.
15	pantry.
16	treasury.
17	ventilation shaft.
18	wardrobe and regalia storage.
19	well.
20	wine cellar.

Table 14D: Areas of a Cistern

dro	Here is the...
1	* collection chamber (either open to the surface, or connected to a surface drainpipe).
2	* main pool.
3	boat storage.
4	bucket room.
5	candle and lamp storage.
6	guard room.
7	pumping room.
8	secondary pool.
9	ventilation shaft.
10	wardrobe (for removing shoes and clothing that could contaminate the water)



Table 14E: Areas of a Burial Complex

d20	<i>Here is the...</i>
1	* chapel / shrine.
2	archive.
3	candle and lamp storage.
5	catacomb (with wall niches).
6	cloth storage.
7	defleshing room.
8	embalming room.
9 – 10	individual tomb.
11	lumber storage.
12 – 13	mass tomb.
14	monument room.
15	ossuary room (bone storage).
16	pottery storage.
17	salting room.
18	treasury vault.
19	ventilation shaft.
20	washing room.

Table 14F: Areas of a Wine Cellar

d20	<i>Here is the...</i>
1 – 6	* table wine storage (usually in barrels).
7	beer storage.
8	candle and lamp storage.
9	champagne storage.
10	cider storage.
11	dessert wine storage.
12	empty barrel storage.
13	mixing room.
14	port room.
15	red bottle storage.
16	sherry room.
17	spirits room.
18	tasting room.
19	vessel and cup storage.
20	white bottle storage.

Table 14G: Areas in a Larder or Root Cellar

d12	<i>Here is the...</i>
1	* meat hanging area.
2	* vegetable storage area.
3	aging room.
4 – 5	bread storage.
6	butchering area.
7	candle and lamp storage.
8	dairy storage.
9	root storage.
10	salting area.
11	ventilation shaft.
12	washing area.

Table 14H: Areas of an Armory

d12	<i>Here is the...</i>
1	armor storage.
2	candle and lamp storage.
3	crossbow rack.
4	fletching area.
5 – 7	gun rack (roll again if not currently in use as an armory).
8	mace rack.
9 – 10	polearm and spear rack.
11	sword and blade rack.
12	ventilation shaft.

Table 14I: Areas of a Treasury Vault

d20	<i>Here is the...</i>
1	archive room.
2	armory.
3	art storage.
4 – 5	bullion storage.
6	candle and lamp storage.
7	cleaning room.
8 – 11	coin storage.
12	coining room.
13	counting room.
14	guard room.
15	jewel and jewelry room.
16 – 17	plate storage.
18	spice storage.
19	textile storage.
20	ventilation shaft.

Table 14J: Areas of a Cheese Cave

d8	<i>Here is the...</i>
1	* dry aging room.
2	* moist aging room.
3	blue cheese room.
4	candle and lamp storage.
5	salt storage.
6	washing area.
7	water storage.
8	wrapping area.

Table 14K: Areas of an Ice Storage Vault

d4	<i>Here is the...</i>
1	* ice locker.
2	candle and lamp storage.
3	cold storage room.
4	cutting area.



Table 14L: Areas of a Dungeon

d100	<i>Here is the...</i>
1 – 10	* ordinary prisoner confinement.
11 – 14	* torture chamber (general).
15 – 18	archives.
19 – 22	armory.
23 – 26	candle and lamp storage.
27 – 30	chapel.
31 – 34	clerk's area.
35 – 38	gallows.
39 – 42	guard room.
43 – 46	latrine.
47 – 50	oubliette.
51 – 54	pantry.
55 – 58	pendulum area.
59 – 64	prison cell for prestigious prisoners.
65 – 68	rack area.
69 – 72	shaving area.
73 – 76	skinning area.
77 – 80	strappado area.
81 – 84	ventilation shaft.
85 – 88	viper pit.
89 – 92	wardrobe.
93 – 96	water storage.
97 – 100	witness area (with view of torture chamber).

Table 14M: Areas of an Ancient Temple, Now Buried

d12	<i>Here is the...</i>
1 – 2	main area (with statue of the god).
3	altar of incense.
4	altar of sacrifice.
5	animal pen.
6	antechamber.
7	offering storage room.
8	oracle area.
9	preparation room.
10	secondary shrine.
11	treasury.
12	wardrobe.

Table 14N:
Areas of a Counterfeiter's Workshop

d12	<i>Here is the...</i>
1	aging area.
2	art storage.
3	candle and lamp storage.
4	coin storage.
5	coining room.
6	disposal pit.
7	escape tunnel.
8	latrine.
9	metal storage.
10	sleeping area.
11	ventilation shaft.
12	writing area.

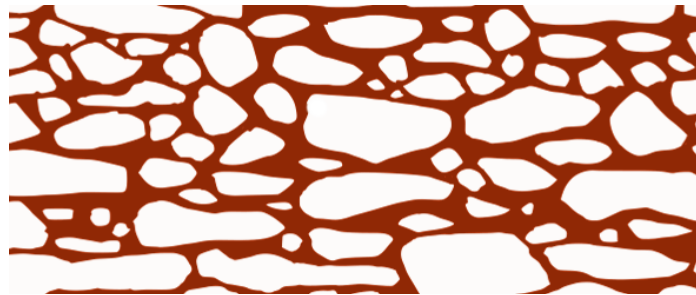


Table 14O: Areas of a Satanic Complex

d20	<i>Here is the...</i>
1 - 4	* Satanic chapel.
5	burial chamber.
6	candle and lamp storage.
7	guard room.
8	larder.
9	latrine.
10	library.
11	oratory.
12	orgy area.
13	pantry.
14	preparation area.
15	prison cell.
16	sleeping area.
17	torture chamber.
18	ventilation shaft.
19	viper pit.
20	wine cellar.

Table 14P: Areas of a Hermitage

d8	<i>Here is the...</i>
1	* hermit's sleeping area.
2	candle and lamp storage.
3	chapel.
4	flagellation area.
5	library.
6	pantry.
7	trapped chamber.
8	well.

Table 14Q: Areas of a Sanctuary for Religious Dissenters

d20	<i>Here is the...</i>
1 - 5	* sleeping area.
6 - 7	armory.
8	candle and lamp storage.
9	chapel.
10	communication room (with pipe to leads somewhere above-ground).
11	kitchen. <i>Flue of fireplace will always run into another located above ground, to hide the smoke.</i>
12	larder.
13	latrine.
14	library.
15	meeting room.
16	pantry.
17	ventilation shaft.
18	wardrobe.
19	water storage.
20	well.



Table 14R:
Areas of a Vault for Smuggled Goods

d10	<i>Here is the...</i>
1 – 2	* storage vault.
3	archive.
4	armory.
5	candle and lamp storage.
6	counting space.
7 – 8	disposal pit.
9	hideout room.
10	ventilation shaft.

Table 14S:
Areas of a Mass Grave for Murder Victims

d12	<i>Here is the...</i>
1 – 5	* burial ground. <i>Remains are buried in dirt floor.</i>
6	acid pit.
7	barrel room. <i>Remains enclosed in the barrels, perhaps persevered in alcohol.</i>
8	disarticulation room.
9	displaced dirt dump.
10	open burial pit.
11	quicklime storage.
12	shovel storage.

Table 14T: Areas of an Escape Route

d12	<i>Here is the...</i>
1 – 4	* access tunnel / trapdoor to surface.
5	armory.
6	candle and lamp storage.
7	defensive room (with gun loops in wall or door).
8	map room.
9	pantry.
10	ventilation shaft.
11	wardrobe.
12	well or water storage.

Table 14U: Areas of a Creature's Prison

d12	<i>Here is the...</i>
1 – 3	* binding chamber.
4	archives.
5	armory.
6	candle and lamp storage.
7	chain and manacle storage.
8	larder.
9	sentry's station.
10	shrine.
11	ventilation shaft.
12	well.

Table 14V:
Areas of the Hideaway of a Family Shame

d12	<i>Here is the...</i>
1 – 2	* sleeping area.
3	candle and lamp storage.
4	chapel.
5	drawing room.
6	guard chamber.
7	latrine.
8	library.
9	pantry.
10	ventilation shaft.
11	wardrobe.
12	well.

Table 14W: Areas of a Bandit's Hideout

d10	<i>Here is the...</i>
1 – 2	* common area.
3	* leader's sleeping area.
4	armory.
5	candle and lamp storage.
6	latrine.
7	lieutenant's sleeping area.
8	prison cell.
9	torture chamber.
10	treasury.

Table 14X:
Areas of an Alchemist's Laboratory

d20	<i>Here is the...</i>
1	assistant's area.
2	calcination area.
3	candle and lamp storage.
4	dissolution area.
5	distillation area.
6	fermentation area.
7	fixation chamber.
8	forge. <i>Must have flue to surface, and good ventilation in room.</i>
9	glassware storage area.
10	latrine.
11	meditation chamber.
12	mineral storage area.
13	pantry.
14	putrefaction area.
15	secure storage.
16	sleeping area.
17	solvent storage.
18	wardrobe.
19	water storage area.
20	well.

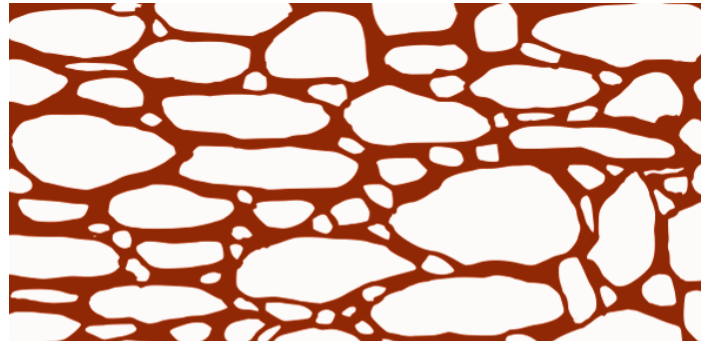


Table 14Z:
Areas of a Mad Scientist's Laboratory

droo	<i>Here is the...</i>
1 - 22	* general workspace..
23 - 25	acid pit. <i>Must have exceptionally good ventilation.</i>
26 - 28	animal cage.
29 - 31	burial place. <i>For failed experiments, former Monstrous Experiments, etc.</i>
32 - 34	candle and lamp storage.
35 - 37	chemical storage.
38 - 40	coal storage.
41 - 43	cold storage.
44 - 49	distillation area.
47 - 49	electric battery area.
50 - 52	forge. <i>Must have flue to surface, and good ventilation in room.</i>
53 - 55	glassware storage.
56 - 58	larder.
59 - 61	latrine.
62 - 64	library.
65 - 67	mechanical workshop.
68 - 70	monster confinement.
71 - 73	monstrous servant's quarters.
74 - 76	pantry.
77 - 79	prison cell.
80 - 82	shrine. <i>To a dead relative, or lost love.</i>
83 - 85	sleeping quarters.
86 - 88	steam boiler.
89 - 91	torture chamber.
92 - 94	underground stream access. <i>For disposal of chemicals, etc.</i>
95 - 97	viper pit.
98 - 100	wardrobe.

Table 14Y: Areas of a Magician's Retreat

d20	<i>Here is the...</i>
1 - 3	* general oratory for magical ceremonies.
4	alchemical laboratory.
5	candle and lamp storage.
6	common area (for followers and acolytes).
7 - 8	divination area.
9	latrine.
10 - 11	library.
12	preparation area.
13	reading area.
14	sleeping area.
15 - 16	summoning area.
17	treasury.
18	ventilation shaft.
20	wardrobe.

NATURAL (AND NATURAL-APPEARING) CAVES

Table 15: Plan of a Cave System

d20	<i>The system consist of...</i>
1	a single cave.
2	a single cave, filled with water.
3	two caves.
4	two caves, d2 of which are filled with water.
5	three caves.
6	three caves, d3 of which are filled with water.
7	four caves.
8	four caves, d4 of which are filled with water.
9	five caves.
10	five caves, d4 of which are filled with water.
11	six caves.
12	six caves, d6 of which are filled with water.
13	seven caves.
14	seven caves, d6 of which are filled with water.
15	eight caves.
16	eight caves, d8 of which are filled with water.
17	nine caves.
18	nine caves, d8 of which are filled with water.
19	ten caves.
20	ten caves, d10 of which are filled with water.

Note: water-filled caves will always be lower in elevation than airy caves.

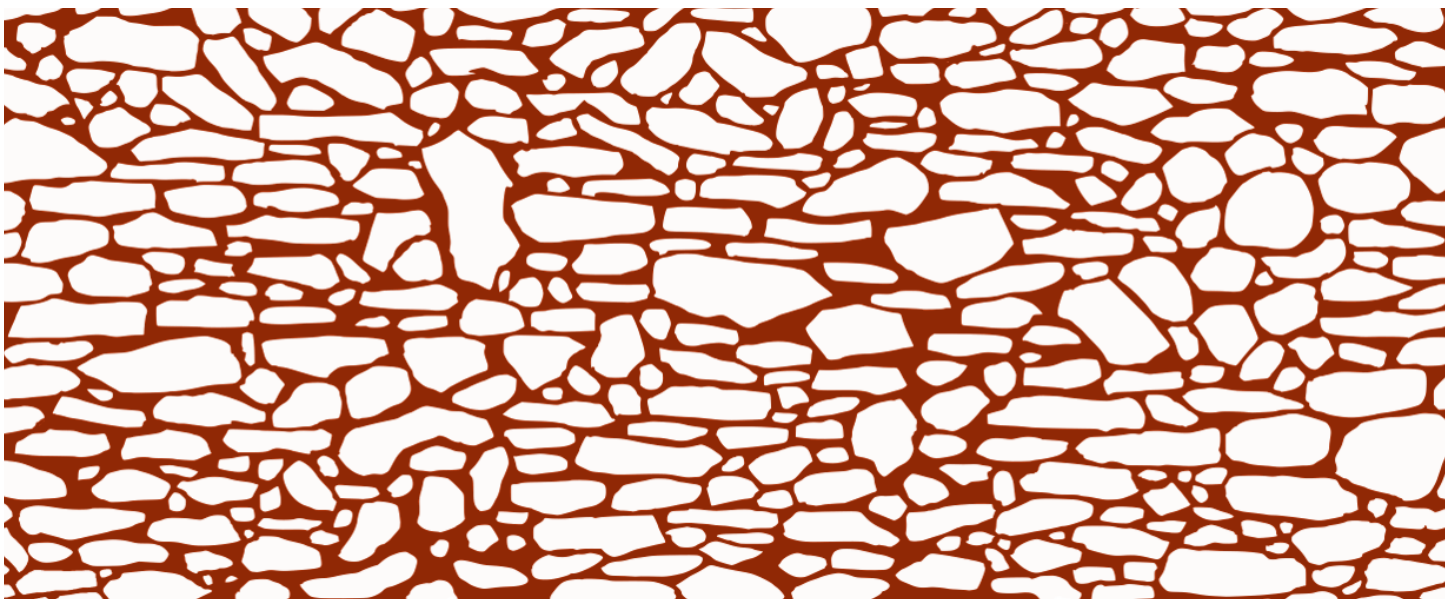


Table 16: Shape and Size of a Cave

d100	<i>The cave is shaped vaguely like a...</i>	Average WIDTH of the cave from wall to wall, in feet:	LENGTH, in feet:
1 - 4	egg...	5 x 2d20	<i>The width, + 2d20</i>
5 - 8	triangle...	5 x 2d20	<i>The width, x 1d4</i>
9 - 12	trapezoid...	5 x 2d20	<i>The width, x 1d4</i>
13 - 16	hourglass...	5 x 2d20	<i>The width, x 1d4</i>
17 - 20	spindle...	5 x 2d20	<i>The width, x 2d4</i>
21 - 24	teardrop...	5 x 2d20	<i>The width, + 2d20</i>
25 - 28	star...	5 x 2d20	<i>The width, x 1d4</i>
29 - 32	horsehead...	5 x 2d20	<i>The width, x 1d4</i>
33 - 36	pear...	5 x 2d20	<i>The width, x 1d6</i>
37 - 40	diamond...	5 x 2d20	<i>The width, x 1d6</i>
41 - 44	spoon...	5 x 2d20	d10 x 30
45 - 48	heart...	5 x 2d20	<i>The width, + 2d20</i>
49 - 52	" C "...	2.5 x d20	<i>The width, x 4d6</i>
52 - 56	" T "...	2.5 x d20	<i>The width, x 4d6</i>
57 - 60	" J "...	2.5 x d20	<i>The width, x 4d6</i>
61 - 64	" F "...	2.5 x d20	<i>The width, x 4d6</i>
65 - 68	" L "...	2.5 x d20	<i>The width, x 4d6</i>
69 - 72	" M "...	2.5 x d20	<i>The width, x 4d6</i>
73 - 76	" U "...	2.5 x d20	<i>The width, x 4d6</i>
77 - 80	" S "...	2.5 x d20	<i>The width, x 4d6</i>
81 - 84	" X "...	2.5 x d20	<i>The width, x 4d6</i>
85 - 88	" Y "...	2.5 x d20	<i>The width, x 4d6</i>
89 - 92	" K "...	2.5 x d20	<i>The width, x 4d6</i>
93 - 94	" E "...	2.5 x d20	<i>The width, x 4d6</i>
95 - 100	" J "...	2.5 x d20	<i>The width, x 4d6</i>

d12	<i>rotated...</i>
1	0°...
2	30°...
3	60°...
4	90°...
5	120°...
6	150°...
7	180°...
8	210°...
9	240°...
10	270°...
11	300°...
12	330°...

d8	<i>with an enlarged section in the...</i>
1	north...
2	northeast...
3	east...
4	southeast...
5	south...
6	southwest...
7	west...
8	northwest...

d20	<i>and a height from floor to ceiling of...</i>
1	2.5 feet.
2 - 3	5 feet.
4 - 5	7.5 feet.
6 - 7	10 feet.
8 - 9	15 feet.
10 - 11	20 feet.
12 - 13	25 feet.
14	30 feet.
15	40 feet.
16	50 feet.
17	60 feet.
18	70 feet.
19	80 feet.
20	100 feet.

If the Cave is too near the surface to support a high ceiling, the indicated distance is a drop downwards.

Table 17: Air Quality Inside a Cave

d20	<i>The air inside the cave is...</i>	HAZARDOUS EFFECTS:
1 – 4	actually very good. A slight breeze is detectable.	
4 – 8	somewhat stale, but breathable.	
9 – 14	damp and musty.	
15	almost unbreathably humid.	<i>Save versus Constitution each Turn, or suffer the Affliction “Fatigued” until you exit.</i>
16	foul, and smells like rotten garbage.	
17	foul, and smells like dung.	<i>Save versus Constitution each Turn, or suffer the Affliction “Nauseated”.</i>
18	sulfurous.	<i>Save versus Constitution each Turn, or take 1d6 Nonlethal damage.</i>
19	slightly toxic.	<i>Save versus Constitution each Turn, or take 1d6 Lethal damage.</i>
20	poisonous.	<i>Save versus Constitution each Round, or take 1d6 Lethal damage.</i>

Table 18: Ordinary Features of Airy Caves

d20	<i>The features of the cave include...</i>
1	impressive stalactites.
2	impressive stalagmites.
3	beautiful flowstone formations.
4	natural pillars.
5	crystalline formations.
6	a large pool, 1d20 feet deep below the surface. 25% chance of cave fish.
7	patches of slime.
8	2d4 small pools d12 inches deep.
9	1d6 rock columns.
10	a fungus patch.
11	snakes.
12	cave salamanders (or toads).
13	cave insects. <i>Crickets, spiders, etc.</i>
14	1d4 natural ledge(s).
15	a waterfall.
16	natural stairs.
17	odd colors.
18	a fissure in the floor, 1d6 feet wide, and d100 feet deep.
19	an underground stream.
20	roosting bats.

Table 19: Strange and Unusual Features in Airy Caves

d20	<i>An unusual thing about this cave is the presence of...</i>
1	bat skeletons embedded in flowstone.
2	human skeleton(s).
3	large mammal skeleton(s).
4	cave painting(s).
5	a stone altar.
6	pillars.
7	a constructed platform / terrace.
8	statue(s).
9	a long-extinguished campfire.
10	discarded clothing.
11	a chain and manacles bolted into the floor (or the wall).
12	a constructed archway linking caves.
13	glowing rock(s).
14	a hot spring / thermal vent.
15	an exposed vein of precious metal.
16	a monstrous skeleton.
17	phosphorescent fungi.
18	a luminescent pool.
19	a Monster or Revenant.
20	a Fairy, Spirit or Haunting.

Table 20: Passability of a Cave

d6	<i>The floor can be traversed...</i>
1	almost everywhere.
2	nowhere.
3 - 4	only along a single winding path.
5	in 3 winding paths that converge on the center.
6	in 4 winding paths that converge on the center.

Table 21: Cave Connections

d6	<i>This Cave connects to another through a ...</i>	NOTES
1	natural doorway...	
2	narrow passage d4 feet wide and d6 feet long...	
3	vertical shaft down...	<i>Roll again for artificial Grottoes.</i>
4	vertical shaft up...	<i>Roll again for artificial Grottoes, or caves near the surface.</i>
5	series of ledges that form a natural staircase down...	
6	series of ledges that form a natural staircase up...	<i>Roll again for caves near the surface.</i>

d8	<i>located in the...</i>
1	north.
2	northeast.
3	east.
4	southeast.
5	south.
6	southwest.
7	west.
8	northwest.

Supplementary Table: Random Compass Directions

d8	<i>Direction:</i>
1	North
2	Northeast
3	East
4	Southeast
5	South
6	Southwest
7	West
8	Northwest

APPENDIX E: RANDOM GENERATION OF MEALS IN GRAND HOUSES

THE MEALS OF EIGHTEENTH CENTURY ARISTOCRATS could be astoundingly extravagant. Eating was not just about satisfying hunger, but an opportunity to display one's wealth and privilege.

While breakfast and luncheon (where it was eaten) were usually relatively simple, a formal “Dinner” was served in three or four “Stages” or courses. At each *Stage* up to 30 different dishes would be laid on the table at once. Wines, punches, and other beverages would be on a sideboard, and diners would usually be waited upon by their own servants. A *Stage* would be kept on the table for about 15 minutes, and there could be anywhere from 15 minutes to a half hour between *Stages*. One way to conceptualize the scene is like a buffet where the guests actually sit at the buffet table. The “Supper” served later in the day was simpler, but still lavish by modern standards.

When describing a dinner or supper, the Presenter (or Game Master) might create a mood of **decadent excess**, by emphasizing the sensory overload, overindulgence, and hedonistic mania. The dining room will be a riot of smells – food, sweat, burning candles, and expensive perfume. Elaborate decorations (called *Pièces Montées*) and candelabra will stand atop the white tablecloth, surrounded by the dishes. The cutlery and service pieces will gleam silver and gold. The ladies will be carefully dressed, coiffured, and glittering with jewels. The room itself will be ornate and hung with paintings. Musicians may be playing, either in the dining hall of an adjacent room. Guest at the table will be expected to maintain their wit and composure, even as they consume ever increasing amounts of wine and liquor. There will certainly be events to gossip about afterwards.

The types of meals created using the tables below might be eaten by aristocrats anywhere in Europe during the Ghastly Age. Remember that well into the 19th century, much of what is now thought of as national cuisine was eaten primarily by the middle and lower classes. That was true even in places renowned for their native food, such as Italy. The cosmopolitan aristocracy, who might barely speak the vernacular language of the peasants they ruled over, often ate a **similar French-influenced diet** no matter where they resided. On the other hand, some products now closely associated with national cuisines, such as Parmesan cheese, were widely popular among the aristocracy. While the diets of the middle and lower classes were strictly seasonal, the wealthy upper classes could have out-of-season fruits and vegetables grown in hothouses, conservatories, and cold-frames.

Note that the terms “*Entrée*” and “*Entremet*” had different meanings in the eighteenth century than they do in modern American English. In the eighteenth century, an “*Entrée*” was one of the dishes served at the *beginning* Stage of a meal, and was *secondary* to the more impressive roasts and main dishes. An “*Entremet*” was a dish served between two other courses, generally after the roasts and before the actual desserts. The term encompassed egg and cheese dishes, as well as many sweet cakes and tarts.

MENUS

Breakfast (French Style)

Roll (or select) 1d4 **Breakfast Beverages**. There will always be pastries, and possibly 1 other **Breakfast Bread**.

Breakfast (English Style)

Roll (or select) 1d4 **Breakfast Beverages**, 1 or 2 **Breakfast Bread(s)**, 1d4 **Breakfast Main Dishes**, and 1d4 **Breakfast Condiments**.

A Luncheon

Roll (or select) 1d4 **Entremets**.

An Evening Supper

First Stage: Roll (or select) 1d4 **Soups**, 1d4 **Fish Entrées**, 1d4 **Poultry Entrées**, and 1d4 **Meat Entrées**.

Second Stage: Roll (or select) 1d8 **Vegetables and Salads**, plus as many **Entremets** as needed to equal the total amount of dishes in the First Stage.

Dessert Stage: Roll (or select) 1d6 **Desserts**

Roll (or select) 1+1d4 **Table Decorations and Pièce Montées**

A Grand Dinner

First Stage: Roll (or select) 1d8 **Soups**, 1d8 **Fish Entrées**, 1d4 **Poultry Entrées**, and 1d10 **Meat Entrées**. The number of dishes on the table should be at least equal to the number of diners (up to 30).

Second Stage: Roll (or select) 1+1d4 **Roasts and Main Dishes**, and 1d8 **Sauces** served on the side. The remaining dishes will be **Vegetables and Salads**, for a total amount of dishes equal to the First Stage.

Third Stage (Entremets): Roll (or select) **Entremets** equal to the total amount of dishes in the previous Stage.

Dessert Stage: Roll (or select) **Desserts** equal to amount of dishes in previous Stages.

Roll (or select) 1+1d4 **Table Decorations and Pièce Montées**

DISHES AND DECORATIONS

Breakfast Beverages

d12	<i>The beverages available at breakfast include...</i>
1	coffee.
2	black tea.
3	green tea.
4	chicken broth.
5	beef broth.
6	Bavaroise. <i>Sweetened milk and tea, with eggs.</i>
7	chocolate, spiced.
8	chocolate, plain.
9	wine.
10	beer.
11	cider.
12	fresh milk.

Breakfast Main Dishes

d12	<i>The main dish served for breakfast is...</i>
1 - 2	soft-boiled egg (always served in an egg cup).
3	hard-boiled egg.
4	omelette.
5	<i>eggs sur la platte.</i>
6	cold sliced beef.
7	cold sliced chicken.
8	raw oysters.
9	small sausages.
10	sliced tongue.
11	smoked / salted fish.
12	meat pie.

Breakfast Bread(s)

d8	<i>The bread served at breakfast is...</i>
1 - 2	soft rolls.
3	toasted rye bread.
4	toasted soft white bread.
5 - 6	toasted fingers of white bread.
7 - 8	pastries.

Breakfast Condiments

d10	<i>The breakfast condiments include...</i>
1	butter.
2	strawberry jam.
3	raspberry jam.
4	blackberry jam.
5	orange marmalade.
6	thick cream.
7	sugar.
8	cinnamon.
9	apple butter.
10	cherry jam.

Soups

d100	<i>The soups include...</i>	
1 - 3	Almond Soup with Cream.	53 - 57
4 - 7	Calf's Head Soup.	58 - 62
8 - 10	Capon Soup with Lettuce and Asparagus.	63 - 67
11 - 13	Cock-a-leekie Soup.	68 - 72
14 - 22	<i>Consommé</i> of Beef.	73 - 77
23 - 30	<i>Consommé</i> of Chicken.	78 - 79
31 - 35	Crawfish Soup.	80 - 85
36 - 37	Eel Soup.	86 - 87
38 - 44	Mock Turtle Soup (veal).	88 - 93
45 - 46	Mulligatawny Soup (after 1780) - curried chicken soup.	94 - 98
47 - 52	Onion Soup.	99 - 100
		Pea Soup.
		Pepper Pot - spicy meat stew from the Americas.
		Pigeon Bisque. <i>With cream.</i>
		Pureed Asparagus Soup.
		Pureed Carrot soup.
		Scotch Broth.
		<i>Soupe à la Reine</i> (Queen's Soup) - creamed chicken and meat broth with rich or barley.
		Squab Soup.
		Turtle Soup.
		Vegetable Soup.
		White Soup - of veal and almonds

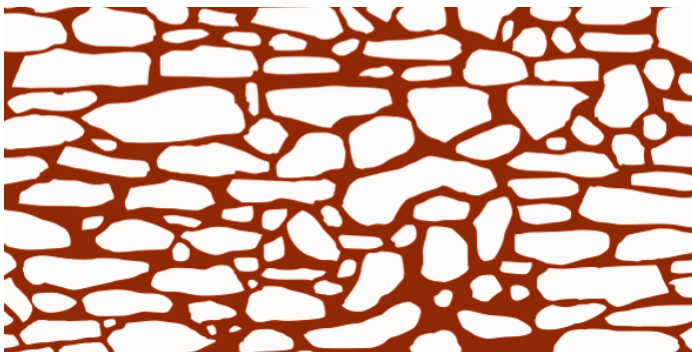
Meat Entrées

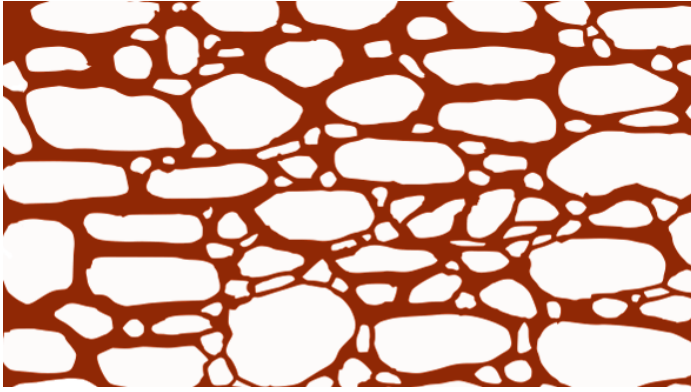
dnoo	The meat entrées include...
1 - 3	Beef Hachis – chopped beef with pickled cucumbers and onions.
4 - 7	Beef Olives – thin steaks rolled around forcemeat, fried and served with mushroom sauce.
8 - 10	Beef Steaks with Oyster Sauce.
11 - 14	<i>Blanquette de Veau</i> – White stew of veal with mushrooms.
15 - 17	Boiled Sausages.
18 - 21	Cabbages Stuffed with Forcemeat.
22 - 24	Calf's Brains Milanese – coated in breadcrumbs and fried.
25 - 28	Calf's Foot Fricasee – in white sauce, garnished with lemons and parsley.
29 - 31	Calf's Heart – stuffed with forcemeat.
32 - 35	Calf's Sweetbreads.
36 - 38	Chicken Terrine – loaf of pressed, molded meat served cold.
39 - 42	<i>Civet de Lièvre</i> (Jugged Hare) – hare cooked in a sealed earthenware dish, served with a sauce of its own blood, and wine.
43 - 45	Fried Chicken Sausages.
46 - 49	Fried Pork Sausages.
50 - 52	Ham Pieces with Spinach.
53 - 56	Lamb Chops with Brown Sauce.
57 - 59	Lamb <i>Hachis</i> – chopped lamb served in a brown sauce.
60 - 62	Minced Veal – with lemon pickles and cream.
63 - 66	<i>Pâté de Foie Gras</i> – molded paste of goose liver and truffles.
67 - 69	Pork Terrine – loaf of pressed, molded meat served cold.
70 - 73	Rabbit <i>Pâté</i> – rabbit meat reduced to a paste.
74 - 76	<i>Ragoût</i> of Beef – stewed beef with carrots.
77 - 80	<i>Ragoût</i> of Pig's Ears and Feet – garnished with parsley.
81 - 83	Roasted Hare with Bread Sauce.
84 - 87	Salmagundi – English composed salad of chicken, eggs, ham, and herring, garnished with capers and oysters.
88 - 91	Veal Callops – thin slices served in white sauce.
92 - 95	Veal Terrine – loaf of pressed, molded meat served cold.
96 - 100	Venison Terrine – loaf of pressed, molded meat served cold.

Fish Entrées

dnoo	The fish entrées include...
1 - 2	Baked Haddock with Butter and Bread Crumbs.
3 - 4	Baked Salmon Stuffed With Oysters.
5 - 6	Boiled Skate Served with Horseradish.
7 - 8	Boiled Sole with Eggs.
9 - 10	Broiled Mullet with Lemon.
11 - 12	Cod Ragout, with Oyster Sauce.
13 - 15	Crabs, dressed in butter and served on their shells.
16 - 17	Crawfish in Aspic.
18 - 19	Curried Lobster. *
20 - 21	Eels Stewed in Wine.
22 - 25	Escargot with Garlic Butter.
26 - 27	Filet of Sole with Mushrooms and Truffles.
28 - 29	Fish in Aspic.
30 - 30	Fried Eels.
31 - 32	Fried Frog's Legs.
33 - 34	Fried Mackerel with Anchovy Sauce.
35 - 36	Fried Scallops in Veal Sauce.
37 - 38	Fried Smelts.
39 - 40	<i>Grenouilles à la Lyonnaise</i> – frog's legs with onions and parsley.
41 - 42	Lobster Fricassee. *
43 - 44	Lobster meat with butter. *
45 - 46	Lobster <i>Paté</i> . *
47 - 48	<i>Mackarel à la Maitre d'Hotel</i> – with herbed butter.
49 - 50	Oyster <i>Paté</i> .
51 - 52	Oyster Pie.
53 - 54	Oysters on the Half Shell (roll again if meal occurs in the summer).
55 - 56	Pickled Mackerel.
57 - 58	Pickled Oysters.
59 - 60	Pickled Smelts.
61 - 62	Poached Cod's Head.
63 - 64	Pot Shrimp – pounded to a paste and formed into a loaf.
65 - 66	Potted Salmon – pounded to a paste and pressed into a loaf.
67 - 68	Salmon – cooked in paper with mushrooms.
69 - 70	Salmon Steaks with Butter.
71 - 72	Salt Cod with Egg Sauce.
73 - 74	Smelts in Aspic.
75 - 76	Stewed Cockles.
77 - 78	Stewed Lampreys.
79 - 80	Stewed Mussels.
81 - 82	Stewed Oysters.
83 - 85	Stewed Oysters in Cream.
86 - 90	Turbot with Herb Sauce.
91 - 96	Turtle Meat – shredded and served on its shell.
97 - 100	Whole Poached Carp – with cucumbers arranged as scales.

* *Lobster* is so plentiful and cheap in the American colonies that it will never be served at a formal dinner there.





Poultry Entrées

droo	The poultry entrées include...
1 – 5	Boiled Duck with Onion Sauce.
6 – 5	Braised Ducklings.
11 – 5	Chicken à l'Italienne – fried, with mushrooms, onions, ham & herbs.
16 – 5	Chicken in Aspic.
21 – 5	Chicken Pâté.
26 – 5	Chickens Roasted on a Spit
31 – 5	Duck Galantine – boneless, stuffed with forcemeat and coated in aspic.
36 – 5	Filet of Chicken with Cucumbers.
41 – 5	Jellied Partridge.
46 – 50	Ortolan – songbirds fattened on grain, drowned in Armagnac, and roasted whole.
51 – 53	Poularde Demi-Deuil – Chicken in white sauce with truffles.
54 – 55	Pureed Pheasant.
56 – 60	Quail with Mirepoix – onions, carrots and celery.
61 – 65	Quenelles – chicken dumplings in cream sauce.
66 – 70	Rabbit Cutlets.
71 – 76	Sautéed Breast of Partridge.
77 – 82	Sautéed Pheasant.
83 – 87	Sliced Breast of Duck with Sour Orange Sauce.
88 – 89	Sliced Grouse.
90 – 95	Small Birds in Aspic – heads and feet left on.
96 – 98	Thrushes on Bread with Cheese.
99 – 100	Turkey Hachis – chopped turkey, with lemon and parsley.

Roasts and Main Dishes

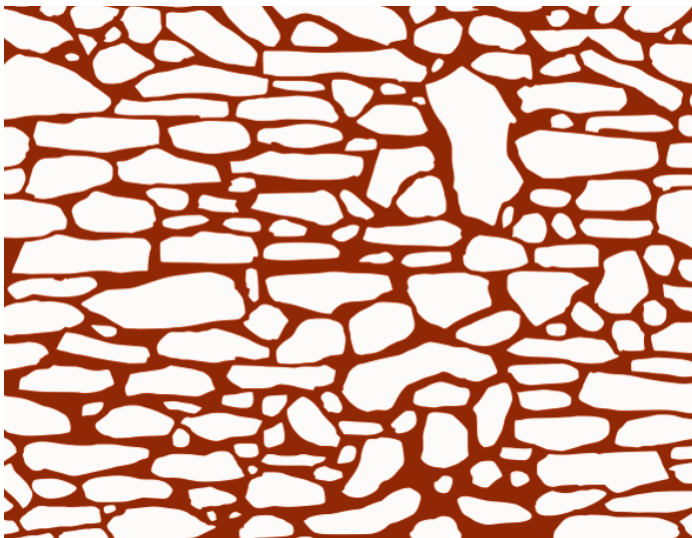
droo	The roasts and main dishes include...
1 – 3	Beef Ribs.
4 – 3	Boeuf à la Mode – larded beef braised and served in a sauce made from the braising liquid.
7 – 3	Boiled Boar's Head.
10 – 12	Boiled Calf's Head.
13 – 15	Boiled Ham.
16 – 18	Broiled Beef Steaks.
19 – 21	Broiled Lamb Steaks.
22 – 24	Calf's Head à la Surprise – boned and stuffed with forcemeat and eggs.
25 – 27	Fricandeau of Veal – veal larded and braised, glazed with a rich sauce.
28 – 30	Glazed Breast of Veal on a Bed of Peas.
31 – 33	Pike au Souvenir – stuffed with a forcemeat of various fishes and herbs..
34 – 36	Pike Fricandeau – larded with bacon and served with a brown sauce.
37 – 39	Pike in Court Bouilloin – served in a spiced wine and butter sauce.
40 – 42	Pike with Lemon and Egg Sauce.
43 – 45	Pike with Wine Sauce.
46 – 48	Roasted Beef with Sweetbreads.
49 – 51	Roasted Chicken with Truffles.
52 – 54	Roasted Duck.
55 – 57	Roasted Goose with Orange Sauce.
58 – 60	Roasted Ham.
61 – 63	Roasted Joint of Beef.
64 – 66	Roast Joint of Venison.
67 – 69	Roasted Leg of Lamb.
70 – 72	Roasted Partridges with Bread Sauce.
73 – 75	Roasted Pheasant with Bread Sauce.
76 – 78	Roasted Squabs.
79 – 81	Roasted Turkey with Oyster Sauce.
82 – 84	Roasted Woodcock.
85 – 87	Whole Roast Suckling Pig.
88 – 90	Whole Roast Lamb.
91 – 93	Whole Roasted Sturgeon.
94 – 100	Whole Salmon – poached in wine.

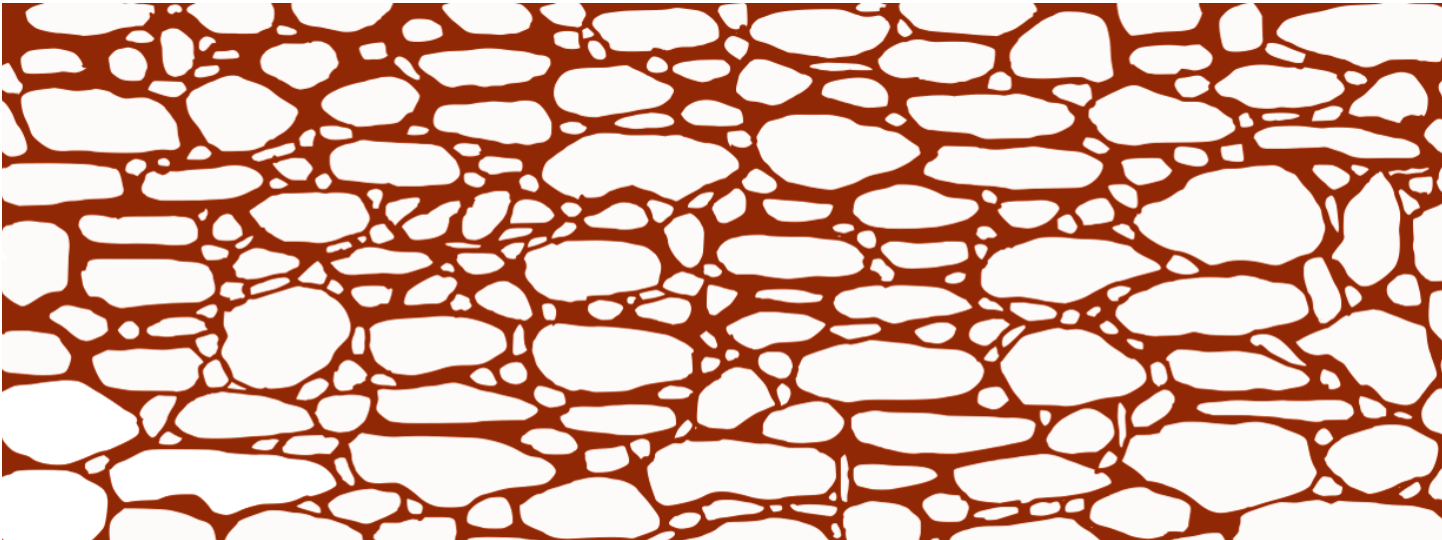
Sauces

d20	The sauces provided include...
1	<i>Allemande</i> – chicken stock thickened with a roux, with egg yolks and cream.
2	<i>Anglaise</i> – thickened stock with egg yolks and anchovy butter.
3	<i>Béchamel</i> – thickened cream sauce.
4	<i>Chasseur</i> – brown sauce with mushrooms, shallots, and herbs.
5	Devil – mustard sauce with stock, shallots and wine.
6	English Bread Sauce – made with bread soaked in milk and melted butter, flavored with onion, pepper, and sweet spices.
7	<i>Espagnole</i> – thickened brown sauce of beef and veal stock.
8	<i>Godard</i> – <i>demi-glace</i> flavored with ham, champagne and mushrooms.
9	<i>Hollandaise</i> – butter sauce thickened with egg yolks and flavored with lemon.
10	Madeira Sauce.
11	Mayonnaise.
12	Meat Gravy.
13	<i>Poivrade</i> Sauce – thickened stock highly seasoned with pepper.
14	<i>Régence</i> – thickened stock flavored with ham, onion, and wine.
15	<i>Rémoulade</i> – mayonnaise with herbs and gherkins.
16	Russian Sauce – thickened stock flavored with herbs, mustard, and lemon juice.
17	Sarladaise Sauce – an emulsion of cream and egg yolks with chopped truffles.
18	<i>Sauce Robert</i> – sauce of onions, <i>demi-glace</i> and mustard.
19	<i>Velouté</i> – sauce of thickened veal or chicken stock.
20	Verjuice – cream and egg-enriched chicken stock, thickened and made tart with grape juice.

Vegetables and Salads

d100	The vegetable dishes and salads include...
1 – 4	Asparagus – served on toast.
5 – 8	Asparagus <i>à la Polonaise</i> – with parsley, chopped egg, and breadcrumbs.
10 – 11	Boiled Artichoke – served with pots of melted butter.
12 – 13	Braised Cabbage.
14 – 15	Braised Endive.
16 – 17	Braised Leeks.
18 – 19	Broccoli in Butter.
20 – 21	Buttered Cauliflower – on a bed of greens.
22 – 23	Cabbage in Butter.
24 – 25	Cauliflower in Cheese Sauce.
26 – 27	Cauliflower in Cream Sauce.
28 – 29	Cauliflower with Mayonnaise.
30 – 31	<i>Celery à la Crème</i> – celery served in a cream sauce.
32 – 33	Cos Lettuce Leaves.
34 – 35	Cucumber Salad.
36 – 37	Curly Chicory Salad.
38 – 45	French Beans with Butter.
46 – 47	Fried Battered Cardoons.
48 – 49	Fried Celery.
50 – 51	Jerusalem Artichokes in Cream Sauce.
52 – 53	Mixed Field Greens.
54 – 60	Peas in Butter.
62 – 63	Peas with Butter and Mint.
64 – 65	Pickled Cucumbers.
66 – 67	Pickled French Beans.
68 – 69	Pickled Green Almonds.
70 – 71	Pickled Lemons.
72 – 73	Pickled Mushrooms.
74 – 75	Pickled Red Cabbage.
76 – 77	Puree of Cauliflower.
78 – 79	Puree of Parsnips.
80 – 81	Puree of Potato.
82 – 83	Puree of Turnips.
84 – 85	Radish Salad.
86 – 87	Red Cabbage with Chestnuts.
88– 89	Scalloped Potatoes.
90 – 91	Steamed Purple Cauliflower.
92 – 93	Stewed Cardoons.
94 – 95	Stewed Mushrooms.
96 – 97	Stewed Mixed Root Vegetables.
98 – 100	Stewed Spinach.





Entremets

noo	<i>The entremets include...</i>	
1 – 2	Almond Cake.	53 – 54 <i>Neufchâtel</i> Cheese.
3 – 4	Apple Tart.	55 <i>Omelette du Curé</i> – with tuna, and carp roe.
5 – 6	Artichoke Bottoms with Whole Egg Yolks and Butter.	56 – 57 <i>Omelette</i> with Asparagus.
7 – 8	Beef <i>Roulade</i> or Cold Beef Pie (Great Britain).	58 <i>Omelette</i> with Cheese.
9 – 10	Blancmange.	59 <i>Omelette</i> with Chicken Liver.
11 – 12	Butter Cake.	60 <i>Omelette</i> with Herbs.
13 – 14	Cheese Tarts.	61 – 62 <i>Omelette</i> with Mushrooms.
15 – 16	Cherry Tart.	63 – 64 <i>Omelette</i> with Truffles.
17 – 18	Cheshire Cheese.	65 – 66 Orange Cakes.
19 – 20	Chicken <i>Chaud-Froid</i> – Chicken breasts covered with a jellied cream sauce, served cold.	67 – 68 Parmesan Cheese.
		68 – 70 Poached Eggs on a Bed of Spinach.
21 – 22	Cold Sliced Tongue.	71 – 72 Poached Eggs on Toast.
23 – 24	Edam Cheese.	73 – 74 Pound Cake.
25 – 26	Eggs and Vegetables in Aspic.	75 – 76 Roquefort Cheese.
27 – 28	English Cheddar.	77 – 78 Scrambled Eggs with Truffles.
29 – 30	English Flummery – thickened, sweetened starch in a mold.	79 – 80 Stilton Cheese.
31 – 32	Fondue.	81 – 82 Soufflé.
33 – 34	Fried Calf's Liver.	83 – 84 Sponge Cake.
35 – 36	Fruit Cake.	85 – 86 Sweet <i>Omelette</i> (with fruit).
37 – 38	Gorgonzola Cheese.	87 – 88 Toasted Bread with Slices of Ham.
39 – 40	Gouda Cheese.	89 – 90 Veal and Ham Rissoles – fried croquettes served with white sauce.
41 – 42	Gruyere Cheese.	91 – 92 Venison Pie.
43 – 44	Lemon Cakes.	93 – 94 <i>Vol-au-Vents</i> – puff pastries filled with chicken and mushrooms.
45 – 46	Macaroni Pie.	
47 – 48	Macaroni with Butter and Cheese.	95– 96 Warm Brie.
49 – 50	Mimolette Cheese.	97 – 98 Welsh Rarebit.
51 – 52	Mushrooms in Pastry.	99 – 100 White Cake with Sugar Icing.

Desserts

d100	<i>The desserts include....</i>		
1 – 2	Apples.	49 – 50	Nectarines.
3 – 4	Apples in Pastry.	51 – 52	Orange Creams – in individual glasses.
5 – 6	Apricot Ice Cream.	53 – 54	Oranges.
7 – 8	Apricots in Brandy.	55 – 56	Pears in wine.
9 – 10	Butter Biscuits.	57 – 58	Pistachio Creams – in individual glasses.
11 – 12	Candied Almonds.	59 – 60	Pistachio Nuts.
13 – 14	Candied Cherries.	61 – 62	Plums.
15 – 16	Candied Chestnuts.	63 – 64	<i>Pots de crème</i> – individual baked custards.
17 – 18	Candied Violets.	65 – 66	Pralines – almonds covered in in hard caramelized sugar.
18 – 20	Cheesecake.	67 – 68	<i>Profiteroles</i> – cream puffs.
19 – 22	Chocolate Creams – in individual glasses.		
23 – 24	<i>Crème Anglaise</i> (custard) – served in individual glasses.	69 – 76	<i>Puits d'Amour</i> (Wells of Love) – a cylindrical puff-pastry case filled with redcurrant or raspberry jelly, and glazed with caramel. These have sexual connotations.
25 – 26	<i>Crème Brûlée</i> .		
27 – 28	Dried Figs.	77 – 78	Raspberry Creams – in individual glasses.
29 – 30	English Syllabubs – wine and sweetened cream mixed and left to separate, served in individual glasses that display the layers.	79 – 80	Ribbon Creams – different flavors of cream, layered in individual glasses, with colored sweetmeats separating the layers.
		81 – 82	Small Glazed Cakes in Assorted Colors.
31 – 32	Fairy Butter – egg yolks, butter and sugar flavored with orange flower water and put through a sieve.	83 – 84	Snow Balls – baked cored apples filled with marmalade, inside a pastry shell, and covered with white sugar icing.
33 – 34	Fruit Ices in Various Flavors.		
35 – 36	Gooseberries.	85 – 86	Spanish Cream – flavored with rosewater, in individual glasses.
37 – 38	<i>Île Flottante</i> (Floating Island)– mounds of flavored meringue in custard.	87 – 88	Strawberries and Cream.
39 – 40	Lemon Creams – in individual glasses.	89 – 90	Strawberry Ice Cream.
41 – 42	<i>Macarons</i> – biscuits of meringue and ground almonds.	91 – 92	<i>Tarte Conversation</i> – puff pasty shells filled with almond cream, covered with hard sugar icing.
43 – 44	<i>Madeleines</i> – small sponge cakes baked in shell-shaped molds.	93 – 94	Trifle – liquor-soaked macaroons topped with flavored cream.
45 – 46	Marzipan Fruits in assorted shapes.	95 – 96	Vanilla Ice Cream with Honey.
		97 – 98	Walnuts.
47 – 48	<i>Mille-feuille</i> – layers of crisp flat pastry alternating with layers of fruit jam, topped with white sugar icing.	99 – 100	White Nougat.

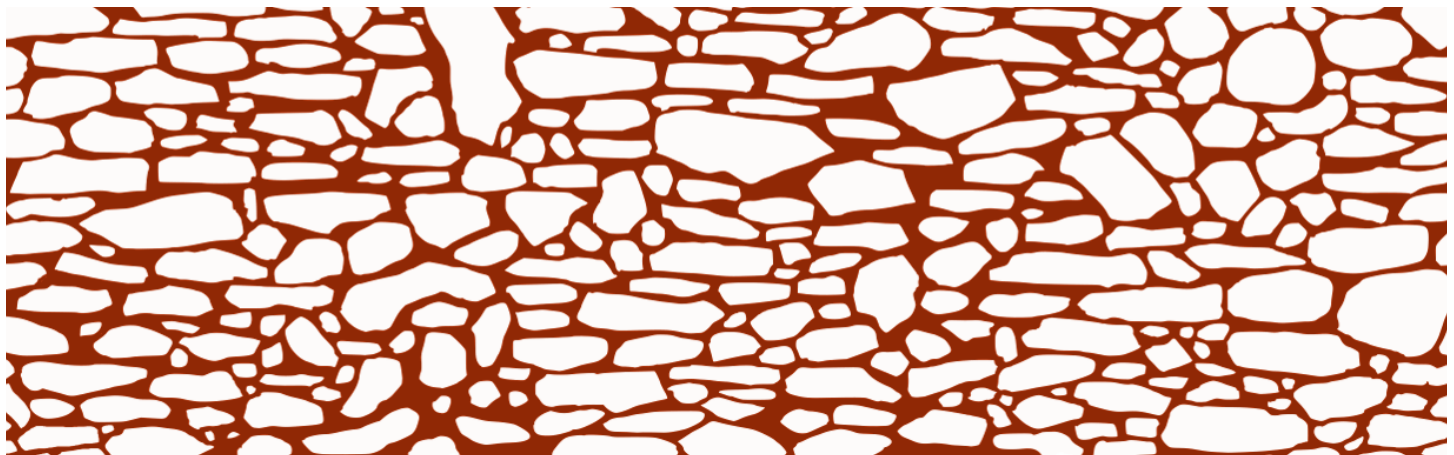


Table Decorations and Pièce Montées (Normal)

d100	<i>The table is decorated with...</i>		
1 - 2	Pineapple(s).	51 - 52	An urn filled with marzipan apples.
3 - 4	Croquembouche - a pyramid of small cream-puffs glazed with caramel syrup.	53 - 54	The Holy Grail on a cloud.
		55 - 56	A Turkish Fortress.
5 - 6	A ruined castle made of sugar and nougat.	57 - 58	A ruined corner of an ancient Roman villa.
7 - 8	A swiss chalet.	59 - 60	A Persian pavilion.
9 - 10	A Gothic tower.	61 - 62	An Egyptain pyramid.
11 - 12	A Turkish pavilion.	63 - 64	A Russian hunting lodge made of logs.
13 - 14	An Egyptain Pavilion.	65 - 66	An English Belvedere.
15 - 16	A Dovecoat.	67 - 68	A Ruined Turkish Fortress.
17 - 18	An Italian Villa.	69 - 70	A Turkish Mosque.
19 - 20	A rustic Pavillion made of logs.	71 - 72	A Greek temple with caryatid columns.
21 - 22	A Venetian tower and bridge by a canal.	73 - 74	An oak tree.
23 - 24	A lighthouse.	75 - 76	A pine tree.
25 - 26	A windmill.	77 - 78	An urn of candy roses.
27 - 28	A minaret.	79 - 80	A Siren on a rock.
29 - 30	A portion of a Roman Aquaduct.	81 - 82	Venus standing on a shell in the sea.
31 - 32	The corner of a ruined Greek temple.	83 - 84	A sword in a stone, clasped by a hand proceeding from a cloud above.
33 - 34	A Hindu Pavilion.		
35 - 36	A Chinoiserie Castle.	85 - 86	A ship tossed on a swelling sea.
37 - 38	The facade of a ruined Gothic Cathedral.	87 - 88	An Italian bell-tower.
39 - 40	A globe atop a plinth.	89 - 90	A Druid stone circle.
41 - 42	An obelisk standing atop a rock.	91 - 92	A knight standing in plate armor.
43 - 44	A Corinthian pillar.	93 - 94	A series of stacked platforms held up by Ionic pillars. Each platform is filled with flowers and fruits, and the whole thing is topped with a pineapple.
45 - 46	A pagoda.		
47 - 48	A roman rotunda on a rocky hill, with a statue of Venus inside.	95 - 96	An elephant with a howdah on its back.
		97 - 98	A fanciful pavilion where the pillars are palm trees.
49 - 50	A grand fountain.	99 - 100	The house itself, rendered in candy.

Table Decorations and Pièce Montées (Gothic and Unusual)

d20	<i>The table decoration depicts...</i>		
1	Death and the Maiden.	11	A serpent coiled in an urn.
2	Saint Michael and the Devil.	12	A pile of candy skulls.
3	Saint Sebastian riddled with arrows.	13	A tumescent Satyr.
4	Saturn eating his children..	14	A tower struck by lightning, with falling bodies.
5	An opened mummy case.	15	A woman being burned at the stake
6	An Iron Maiden.	16	A candy imp inside a sugar bottle.
7	A hand of glory.	17	A giant octopus attacking a ship.
8	A dragon entwined around a pillar.	18	A Hell Mouth with demons cavorting inside.
9	A gallows.	19	An arctic scene of a ship being crushed by ice.
10	A hanging tree.	20	A tower struck by lightning.

There will usually be 1 Pièce Montée per 8 diners. They can be made of candy, inedible materials, or a combination of both.

APPENDIX F: EVENTS AT DINNER

NATURALLY, MANY OF THE INCIDENTS listed below are serious breaches of etiquette, loaded with dramatic potential. Some could easily be the cause of duels.

dzo	<i>Your interest is drawn to the fact that...</i>
1	One of the dishes tastes either especially good, or particularly horrible. <i>Perhaps everybody else but the Player Character holds exactly the opposite opinion, however!</i>
2	There is a cry for help from an adjoining room. <i>It is a servant being assaulted? Or does the voice belong to a restless ghost that haunts the house? Why do only the Player Characters seem to hear it (or care)?</i>
3	One of the dishes that the host is especially proud to present is spoiled and will cause food poisoning if consumed. If the PC can taste the spoilage, will they eat it anyway to prevent a breach of etiquette?
4	One of the wines is especially good, and everyone comments on it. <i>Perhaps it is a fabled vintage that is supposed to be impossible to acquire, yet the host host seems to have an ample supply.</i>
5	A footman or lackey stumbles with a platter, and the food tumbles onto the ground. <i>The heartless guests at the table will almost certainly not help him in any way, and will probably ridicule him. Will he be motivated to take brutal revenge at a later time?</i>
6	A prominent guest with powerful (and dangerous) friends becomes so drunk they fall of their chair, looking so ridiculous that characters may have to Save versus Charisma to avoid spontaneously breaking out into laughter.
7	A diner's sleeve (or elaborate hair!) catches fire from the candles on the table. Think quick!
8	An obviously drunk man starts insulting the clothes of the people near him, including the Player Characters.
9	A Player Character sees a rat or other vermin. <i>Note that even the grandest châteaux and manor houses of the Ghastly Age will have rats.</i>
10	One of the diners is so attractive and /or well-dressed that those attracted to their gender barely touch their food so they can look at them.
11	One of the diners eats little, but seems to be sizing up several other guests. <i>Are they an assassin? A blackmailer looking for evidence of scandal? Or is it the Devil himself, preparing to make someone an offer they can't resist?</i>
12	Somebody has spiked the punch-bowl with laudanum. Was it the host, a guest, or the servants?
13	Somebody has taken an extremely unpopular political opinion, and obnoxiously defends it.
14	A Player Character finds a note surreptitiously slipped into their pocket (or <i>reticule</i>), arranging an assignation at a later date. <i>Of course, the other party is someone shockingly inappropriate.</i>
15	A servant makes a mistake, and somebody begins loudly berating them.
16	Someone begins choking, perhaps a known enemy of the host only invited out of social obligation. <i>What do the PC's do?</i>
17	An insult results in somebody being stabbed with a fork. This may easily escalate into a duel.
18	Somebody begin loudly criticizing the food, and proclaiming the superior skills of their own cook.
19	A diner spills wine or food all over the extremely expensive outfit they had made just for this event. <i>Were they intentionally bumped, are are they just clumsy?</i>
20	Several of the diners seem to be sending each other coded messages through the tapping of their fingers on the table. <i>Are they members of a secret society, clandestine lovers, or just mutually bored?</i>

APPENDIX G: EVENTS AT THE DANCE

DANCING IS THE CENTRAL SOCIAL ACTIVITY for people of all social classes during the Ghastly Age. Even ordinary working people consider dance lessons to be a necessary expense.

Note that the dances (and accompanying music) at High Society gatherings at this time are much livelier than will be the case at fancy balls in Victorian times. Dance steps are often intricate and hard to master, and the **dances are considered performances**. Many of the dances are for groups rather than couples, and are meant to entertain spectators. A single dance can last for 15 to 20 minutes before the dancers have a chance to rest. Except at a Masquerade Ball, it is unacceptable for a man to request a dance from a woman to whom he has never been formally introduced. And of course, ladies may not request dances from men. While formal dance cards are not yet in common use during the Ghastly Age, ladies use a

Carnet de Bal (a container of small ivory plaques and a pencil) to keep notes about dances and people). Ballroom floors are often crowded and very hot, smelling like a mixture of heavy perfume, sweat, and burning candles. Beside the dancing and there will always be people resting, talking, and playing cards along the outer perimeter of the room.

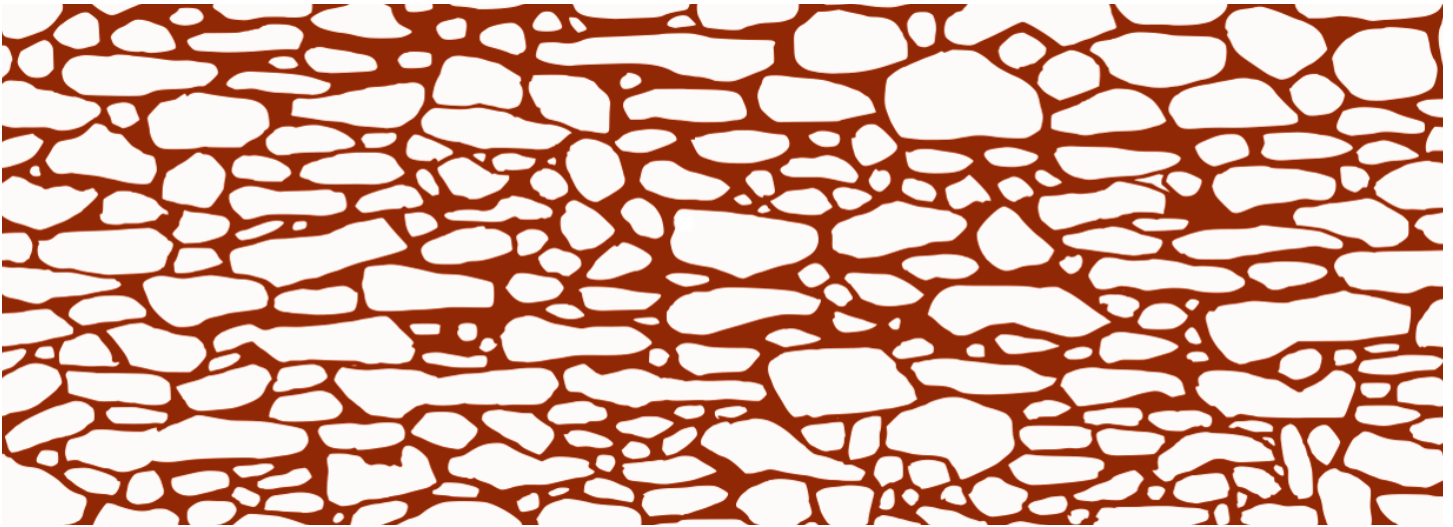
Although the table assumes the late-eighteenth/early-nineteenth century setting of Ghastly Affair, it can obviously also be adapted for use in games set in slightly earlier or later time periods.

d20	<i>Suddenly...</i>
1	A well-dressed woman stumbles and falls, knocking down several other dancing couples. <i>Is she sick, dying, or just clumsy? No matter the truth, the unfortunate lady will be immediately be the subject of vicious ridicule communicated through the Language of Fans.</i>
2	A bizarrely dressed man seems to believe he dances well, but moves awkwardly.
3	Two women sitting together on the perimeter begin arguing (over a man, fashion, or the souring of their once-intense “romantic friendship”).
4	A man starts taking liberties with his partner, and her husband challenges him to a duel.
5	A man standing on the perimeter leers with predatory eyes at the dancing women. <i>Is he a creature of darkness looking to sate his unholy appetites, or just an ordinary lecher?</i>
6	A musical instrument breaks, throwing the dancers off.
7	An older gentlemen suffers a stroke or heart attack from the strain of dancing.
8	A man starts inquiring about his new wife, who has gone missing from the room. Meanwhile a newlywed woman is making similar, more discreet inquiries about her missing husband.
9	Someone who was previously known as a terrible dancer astounds everyone with their new-found skills. <i>How could they have learned to dance so well, so quickly?</i>
10	An obviously drunk man breaks etiquette by requesting dances from women to whom he has never been introduced.
11	Someone begins passing around a small metal box containing hashish sweetmeats.
12	The chandelier falls, possibly injuring (or even killing) one or two couples. <i>Was it an accident due to neglect, or deliberate sabotage?</i>
13	Someone bursts into the room, screaming that a murder (or other crime) has been committed.
14	A woman breaks etiquette by rejecting a dance with one man, but accepting another man’s request for the same dance.
15	The host and/or musicians introduce a bizarre (or scandalous) new dance. <i>During the Ghastly Age this could be the shockingly erotic Viennese Waltz, where couples hold each other close, as if they are about to make love on the dance floor!</i>
16	A scandalously inappropriate couple (such as a duchess and a common soldier) is dancing. <i>In a place like 18th century Venice (where any self-respecting woman is expected to have a cavalier servente or cicisbeo), this could even be a married couple!</i>
17	A women breaks a heel while dancing (if the dance is during the Decadent Era), or sprains an ankle (if the Decadent Era).
18	A woman experiences a wardrobe malfunction, accidental or intentional. <i>Remember, some 18th century French gowns were cleverly constructed to occasionally expose the breasts of the wearer, who might then feign shock and embarrassment.</i>
19	Men begin fighting over who will get to ask a particularly pretty woman to dance. <i>This could result in them going outside to duel (or fist-fighting right on the dance floor if they are working class).</i>
20	A couple breaches etiquette by dancing every dance together.

*Breaking a rule of etiquette will naturally require a Charisma check, to see if the break is considered a serious Faux Pas (inflicting the Affliction “Gauche”). Succeeding at the check means that the rules are considered to have been broken **well** and with style, and the rule-breaker will therefore be considered “**Fashionably Scandalous**” – much to the confusion of less charismatic people ostracized for exactly the same behavior!*

APPENDIX H: EVENTS OF THE MORNING PROMENADE

WELL-TO-DO PEOPLE LIVING IN THE CITIES of the Ghastly Age (1765 – 1820) will spend a good portion of their early day walking thorough public parks, pleasure gardens, or tree-lined boulevards. Many cities have built special, landscaped paths just for the enjoyment of promenaders. Some places even have cavernous indoor spaces used for promenading in inclement weather!

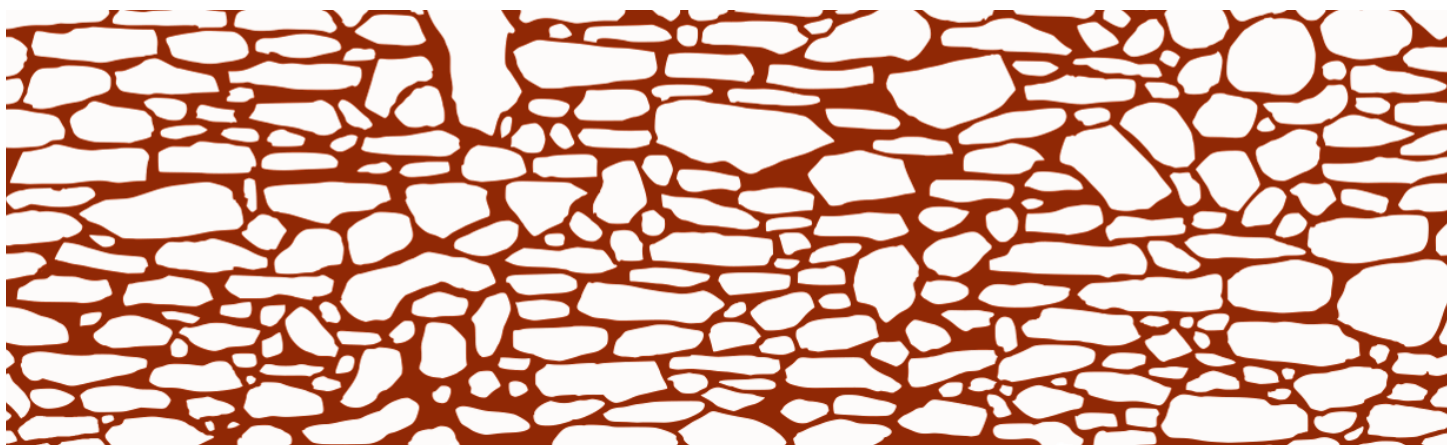


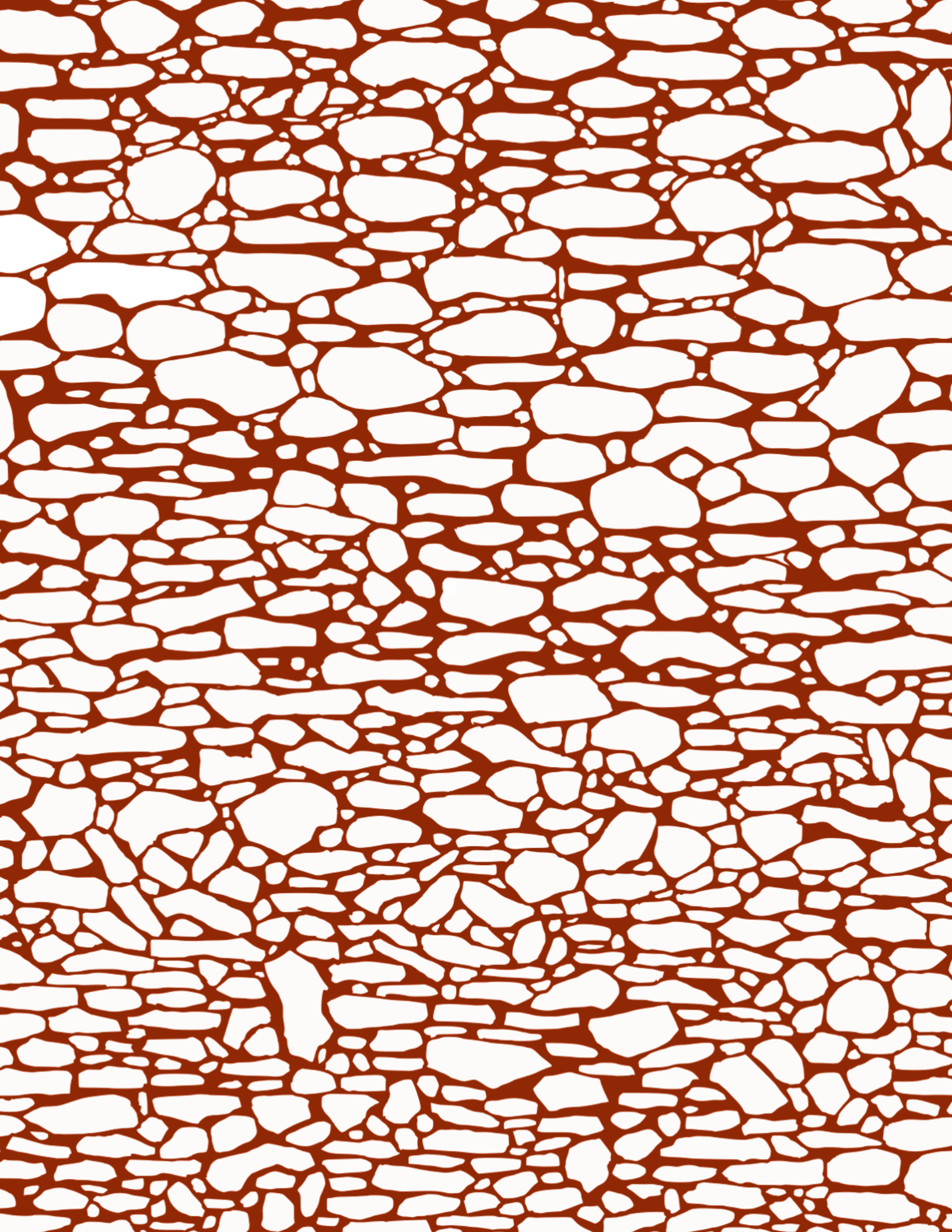
The morning promenade usually begins around 11:00 AM, after the morning *toilette* and breakfast. It's not just a healthy walk in the sunshine, but also an opportunity show off new clothes, see what others were wearing, and catch up on gossip. It's also a **public display** of the fact that the aristocracy don't have to do anything so undignified as working for a living! Wealthy ladies will wear dresses distinct from their afternoon or evening attire, in an era when most people can only afford to own one or two outfits at all. Many

promenaders bring their dogs with them, whether favored hunting dogs, or the ornamental lapdogs held by women as an accessory. Often, musicians will be playing along the promenade route. There will also be vendors dispensing beverages, either from push carts, or from from tanks they carry on their backs. Besides the stone benches that may be permanently installed on the path, there may also be tables and chairs set out so promenaders can sit and enjoy a coffee, or glass of wine.

dzo	<i>While promenading, you notice...</i>
1	A young women carries a unusually large parasol that keeps her in shadow. She is completely covered up, showing little skin, and wears a large hat or bonnet that further shades her face. The last time the PCs saw her in public she looked exceptionally pale, <i>probably</i> as a result of being bled too much by her doctor.
2	A pretty but obviously middle class woman is walking where only aristocrats should be. <i>Is she somebody's new kept mistress, who just hasn't learned yet to properly conduct herself, or is she some radical engaged in a deliberate provocation?</i>
3	A duel has begun, either with pistols or swords. The duelists may be well-known. <i>Even if dueling is technically illegal, the authorities are unlikely to intervene in a dispute between such gentlemen. The usual time for duels is much earlier in the morning, so these two must want their duel to be seen.</i>
4	A famous author, philosopher or poet is here. His latest work pushes the limits of acceptability, and has been universally condemned by the conservative authorities. <i>Naturally, ladies who wish to be fashionably scandalous will want to converse with him (and possibly arrange a much more private audience)!</i>
5	A wild animal (or pack of animals) has wandered onto the path. <i>Possibilities include a pack of dogs (or even wolves), a vicious wildcat, or even an inexplicably out-of-place animal (such as a black panther or crocodile).</i>
6	A murdered corpse is discovered. <i>Perhaps it has been elaborately posed as some kind of political message. Maybe it has been mysteriously drained of blood, or even partially eaten.</i>

d20	While promenading, you notice...
7	A scandalous or inappropriate couple is walking together. They may be of different social classes, or wildly disparate ages. <i>Perhaps a known anti-monarchist radical is escorting the wife or daughter of a prominent nobleman. Remember also that it is not uncommon in the Ghastly Age for women who are together in a “romantic friendship” to be very affectionate in public. On the other hand, male couples who are public at this time risk vicious legal prosecution.</i>
8	Someone is wearing either particularly outlandish clothes, or the absolute latest in Paris style. Of course, the outfit could actually be <i>both!</i>
9	Someone is making inquiries about the location of a person who has not been seen for several days. <i>Is the inquirer a friend of the missing person, a family member, or a government agent investigating rumors of secret societies plotting revolution?</i>
10	If a Player Character is female, she is approached by a lady who begins an apparently pleasant conversation about the weather. Simultaneously, however, she uses the Language of Fans to call the PC a classless slut, and warn her to stay away from the lady’s lover. If the PC is male, he is challenged to a duel for making inappropriate advances towards the man’s mistress. In either, the PC has never met the lady or gentleman, their lover, or their spouse.
11	A stranger begins flirting with the Player Character. Their spouse or lover may be watching, and whether or not they <i>disapprove</i> is unclear.
12	A valet hands you an invitation to attend a dance, dinner, concert, or salon, to be held in the home of a well-known but reclusive gentleman or lady. <i>The invitation itself could be unusual – perhaps the event doesn’t begin until midnight, attendees are not permitted to wear certain colors, or must wear masks to an otherwise ordinary salon where there will be no dancing.</i>
13	A particularly talented (or talentless) musician (or group of musicians) is playing.
14	Someone’s dog begins growling at a Player Character for no apparent reason. It may even attack, with comical results (in the case of a lady’s lapdog such as a pug or papillon), or potentially serious ones (if it’s a larger hunting dog).
15	A man is bleeding from an obvious wound, but continues walking as if nothing has happened. <i>The man may be well-known, or a mysterious foreigner. He refuses to acknowledge that he is hurt, but is weakening even as he speaks. Perhaps he doesn’t even remember who he is!</i>
16	A mutilated beggar has wandered onto the promenade, demanding money before they will go away. <i>Perhaps the unfortunate wretch is a full-blown “denatsate”, with their nose, ears and lips having been deliberately removed to create a revolting skull-like visage. And why does the beggar speak with such proper diction, and under their scars resemble a missing member of High Society?</i>
17	Police (or a constable and watchmen) are attempting to close the promenade. They refuse to give a solid reason, and many of the entitled promenaders are vociferously protesting. Then there’s an explosion from a vendor’s cart, and shots are fired!
18	A beverage vendor is dispensing an unusual drink, and has attracted a crowd. The strange liquid makes imbibers feel euphoric and invigorated, but nobody can account for its odd color and bizarre flavor. <i>Who is the mysterious vendor, whom nobody has seen before?</i>
19	An apparently drunken man is stumbling about, bumping into many promenaders. <i>Perhaps he is a libertine member of the royal family, or another well-known person. Maybe in his lucid moments he indicates that he is not drunk at all, but under an enduring spell of Confusion inflicted by a rejected lover who is actually a powerful witch, or Mad Scientist.</i>
20	A large branch (or the whole tree) falls, possibly injuring promenaders. <i>Was it due to storm damage and natural rot, or was the tree deliberately cut? Is it Fairy mischief, due to the promenade having been built on a spot beloved by the Good People. Will the mischief continue and turn more deadly, until some way to placate the angry Fay can be discovered?</i>





APPENDIX I: RANDOM ARISTOCRATIC TITLES

THE FOLLOWING TABLES allow Presenters to quickly determine the title(s) possessed by the owner of a Castle, Mansion, or Estate. They can also be used by Players to select the status and title(s) of their own characters. As complicated as it all looks, this is actually an extremely **basic** treatment that greatly **simplifies** matters.

The tables exclude actual royalty, whose appearance in a scenario should always be planned beforehand.

The masculine form of a title is given *first*, followed by the feminine. “**Styles**” are the honorific expressions that are supposed to be affixed to the name of an individual who holds a title. Styles can vary according to the possessor’s precedence, whether that person is

being directly addressed, or whether that person is simply being mentioned in a conversation.

Remember that aristocrats from Portugal to Russia often speak French to each other, and it is common for nobility to not even understand the vernacular language of the common people. It is likewise common for aristocrats of any nation to affect the French form of their native title, especially when traveling abroad.

British Aristocrats

dzo	You meet a...	Honorific Style you use when you are formally introducing them, or writing a letter:	How you directly address one:	Honorific Style you use when you talk about one:	NOTES
I – 6	Gentleman or Gentlewoman	“Mister [Full Name]” or “Mrs [Full Name]”. (“Master [Given Name]” or “Miss [Given Name]” before maturity)	“Mister [Surname]” or “Mrs [Surname]”. (“Master [Given Name]” or “Miss [Given Name]” before maturity)	No special style	<i>No legal title, but may be “Lord” or “Lady” “of the Manor” when in their own home.</i>
7	Esquire	“Mister [Full Name], Esquire”	“Mister [Surname]”	No special style	<i>Indicates a Gentleman entitled to armorial bearings, who holds certain governmental positions (including being a Member of Parliament in the house of Commons), or just one who is very pretentious.</i>
8	Knight of the Bath	“Sir [Full Name], Knight Companion of the Bath”	“Sir” (or “Lady” for the wife of a Knight)	“Sir [Name]” (or “Lady” for the wife of a Knight)	<i>Non-hereditary, by Royal appointment. Roll again for additional title, if any.</i>
9	Scottish Laird	“The Much Honored [Full Name] of [Someplace in Scotland]”	May be addressed simply by the geographical designator in their Style.	No special style	<i>No seat in the House of Lords.</i>
10	Scottish Baron, or Scottish Baroness.	“The Much Honorable [Full Name], Baron of [Someplace in Scotland]”	“Baron”	“Baron [Name]”	<i>No seat in the House of Lords</i>
11	Baronet or Baronetess	“Sir [Full Name]” or “Dame [Full Name]”	“Sir” or “Dame”	“Sir [Name]” or “Dame [Name]”	<i>Hereditary title, but no seat in the House of Lords</i>
12	Knight of Saint Patrick	“Sir [Full Name], Knight of Saint Patrick”	“Sir”	“Sir [Name]”	<i>Non-hereditary, by Royal appointment, after 1783. Roll again for additional title, if any.</i>

dzo	<i>You meet a...</i>	Honorific Style you use when you are formally introducing them, or writing a letter:	How you directly address one:	Honorific Style you use when you talk about one:	NOTES
13	Knight of the Thistle	“Sir [<i>Full Name</i>], Knight of the Thistle”	“Sir” (or “Lady” for the wife of a Knight)	“Sir [<i>Name</i>]” (or “Lady” for the wife of a Knight)	<i>Non-hereditary, by Royal appointment. Roll again for additional title, if any.</i>
14	Knight of the Garter	“Sir [<i>Full Name</i>], Knight of the Garter”	“Sir” (or “Lady” for the wife of a Knight)	“Sir [<i>Name</i>]” (or “Lady” for the wife of a Knight)	<i>Non-hereditary, by Royal appointment. Roll again for additional title, if any.</i>
15	Baron or Baroness (Scottish Equivalent: Lord of Parliament)	“The Right Honorable, [<i>Full Name</i>], The Lord [<i>Someplace</i>]”	“Your Lordship” or “Your Ladyship”	“Lord [<i>Name</i>]” or “Lady [<i>Name</i>]”	<i>Peer, with a seat in the House of Lords.</i>
16	Bishop (Church of England. Male only)	“The Right Reverend, [<i>Full Name</i>], Bishop of [<i>Someplace</i>]”	“Your Lordship”	“Bishop [<i>Name</i>]”	<i>Peer, with a seat in the House of Lords. Roll again for additional title, if any.</i>
17	Viscount or Viscountess	“The Right Honorable, [<i>Full Name</i>], The Viscount of [<i>Someplace</i>]”	“Your Lordship” or “Your Ladyship”	“Lord [<i>Name</i>]” or “Lady [<i>Name</i>]”	<i>Peer, with a seat in the House of Lords.</i>
18	Earl or Countess	“The Right Honorable, [<i>Full Name</i>], The Earl of [<i>Someplace</i>]”	“Your Lordship” or “Your Ladyship”	“Lord [<i>Name</i>]” or “Lady [<i>Name</i>]”	<i>Peer, with a seat in the House of Lords.</i>
19	Marquess or Marchioness	“The Most Honorable [<i>Full Name</i>], The Marquess of [<i>Someplace</i>]”	“Your Lordship” or “Your Ladyship”	“Lord [<i>Name</i>]” or “Lady [<i>Name</i>]”	<i>Peer, with a seat in the House of Lords.</i>
20	Duke or Duchess	“His Grace, [<i>Full Name</i>], The Duke of [<i>Someplace</i>]”	“Your Grace”	“Duke [<i>Name</i>]” or “Duchess [<i>Name</i>]”	<i>Peer, with a seat in the House of Lords.</i>

Notes About British Titles:

- Only **members of the Royal family** bear the title Prince or Princess.
- Note that there is **no such thing as a British “Count”**. The British title for men is “Earl”. Oddly, the wife of an Earl is a “Countess”.
- Only Peers who sit in the House of Lords are actually nobility. Everyone else is technically a commoner, even if their father is a Duke. There are only about **300 Peers** in Great Britain at any one time.
- If a man is the heir of a Earl, Marquess, or Duke who holds multiple titles, he may use one of his father’s lesser titles as a “**Courtesy Title**”. For example, if you are the eldest son of a man who is both The Earl of Barefanny and The Baron of Morningwood, you can use “Baron Morningwood” as your courtesy title.
- A woman may only hold **a title in her own right** only if all male heirs to that title are dead.
- The **geographic indicators** attached to English noble titles are essentially meaningless. For example, the Baron of Whigglesbutt does not necessarily own any land in that charming town known for its callipygian maids.

French Aristocrats (Pre-Revolution, or Ancien Régime)

dzo	You meet a..	Honorific Style you use when you are formally introducing them, or writing a letter:	How you directly address one:	Honorific Style you use when you talk about one:	NOTES
1 - 4	<i>Gentilhomme</i> or <i>Gentilfemme</i>	“Monsieur [Full Name]” or “Madame [Full Name]”	“Monsieur” or “Madame”	“Monsieur [Family Name]” or “Madame [Family Name]”	<i>English equivalent: Gentleman or Gentlewoman. Ordinary untitled aristocracy.</i>
5 - 7	<i>Écuyer</i>	“Monsieur [Full Name]” or “Madame [Full Name]”	“Monsieur” or “Madame”	“Monsieur [Family Name]” or “Madame [Family Name]”	<i>English equivalent: Esquire. Indicates an illustrious family, but otherwise untitled.</i>
8	<i>Chevalier</i>	“Sieur [Full Name]”	“Sieur”	“Sieur [Family Name]”	<i>Hereditary knighthood, but not necessarily a member of an actual order.</i>
9	<i>Chevalier de l'ordre royal et militaire de Saint-Louis</i> (Knight of the Royal and Military Order of Saint Louis)	“Sieur [Full Name], Knight of the Royal and Military Order of Saint Louis”	“Sieur”	“Sieur [Full Name]”	<i>Roll again for additional title, if any.</i>
10	<i>Chevalier de l'ordre de Saint-Michel</i> (Knight of the Order of Saint Michael)	As per highest title otherwise possessed.	As per highest title otherwise possessed.	As per highest title otherwise possessed.	<i>Roll again for additional title, ignoring results below 12.</i>
11	<i>Chevalier de l'ordre du Saint-Esprit</i> (Knight of the Order of the Holy Spirit)	As per highest title otherwise possessed.	As per highest title otherwise possessed.	As per highest title otherwise possessed.	<i>Roll again for additional title, ignoring results below 12.</i>
12 - 13	<i>Baron</i> or <i>Baronne</i>	“The Very High and Powerful Lord [Given Name], Baron [Family Name]”	“Monsieur” or “Madame”	“Baron [Family Name]”	<i>English equivalent: Baron.</i>
14	<i>Vicomte</i> or <i>Vicomtesse</i>	“The Very High and Powerful Lord [Given Name], Vicomte [Family Name]”	“Monsieur” or “Madame”	“Vicomte [Family Name]”	<i>English equivalent: Viscount.</i>
15 - 16	<i>Comte</i> or <i>Comtesse</i>	“The Very High and Powerful Lord, [Given Name], Comte [Family Name]”	“Monsieur” or “Madame”	“Comte [Family Name]”	<i>English equivalent: Count.</i>
17 - 18	<i>Marquis</i> or <i>Marquise</i>	“The Very High and Powerful Lord [Given Name], Marquis [Family Name]”	“Monsieur” or “Madame”	“Marquis [Family Name]”	<i>English equivalent: Marquess.</i>
19	<i>Duc</i> or <i>Duchesse</i>	“The Very High and Very Powerful Lord [Given Name], Duc [Family Name]”	“Monsieur” or “Madame”	“Duc [Family Name]”	<i>English equivalent: Duke.</i>
20	<i>Prince du Sang</i> or <i>Princesse du Sang</i>	“Monsieur Prince [Full Name]”, or “Madame Princesse [Full Name]”	“Monsieur Prince”, or “Madame Princesse”	“Prince [Family Name]”	<i>Descended from a former king, but not a child, nephew or niece of the current King.</i>

Notes About Ancien Régime Titles:

- The particle “**de**” (“of”) before a Family Name often (but not always) designates nobility. The particles “**du**” (“of the” [masculine singular]) and “**des**” (“of the” [plural]) are also often seen before noble family names.
- The French aristocracy of the *Ancien Régime* distinguish among themselves between the “**Noblesse d’épée**” (“nobility of the sword”), whose ancestors were ennobled for medieval military in medieval times, and the “**Noblesse de robe**” (“nobility of the robe”), who were ennobled later to hold governmental offices.
- The titles “**Baron**”, “**Vicomte**”, “**Comte**”, and “**Marquis**” are **socially interchangeable** without legal sanction. A Comte will often employ the title “Marquis”, for example.
- About 40 of the most powerful *Comtes*, *Ducs*, and Princes are further distinguished as **Peers of France**, and entitled to the Style “*Monseigneur*” (“My Lord”).
- There is a 1 in 10 chance that an unmarried French nobleman also holds a formal **position in the Catholic Church** - Abbot, Bishop, Archbishop, or even Cardinal. This fact will *not* prevent him from having a mistress, maintaining a family of illegitimate children, or otherwise participating in High Society.
- An aristocratic family’s **social status** is determined by the length of time it has been ennobled, whether they are *Noblesse d’épée* or *Noblesse de robe*, the family’s accomplishments, and their current favor with the King, rather than their exact title.
- Unlike in England, **the children of a titled French nobleman** are also considered noble. They do not bear his title, however.
- Unlike English titles, French noble titles of the *Ancien Régime* generally indicate **ownership and legal responsibilities** (“seigneurial” rights) over a particular piece of land. However, a *Gentilhomme* might also hold seigneurial rights over a property without possessing any other title.
- These titles, and their associated rights, are **abolished in France in 1790**, and replaced by the **Napoleonic titles** in 1808. The old titles are legally restored in 1814, but without the full seigneurial rights they carried before the Revolution.

French Napoleonic Titles (Conferred from 1808 – 1814)

<i>dzo</i>	<i>You meet a...</i>	Honorific Style you use when you are formally introducing them, or writing a letter:	How you directly address one:	NOTES
1 – 10	<i>Chevalier de l’Empire</i>	Chevalier [Full Name]	“Sieur”	<i>Conferred upon members of the Légion d’honneur after 1808.</i>
11 – 16	<i>Baron de l’Empire</i>	Baron [Full Name]	“Monsieur”	<i>Conferred upon wealthy financiers, some mayors, bishops, and army officers.</i>
17 – 18	<i>Comte de l’Empire</i>	Comte [Full Name]	“Monsieur”	<i>Conferred upon government officials such as senators and ministers.</i>
19	<i>Duc de l’Empire</i>	[Full Name], Duc de [Someplace within the Empire]	“Monsieur”	<i>Conferred upon high officials and marshals.</i>
20	<i>Prince de l’Empire</i>	[Full Name], Prince de [Someplace within the Empire]	“Monsieur”	<i>Conferred upon members of the Imperial family, heads of vassal states, and great marshals.</i>

Notes About Napoleonic Titles:

- The **Légion d’honneur** (“Legion of Honor”) is created by Napoleon in 1802 to honor exceptional service to the state. It is made the lowest rank of the nobility in 1808.
- Napoleonic titles are **conferred only upon men**, except for former Empress Josephine, made “*Duchesse de Navarre*” in 1810.
- The titles are **possessed for life**, but are only hereditary if the bearer also has significant property and income of their own to pass to an male heir.
- Napoleonic titles are **essentially honorary**, and do not confer any seigneurial rights of the kind that existed before the Revolution.
- The titles of “*Chevalier*”, “*Baron*” and “*Comte*” are stated **before their bearer’s name**. “*Ducs*” and “*Princes*” give their title **after their name**.
- Bearers of these titles are **recognized as nobility after the Bourbon Restoration**. The *Légion d’honneur* is maintained as a national order of knighthood.

German Aristocrats

dno	You meet a...	Honorific Style:	NOTES
1 – 20	<i>Junker</i>	“Junker”	<i>Otherwise untitled aristocrat</i>
21 – 30	<i>Edler</i>	“High Well-Born”	<i>Lowest hereditary title</i>
31 – 40	<i>Ritter</i> (Hereditary Knighthood)	“High Well-Born”	“ <i>Niederer Adel</i> ”, or lesser nobility.
41 – 45	<i>Reichsritter</i> (Imperial Knight)	“High Well-Born”	“ <i>Niederer Adel</i> ”, or lesser nobility.
46	Knight of the Royal Order of Saint George for the Defense of the Immaculate Conception	As per highest title otherwise possessed.	<i>Conferred by the Elector of Bavaria. Roll again for additional title.</i>
47	Knight of the Order of the Red Eagle	As per highest title otherwise possessed.	<i>Conferred by the King of Prussia. Roll again for additional title, if any.</i>
48	Knight of the Order of the Black Eagle	As per highest title otherwise possessed.	<i>Conferred by the King of Prussia. Roll again for additional title.</i>
49	Knight of the Order of Saint John (Protestant Bailiwick)	As per highest title otherwise possessed.	<i>Roll again for additional title.</i>
50 – 51	Teutonic Knight (Knight of the Order of Brothers of the German House of Saint Mary in Jerusalem)	As per highest title otherwise possessed.	<i>Roll again for additional title.</i>
52 – 53	Knight of the Golden Spur	As per highest title otherwise possessed.	<i>Non-hereditary, conferred by the Emperor. Roll again for additional title.</i>
54 – 56	<i>Herr</i>	“High Well-Born”	<i>English translation: Lord. “Niederer Adel”, or lesser nobility.</i>
57 – 62	<i>Freiherr</i> or <i>Freifrau</i>	“High Well-Born”	<i>English translation: Baron or Baroness. Can be either a non-reigning member of a great “Hochedel” family, or lesser “Niederer Adel”.</i>
63 – 64	<i>Burggraf</i> or <i>Burggräfin</i>	“High-Born”	<i>English translation: Viscount or Viscountess. Can be either a non-reigning member of a great “Hochedel” family, or lesser “Niederer Adel”.</i>
65 – 66	<i>Graf</i> or <i>Gräfin</i>	“High-Born”	<i>English translation: Count or Countess. Can be either a non-reigning member of a great “Hochedel” family, or lesser “Niederer Adel”.</i>
67 – 68	<i>Landgraf</i> or <i>Landgräfin</i>	“High-Born”	<i>English translation: Landgrave or Landgravine. Can be either a non-reigning member of a great “Hochedel” family, or lesser “Niederer Adel”.</i>
69 – 70	<i>Markgraf</i> or <i>Markgräfin</i>	“High-Born”	<i>English translation: Marquis or Marquise. Can be either a non-reigning member of a great “Hochedel” family, or lesser “Niederer Adel”.</i>
71 – 72	<i>Prinz</i> or <i>Prinzessin</i>	“High-Born”	<i>Son or Daughter of a reigning Prince. Can be either a non-reigning member of a great “Hochedel” family, or lesser “Niederer Adel”.</i>
73 – 74	<i>Fürst</i> or <i>Fürstin</i>	“Princely Grace”	<i>English translation: Prince or Princess. Can be either a non-reigning member of a great “Hochedel” family, or lesser “Niederer Adel”.</i>
75 – 76	<i>Herzog</i> or <i>Herzogin</i>	“Ducal Grace”	<i>English translation: Duke or Duchess. Can be either a non-reigning member of a great “Hochedel” family, or lesser “Niederer Adel”.</i>

dnoo	You meet a...	Honorific Style:	NOTES
77 – 78	<i>Herr</i>	“Illustrious Highness”	<i>English translation: Lord. “Hochadel”, or sovereign nobility.</i>
79 – 80	<i>Reichsfreiherr</i> or <i>Reichsfreifrau</i>	“Illustrious Highness”	<i>English translation: Imperial Baron or Imperial Baroness. “Hochadel”, or sovereign nobility.</i>
81 – 82	<i>Reichsgraf</i> or <i>Reichsgräfin</i>	“Illustrious Highness”	<i>English translation: Imperial Count or Imperial Countess. “Hochadel”, or sovereign nobility.</i>
83 – 84	<i>Landgraf</i> or <i>Landgräfin</i>	“Illustrious Highness”	<i>English translation: Landgrave or Landgravine. “Hochadel”, or sovereign nobility.</i>
85 – 86	<i>Markgraf</i> or <i>Markgräfin</i>	“Illustrious Highness”	<i>English translation: Marquis or Marquise. “Hochadel”, or sovereign nobility.</i>
87 – 88	<i>Pfalzgraf</i> or <i>Pfalzgräfin</i>	“Illustrious Highness”	<i>English translation: Count Palantine or Countess Palantine. “Hochadel”, or sovereign nobility.</i>
89	<i>Reichsfürst</i> or <i>Reichsfürstin</i>	“Illustrious Highness”	<i>English translation: Prince or Princess. “Hochadel”, or sovereign nobility.</i>
90	<i>Fürstbischof</i> (Male only)	“Illustrious Highness”	<i>English translation: Bishop-Prince. A Bishop who also rules a state.</i>
91 – 92	<i>Herzog</i> or <i>Herzogin</i>	“Serene Highness”	<i>English translation: English translation: Duke or Duchess. “Hochadel”, or sovereign nobility.</i>
93 – 94	<i>Grossfürst</i> or <i>Grossfürstin</i>	“Serene Highness”	<i>English translation: Grand Prince or Grand Princess. “Hochadel”, or sovereign nobility.</i>
95 – 96	<i>Grossherzog</i> or <i>Grossherzogin</i>	“Ducal Serene Highness”	<i>English translation: Grand Duke or Grand Duchess. “Hochadel”, or sovereign nobility.</i>
97 – 98	<i>Erzherzog</i> or <i>Erzherzogin</i>	“Most Serene Highness”	<i>English translation: Archduke or Archduchess. “Hochadel”, or sovereign nobility.</i>
99 – 100	<i>Kurfürst</i> or <i>Kurfürin</i>	“Most Serene Highness”	<i>English translation: Prince-elect or Princess-elect. “Hochadel”, or sovereign nobility, entitled to vote for Emperor.</i>

Notes About German Titles:

- The particles “**von**” (“of” [a family name]) and “**zu**” (“at” [a castle or territory possessed by the family]) generally indicate nobility. When the family name is the same as their castle or territory, the form is “**von und zu**”.
- The term “**Hochedel**” indicates high nobility that rules a state of the Empire, or that formerly ruled a state subsequently incorporated into another. “**Niederer Adel**” indicates lesser nobility that never ruled a state in their own right. A *Reichsfreiherr* (Imperial Baron) who rules a state of the Empire is *Hochedel*, and outranks an ordinary *Graf* (Count) who is *Niederer Adel*.
- The **children of a titled noblemen** are both noble and titled. The titles borne by non-reigning members of noble families are always the lesser equivalent titles employed by the *Niederer Adel*, even if their family is *Hochedel*. For example, the sons of a *Pfalzgraf* (Count Palatine) bear the lesser title *Graf* (Count). The son or daughter of a reigning *Fürst* or *Reichsfürst* bears the special title *Prinz* or *Prinzessin*.
- Some titles (such as “*Graf*”) can be **either Hochedel or Niederer Adel**, depending on whether or not the holder is also sovereign over a state of the Empire.
- Around the time of the French Revolution, the German nobility begins to further distinguish between the “**Uradel**” (families ennobled before the 14th century) and the “**Briefadel**” (families ennobled by letters-patent after the 14th century). The former naturally look down upon the latter.
- Both the *Uradel* and *Briefadel* **look down on everyone else**. The least-important *Junker* is considered the social superior of the wealthiest non-noble financier.
- **King George III** of Great Britain is also the hereditary *Kurfürst* (Prince-Elector) of Hanover.
- The **Holy Roman Empire is dissolved** by Emperor Francis II in 1806, after the western states succeed to form the pro-French “Confederation of the Rhine”.
- The sheer number of German states and titles invites the assumption of **false titles** by impostors; for all the average person outside the Empire knows, there might actually be a “*Fürst* of Stierscheissland”!

Hungarian Aristocrats

d20	You meet a...	Equivalent German title:	NOTES
1 – 5	Impoverished, or “Sandalled” noble	None	<i>Lowest rank of nobility, who are often poorer than commoners.</i>
6 – 10	“ <i>Bene Possessionati</i> ”	None	<i>Wealthy, but otherwise untitled nobility</i>
11	Knight of the Order of Saint Stephen of Hungary	None	<i>Roll again for additional title.</i>
12	<i>Báró</i> or <i>Báróné</i>	<i>Freiherr</i> or <i>Freifrau</i>	<i>English translation: Baron or Baroness. “Magnate”, or upper noble.</i>
13	<i>Vicomte</i> or <i>Vicomtesz</i>	<i>Vizegraf</i> or <i>Vizegräfin</i>	<i>English translation: Viscount or Viscountess. “Magnate”, or upper noble.</i>
14	<i>Alispán</i>	<i>Vizegespan</i>	<i>English translation: Viscount Hereditary deputy-administrator of a megye, or County. “Magnate”, or upper noble.</i>
15	<i>Gróf</i> or <i>Grófnő</i>	<i>Graf</i> or <i>Gräfin</i>	<i>English translation: Count or Countess. “Magnate”, or upper noble.</i>
16	<i>Ispán</i>	<i>Gespan</i>	<i>English translation: Count Hereditary administrator of a megye, or county. “Magnate”, or upper noble.</i>
17	<i>Marki</i> or <i>Márkiné</i>	<i>Markgraf</i> or <i>Markgräfin</i>	<i>English translation: Marquis or Marquise. “Magnate”, or upper noble.</i>
18	<i>Herceg</i> or <i>Hercegnő</i>	<i>Herzog</i> or <i>Herzogin</i>	<i>English translation: Duke or Duchess. “Magnate”, or upper noble.</i>
19	<i>Ban</i>	None	<i>A Croatian and Serbian title with no direct English translation. “Magnate”, or upper noble.</i>
20	<i>Fürst</i> or <i>Fürstin</i>	<i>Fürst</i> or <i>Fürstin</i>	<i>English translation: Prince or Princess. German title, conferred by the Habsburgs. “Magnate”, or upper noble.</i>

Notes About Hungarian Titles:

- About 5% of the population of the Kingdom of Hungary is considered noble, **a relatively high number**. Most of those are untitled and comparatively poor, however.
- *Theoretically* all nobles have the **same rights and legal status**. *In practice*, a distinction is made between the poor (or “sandalled”) nobility, the middle nobility (or “*Bene Possessionati*”), and the Magnates (titled nobility).
- **Magnates** have seats in the Upper House of the Hungarian Diet. They tend to *not* be Magyar in origin, and were mostly granted their titles by the reigning Habsburgs. The titles “*Ispán*” and “*Alispán*”, however, date from before the Habsburg period.
- *Ispán* and *Alispán* are also the titles of **government officials** responsible for the administration of the various Counties of the Kingdom. The two terms are only noble titles in Counties where the positions are hereditary.
- Many Magnates have **German rather than Magyar titles**. Since the Magyar word “*Herceg*” means both Duke and Prince, those who claim the title of “Prince” may bear the German title “*Fürst*”. Note also that most Magnates are likely to use the French equivalent of their titles at social events.
- The Magyar (Hungarian) language **does not employ an “ennobling particle”** between the given and family names. The title is given first, then the family name, and lastly the given name.
- **Nobles of German descent** (or who have German titles) may give their name in the Western manner, however, with “*von*”, “*zu*”, or “*von und zu*” before their family name. Some Magnates may employ the French ennobling particle “*de*”.
- The “*Bene Possessionati*” tend to speak Magyar, wear Hungarian clothing, and otherwise eschew both French and German culture.
- The title “*Voivode*” (the title born by Vlad Tepes, or Dracula) is no longer used in the Kingdom of Hungary. Nonetheless, it might still be claimed by an individual whose memories seem to stretch over a longer period than seems logically possible...
- The historical “**Order of the Dragon**” (whose most famous member was Vlad Dracula) is extinct. Nobody should claim to still be a member...

Italian Aristocrats

diroo	You meet a...	NOTES
1 – 15	<i>Patrizio</i> or <i>Patrizia</i>	<i>English translation: Patrician.</i> <i>Otherwise untitled, urban aristocracy.</i>
16 – 20	<i>Cavaliere</i> or <i>Dama</i>	<i>Hereditary Knight or Dame</i>
21	Knight of the Order of the Blood of Jesus Christ	<i>Conferred by the House of Gonzaga.</i> <i>Roll again for additional title.</i>
22 – 23	Knight of the Order of Saint Stephan Pope and Martyr	<i>Conferred by the Duke of Tuscany.</i> <i>Roll again for additional title.</i>
24 – 25	Knight of the Supreme Order of the Most Holy Annunciation	<i>Conferred by the King of Sardinia.</i> <i>Roll again for additional title.</i>
26 – 27	Knight of the Illustrious Royal Order of Saint Januarius	<i>Conferred by the King of Naples and Sicily – or by the King of the Two Sicilies after 1816.</i> <i>Roll again for additional title.</i>
28 – 29	Knight of the Sacred Military Constantinian Order of Saint George	<i>Conferred by the King of Naples and Sicily – or by the King of the Two Sicilies after 1816.</i> <i>Roll again for additional title.</i>
30 – 31	Knight of the Order of Saints Maurice and Lazarus	<i>Conferred by the King of Sardinia.</i> <i>Roll again for additional title.</i>
32 – 33	Knight of the Equestrian Order of the Holy Sepulchre of Jerusalem	<i>Conferred by the Pope.</i> <i>Roll again for additional title.</i>
34 – 35	Knight of Malta	<i>The Order of Malta is a sovereign entity that (until 1798) rules the island for which it is named.</i> <i>Roll again for additional title.</i>
36– 39	Knight of the Order of the Golden Spur	<i>Conferred by the Pope.</i> <i>Roll again for additional title.</i>
40 – 43	<i>Signore</i> or <i>Signora</i>	<i>English translation: Lord or Lady</i> <i>Minor landed aristocracy.</i>
44 – 49	<i>Nobile</i>	<i>Untitled son or daughter of a titled nobleman.</i>
50 – 59	<i>Barone</i> or <i>Baronessa</i>	<i>English translation: Baron or Baroness.</i>
60 – 69	<i>Visconte</i> or <i>Viscontessa</i>	<i>English translation: Viscount or Viscountess.</i>
70 – 79	<i>Conte</i> or <i>Contessa</i>	<i>English translation: Count or Countess.</i>
80 – 89	<i>Marchese</i> or <i>Marchesa</i>	<i>English translation: Marquis or Marquise.</i>
90 – 95	<i>Duca</i> or <i>Duchessa</i>	<i>English translation: Duke or Duchess.</i>
96 – 100	<i>Princepe</i> or <i>Princepessa</i>	<i>English translation: Prince or Princess.</i>

Notes About Italian Titles:

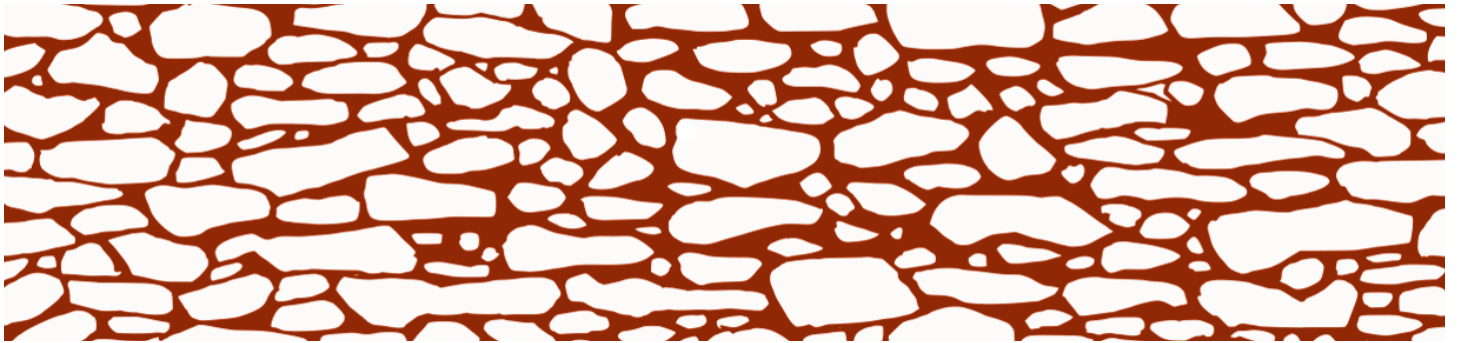
- Unlike French and British titles, Italian titles **do not always carry a geographical signifier**. One can be a “*Conte*”, for example, without being *Conte* of any place in particular.
- When formally introducing Sovereign nobility (those who rule a state), one adds the **Honorific Style “*Altezza*”** (Highness) before the name.
- All Italian nobles are directly addressed with the honorific “***Don***” (Lord) or “***Donna***” (Lady) before the name.
- The titles “***Princepe***” and “***Princepessa***” are more common in Italy than elsewhere, and do not necessarily indicate familial relation to a King or Queen.
- Italian nobles often (but not consistently) use the particles “***de***” (of) or “***di***” (from) before their surname, although neither automatically indicates aristocratic status.
- There is a 1 in 8 chance that an unmarried Italian nobleman also holds a formal **position in the Catholic Church** - Abbot, Bishop, Archbishop, or even Cardinal. This fact will *not* prevent him from having a mistress, maintaining a family of illegitimate children, or otherwise participating in High Society.
- Italian **titles can originate** in grants from The Pope (who reigned as King of the central Italian Papal State), the Holy Roman Empire (of which most of Northern Italy was nominally a part), and Spain (which controlled the larger part of Italy from the 16th to 18th centuries), as well as from native secular authority. Additionally, Italians who supported Napoleon may possess Napoleonic titles of nobility.
- **Napoleon** was not ethnically French, but Italian. He was born “Napoleone Buonaparte” in Corsica, and his family were aristocrats of Florentine origin. Before declaring himself Emperor of the French, he bore the Italian title “*Nobile*”.

Spanish Aristocrats

droo	You meet a...	Honorific Style you use when you are formally introducing them, or writing a letter:	NOTES
1 – 25	<i>Hidalgo</i> or <i>Hidalga</i>		<i>Untitled aristocracy.</i>
26 – 30	<i>Infanzon</i>		<i>Untitled aristocracy.</i>
31– 35	<i>Escudero</i>		<i>English translation: Esquire.</i>
36 – 49	<i>Caballero</i>		<i>Hereditary Knight.</i>
40 – 41	Knight of the Order of Calatrava	As per highest title otherwise possessed.	<i>Roll again for additional title.</i>
42 – 43	Knight of the Order of Alcántara	As per highest title otherwise possessed.	<i>Roll again for additional title.</i>
44 – 45	Knight or Dame of the Order of Santiago	As per highest title otherwise possessed.	<i>The Order has both male and female membership. Roll again for additional title.</i>
46 – 47	Knight of the Royal and Distinguished Spanish Order of Carlos III	As per highest title otherwise possessed.	<i>Roll again for additional title.</i>
48 – 49	Knight of the Order of the Golden Fleece	“His Excellency, [Full Name], Knight of the Order of the Golden Fleece”	<i>Roll again for additional title.</i>
50 – 59	<i>Don</i> or <i>Doña</i>	“His Lordship (or Her Ladyship), [Full Name]”	<i>English translation: Lord or Lady.</i>
60 – 67	<i>Señor</i> or <i>Señora</i>	“His Lordship (or Her Ladyship), [Full Name]”	<i>English translation: Lord or Lady.</i>
68 – 69	<i>Barón</i> or <i>Baronesa</i>	“His Lordship (or Her Ladyship), [Full Name], <i>Barón</i> (or <i>Baronesa</i>) of [Someplace in Spain]”	<i>English translation: Baron or Baroness. This title is held only by Catalonian nobles.</i>
70 – 74	<i>Vizconde</i> or <i>Vizcondesa</i>	“His Illustriousness (or Her Illustriousness), [Full Name], <i>Vizconde</i> (or <i>Vizcondesa</i>) of [Someplace in Spain]”	<i>English translation: Viscount or Viscountess.</i>
75 – 84	<i>Conde</i> or <i>Condesa</i>	“His Illustriousness (or Her Illustriousness), [Full Name], <i>Conde</i> (or <i>Condesa</i>) of [Someplace in Spain]”	<i>English translation: Count or Countess.</i>
85 – 90	<i>Marqués</i> or <i>Marquesa</i>	“His Illustriousness (or Her Illustriousness), [Full Name], <i>Marqués</i> (or <i>Marquesa</i>) of [Someplace in Spain]”	<i>English translation: Marquis or Marquise.</i>
91	<i>Barón</i> or <i>Baronesa</i> , Grandee of Spain	“His Excellency (or “Her Excellency), [Full Name], <i>Barón</i> (or <i>Baronesa</i>) of [Someplace in Spain]”	<i>English translation: Baron or Baroness. This title is held only by Catalonian nobles.</i>
92	<i>Vizconde</i> or <i>Vizcondesa</i> , Grandee of Spain	“His Excellency (or “Her Excellency), [Full Name], <i>Vizconde</i> (or <i>Vizcondesa</i>) of [Someplace in Spain]”	<i>English translation: Viscount or Viscountess.</i>
93 – 94	<i>Conde</i> or <i>Condesa</i> , Grandee of Spain	“His Excellency (or “Her Excellency), [Full Name], <i>Conde</i> (or <i>Condesa</i>) of [Someplace in Spain]”	<i>English translation: Grand Count or Countess.</i>
95 – 97	<i>Marqués</i> or <i>Marquesa</i> , Grandee of Spain	“His Excellency (or “Her Excellency), [Full Name], <i>Marqués</i> (or <i>Marquesa</i>) of [Someplace in Spain]”	<i>English translation: Marquis or Marquise.</i>
98 – 100	<i>Duque</i> or <i>Duquesa</i>	“His Excellency (or “Her Excellency), [Full Name], <i>Duque</i> (or <i>Duquesa</i>) of [Someplace in Spain]”	<i>English translation: Duke or Duchess.</i>

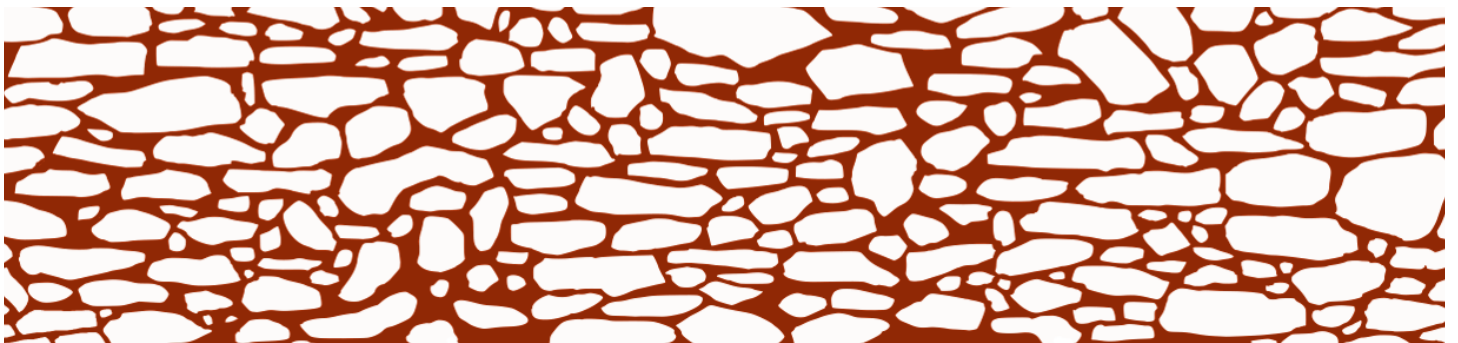
Notes About Spanish Titles:

- A **distinction** is made between ordinary titled nobility, and the “*Grandees of Spain*” (who enjoy immunity from taxation and arrest by ordinary authorities, among other privileges). A noble who is a *Grandee* outranks a noble of any title who is not a *Grandee*. All Spanish Dukes are also *Grandees* of Spain
- The distinction between *Grandees* and other nobility was **abolished under King Joseph Bonaparte**, but reinstated after the re-ascension of Ferdinand VII.
- All Spanish aristocrats are directly addressed with “*Don*” (Lord) or “*Doña*” (Lady) before their given names.
- **Grandees of the 18th century** use the Style “His [or Her] Excellency”. For example, “Her Excellency, Doña Maria de Aguanera y de Oscuro, Marquesa of Zondo”.
- There is a 1 in 8 chance that an unmarried Spanish nobleman also holds a formal **position in the Catholic Church** - Abbot, Bishop, Archbishop, or even Cardinal.
- The **system of Spanish surnames** is notoriously tricky for non-Spaniards. A fictional Spanish aristocrat should have two surnames - the first being the first surname of their father, and the second being the first surname of their mother. Often, the two surnames will be distinguished from each other by the conjunction “y”. Aristocratic Spanish ladies do not change their surnames after marriage, but may indicate the first of their husband’s surnames after their own, with the conjunction “de”.
- Eighteenth century Spanish nobility will occasionally (but not consistently) use “*de*” as an ennobling particle before their surnames.



OF ARISTOCRATIC BASTARDS

The 17th, 18th, and very-early 19th centuries were a relatively permissive period for the upper class of Europe, when every self-respecting man of means maintained one or more mistresses, sometimes in the family home. Likewise, only the *eldest* children of many aristocratic mothers were the actual offspring of their legal husbands. The illegitimate children of noble men were often open secrets – treated as untitled gentlemen and gentlewomen, even if not *formally* acknowledged by the father. It was also common practice for royalty to bestow noble titles upon their illegitimate children, whether or not they publicly accepted parentage. For example, a good portion of the British aristocracy is descended from Nell Gwyn, mistress of King Charles II. On the other hand, an aristocratic mother who knew her baby would *not* resemble her husband might go traveling, give birth in some location distant from home, and then place the infant in an orphanage. Noble men might turn a blind eye to such behavior, so long as everything was kept discreet, and the actual heir looked passably similar to his presumed father. On the other hand, the royal houses of Europe had long displayed the disastrous physical and mental effects of continual inbreeding, so *quietly* taking positive action to prevent the aristocracy from suffering the same fate was not necessarily to be considered a *bad* thing. In any case, the illegitimate children of royalty and aristocrats, secret or acknowledged, are a Romantic staple that should appear in any game that features interactions in High Society.



APPENDIX J: TWISTED FAMILY HISTORIES

USE THE FOLLOWING TABLES to quickly create suitably shocking historical facts for families inhabiting Grand Houses.

Length of the Family History

d12	<i>The family's history goes back...</i>				
1	1000 years .	5	600 years.	10	200 years.
2	900 years.	6 – 7	500 years.	11	only 100 years.
3	800 years.	8	400 years.	12	less than 100 years – the family is <i>nouveau riche</i> , or recently ennobled.
4	700 years.	9	300 years.		

Next, determine **id4 Shocking Historical Facts for each century** of family history. Determine only 1 if the family history goes back less than a century.

Shocking Historical Facts about the Family

d20	<i>The family history records that...</i>
1	the master of the household...
2	the mistress of the household...
3	the eldest daughter of the family...
4	a middle daughter of the family...
5	the youngest daughter of the family...
6	the eldest son of the family...
7	a middle son of the family...
8	the youngest son of the family...
9	the master's brother...
10	the master's sister...
11	the mistress' brother...
12	the mistress' sister...
13	the master's mother...
14	the mistress's father...
15	the mistress' mother...
16	one of the master's male cousins...
17	one of the master's female cousins...
18	one of the mistress' male cousins...
19	one of the mistress' female cousins...
20	a trusted retainer of the household...

d100	<i>actually...</i>
1 – 2	disappeared without explanation. <i>Ignore the next table.</i>
3	went on an voyage of exploration, and was never seen again. <i>Ignore the next table.</i>
4	claimed to have Second Sight. <i>Ignore the next table.</i>

d100	<i>actually...</i>
5	insisted that they were being persecuted by invisible Fairy Folk. <i>Ignore the next table.</i>
6 – 7	went mad from syphilis. <i>Ignore the next table. Roll again if before 1500.</i>
8 – 9	died of syphilis. <i>Ignore the next table. Roll again if before 1500.</i>
10 – 11	became a hopeless drug addict. <i>Ignore the next table.</i>
12 – 13	gambled away their money. <i>Ignore the next table.</i>
14	went mad, and was kept from public view. <i>Ignore the next table.</i>
15	ended their days in a madhouse. <i>Ignore the next table.</i>
16	produced a illegitimate child with servant. <i>Ignore the next table.</i>
17	had many children out of wedlock. <i>Ignore the next table.</i>
18	married a religiously unorthodox spouse. <i>Ignore the next table.</i>
19	eloped with a servant. <i>Ignore the next table.</i>
20	eloped with an entertainer (or artist). <i>Ignore the next table.</i>
21	eloped with a Gypsy. <i>Ignore the next table. Roll Again if before 1300.</i>
22	believed theirself to be a werewolf. <i>Ignore the next table.</i>
23 – 24	committed suicide. <i>Ignore the next table.</i>
25 – 26	eventually entered the religious life, where they became infamous for their lechery. <i>Ignore the next table.</i>
27 – 28	died in a duel. <i>Ignore the next table.</i>
29 – 30	was murdered by a jealous rival. <i>Ignore the next table.</i>
31 – 32	was murdered by a jealous spouse. <i>Ignore the next table.</i>
33	was abducted by bandits and never seen again. <i>Ignore the next table.</i>
34	was abducted by bandits and released, but died shortly thereafter from the abuse they suffered in captivity. <i>Ignore the next table.</i>
35	was violated by a family member. <i>Ignore the next table.</i>
36 – 37	was forced into an unwanted marriage, but ran away. <i>Ignore the next table.</i>
38	was seen traveling the countryside after their death. <i>Ignore the next table.</i>
39 – 40	committed treason...
41 – 42	deserted the military, (if male) / publicly took a lover while her husband was at war, (if female)...
43 – 44	committed voluntary incest with a sibling...
45 – 46	committed voluntary incest with an aunt or uncle...
47 – 48	murdered a servant...
49 – 50	murdered a family member...
51	murdered a tenant of the estate...
52 – 54	murdered a member of another prominent family...
55 – 56	stole the family jewels...
57	violated a house servant...
58	violated a member of another prominent family...
59 – 60	practiced witchcraft (or sorcery)...
61 – 62	embezzled government funds...
63 – 64	participated in a brazen swindle...
65 – 68	became a famous (or infamous) bandit...
69	committed cannibalism...
70	had carnal relations with an animal...
71 – 72	exhumed their deceased lover...
73 – 74	abducted a young woman, forced her to marry into the family...

d100	<i>actually...</i>
75 – 76	abducted a young man, forced him to marry into the family...
77	abducted and murdered a girl...
78	abducted and murdered a boy...
79 – 80	was a poisoner...
81 – 84	participated in obscene Black Masses...
85 – 86	abjured the established Church in public...
87 – 88	committed bigamy...
89 – 90	wrote obscene literature...
91 – 92	vivisected human victims...
93 – 94	worshipped Pagan Gods...
95 – 96	played a cruel prank upon another prominent family...
97	impersonated a member of the royal family...
98 – 100	seduced the spouses of many prominent people...

d12	<i>and was...</i>
1	never caught (or publicly exposed).
2	made to pay the legal price for their transgression.
3	treated with barbarous severity.
4	assassinated by an unknown assailant.
5	caught (or exposed), but then exonerated.
6	found out, but fled before they could be arrested.
7	nonetheless considered a local hero (or heroine).
8	nonetheless considered a national hero (or heroine).
9	forced to enter a religious institution.
10	committed to a madhouse.
11	forced into exile (to another country, to America, etc.).
12	granted a royal pardon.



APPENDIX K: RELATIONSHIPS IN THE HOUSEHOLD

THE FOLLOWING RANDOM TABLES will help you set up properly desperate and dangerous relationships for the inhabitants of Grand Houses. Naturally, the possible results reflect the conventions of Gothic Romance and Romantic Horror. The tables can indicate that a person's love and hate are for the same person. I suggest keeping such results, and exploring the way that affection turns to violence, repressed desires breed to madness, and a hatred nursed long enough can mutate into an irresistible sexual attraction.

The Loves and Hates of Male Family Members

d100	<i>He is desperately in LOVE with...</i>
1 – 10	his (or his father's) Mistress (and would marry her if he could).
11 – 23	the Governess.
24 – 30	his wife (or intended wife, if unmarried).
31 – 34	his sister-in-law.
35 – 38	the Lady's Maid of his wife, mother, or daughter.
39 – 42	the romantic friend of a female household member.
43 – 46	his wife's (or mother's) <i>Modiste</i> .
47 – 49	the wife of an estate tenant.
50 – 52	the wife of a grounds servant.
53 – 56	a gypsy.
57 – 60	a bandit who once robbed him.
61 – 64	the Lady (or Lord) of the neighboring estate.
65 – 66	a sibling, or other close relation
67 – 68	his cousin.
69 – 70	the Cook.
71 – 72	the Housekeeper.
73 – 74	a Kitchen Maid.
75 – 76	a Housemaid.
77 – 78	the Dairy Maid.
79 – 80	nobody, because his heart is still broken from a lost love.
81	nobody, because he is incapable of it.
82	a prostitute he often visits (other than his mistress).
83	a well-known artist's model, paintings of whom he collects.
84 – 85	a singer, actress, or ballet dancer who is often invited to the house.
86	an attractive new servant, who is actually an enemy spy or assassin.
87	a ghost in the house.
88	a member of the Royal Family.
89	a Vampyre who visits him by night.
90	a Succubus (knowingly, or unknowingly).
91	a Fairy.
92	the Estate Manager (always male in Britain, but may be a female <i>Intendante</i> in France).
93	his Secretary.

d100	<i>He is desperately in LOVE with...</i>
94	the Live-in, or Cavalier Servente of his wife (or mother).
95	his Valet.
96	a Footman.
97 – 98	the Butler.
99	the Gardener.
100	the Huntsman of the estate.

d20	<i>He HATES and would destroy....</i>		
1 – 2	the rival for his love.	12	the master of the neighboring estate.
3	his wife (or intended wife).	13	a servant who has the favor of his wife (or mother).
4	his mother.	14	a political rival.
5	his father.	15	a childhood bully.
6	his brother (or brother-in-law).	16	the bandit who once robbed him.
7	his sister (or sister-in-law).	17	the sovereign.
8	an uncle.	18	nobody, because his heart is filled with kindness.
9	an aunt.	19	nobody, because he is mired in apathy.
10	a member of the local clergy.	20	a Player Character, on account of a supposed insult.
11	the lover of a family member.		

The Loves and Hates of Female Family Members

d100	<i>She is desperately in LOVE with...</i>
1 – 9	the Live-in, or Cavalier Servente.
10 – 12	her husband (or intended husband, if unmarried).
13 – 17	her brother-in-law.
18 – 22	an adopted foundling raised in the household.
23 – 26	the Gardener.
27 – 28	the Estate Manager (always male in Britain, but may be a female <i>Intendante</i> in France).
29 – 30	a Secretary.
31 – 32	a Valet.
33 – 34	a Footman.
35 – 36	the Butler.
37 – 38	the huntsman of the estate.
39 – 40	a guard or porter.
41 – 42	a gypsy.
43 – 44	a bandit who once robbed her.
45 – 46	the Lord (or Lady) of the neighboring estate.
47 – 48	a sibling, or other close relation.
49 – 50	her cousin.
51 – 52	nobody, because her heart is still broken from a lost love.
53	nobody, because she is incapable of it.
54 – 55	a well-known artist.
56 – 57	a musician or opera singer who is often invited to the house.
58 – 59	a handsome new servant, who is actually an enemy spy or assassin.

d100	<i>She is desperately in LOVE with...</i>
60 – 61	a ghost in the house.
62 – 63	a member of the Royal Family.
64 – 65	a Vampyre who visits her by night.
66 – 67	The Devil himself.
68 – 69	a Fairy.
70 – 72	the political enemy of her husband (or father).
73 – 76	the live-in Mistress of her husband (or father).
77 – 79	her Lady's Maid (or the Lady's Maid of another household member).
80 – 82	her Lady's Companion.
83 – 84	the Governess.
85 – 86	her <i>Modiste</i> (or her mother's <i>Modiste</i>).
87 – 88	a singer, actress, or ballet dancer who is often invited to the house.
89 – 90	her Reader (or <i>Lectrice</i>).
91 – 92	the Cook.
93 – 94	the Housekeeper.
95 – 96	a Kitchen Maid.
97 – 98	a Housemaid.
99 – 100	the Dairy Maid.

d20	<i>She HATES and would destroy....</i>		
1	the rival for her love.	11	the lover of a family member.
2	her husband (or intended husband)	12	the mistress of the neighboring estate.
3	her mother.	13	a servant who has the favor of her husband (or father).
4	her father.	14	her husband (or father's) political rival.
5	her brother (or brother-in-law).	15	the man who once assaulted her.
6	her sister (or sister-in-law).	16	the bandit who robbed her.
7	an uncle.	17	a former lover.
8	an aunt.	18	nobody, because her heart is filled with kindness.
9	the artist who made her look ugly in a portrait.	19	nobody, because she is mired in apathy.
10	a member of the local clergy.	20	A Player Character, on account of a supposed insult.

The Consequences of Forbidden Love

d12	<i>To deal with their their illicit desires, the character will attempt to...</i>		
1 – 2	pursue a secret relationship.	7	speak and act impressively, whenever the beloved is watching.
3	pursue a relationship, seemingly heedless of the possible consequences.		8
4	run away with their beloved (if the feelings are reciprocal), or else abduct and imprison their beloved (if the love is not reciprocal).	9	avoid the pain, by separating themselves from their beloved.
		10	kill their beloved, so no one else can ever have them.
5	murder any rivals.	11	use magic to make their relationship possible.
6	promote their beloved's interests in every way.	12	stoically keep their feelings to themselves.

The Consequences of Hate

d12	<i>The character will deal with the object of their hatred by making an attempt at...</i>
1 – 2	murder.
3	financial ruination.
4	physical assault.
5	framing the enemy for a crime.
6	a humiliating practical joke.
7	slandering the enemy with false accusations.
8	enlisting the aid of a supernatural being.
9	bringing down a supernatural curse.
10	seducing and ruining someone the enemy loves.
11	alienating the enemy from their friends and family.
12	stoically controlling their own anger.

CONCERNING LGBT RELATIONSHIPS IN THE GHASTLY AGE

Attitudes towards LGBT people in late eighteenth century Europe were confusing and contradictory. Generally, European social views before the end of the Napoleonic Wars were *slightly* more tolerant than they became afterward – when “sodomy” laws were strengthened, and prosecutions became much more frequent. The transgender Chevalier d’Eon was a part of London High Society in Georgian times, for example, but would never have been so tolerated in the more repressive Victorian era. However, same-sex desires were still condemned in the strongest possible ways by the same clergy who preached that vaccination contravened God’s desire to kill people with smallpox, and by the same medical authorities who used leeches to treat typhus.

Generally, male couples would have to keep their relationship secret, for fear of imprisonment (and even possible execution) for “sodomy”. Many gay aristocrats nonetheless managed to avoid arrest, however, even when their preferences were well-known – making it **not** anachronistic for Players to portray upper-class PCs who are relatively open about their sexual orientation. There was in fact a thriving underground of gay social clubs /brothels in many European cities. Napoleon’s Archchancellor, Jean-Jacques-Régis de Cambacérès, was openly homosexual (and there was no actual law against gay sex in France from 1791 to 1817.) In general, aristocrats were more accepting of discreet gay relationships than were the moralistic bourgeoisie, while the general population could be monstrously vicious towards homosexual men.

On the other hand, public “romantic friendships” among women were generally socially acceptable, as long as any *sexual* element was kept private (so everyone could pretend that the women did nothing more than write each other love letters and hold hands in the garden). Even when it was obvious that the women involved were “playing the game of flats” and “tipping the velvet” (in the English slang of the time), lesbian sex was **not** illegal in most of Europe. In some places (particularly France) it was even fashionable in High Society for a woman to have a female lover. After all, wealthy ladies were generally accustomed to being bathed, dressed, and otherwise touched intimately by their maids. Further down the social scale, dancers, actresses, and prostitutes were also commonly assumed to pursue affairs amongst themselves. The females servants in Grand Houses – contractually forbidden from having male lovers, facing dismissal should they become pregnant, and usually sharing beds with each other – were also known to engage in same-sex relationships. While it was widely considered *immoral* to be a so-called “Sapphist” who actively sought out other women for sex (instead of *just* having a single “romantic friend”), the potential negative consequences of same-sex intimacy were never as severe for women as for men. If an aristocratic woman was known to be pursuing an affair with an ordinary housemaid, she might have found herself more reviled by other ladies in High Society on account of her lover’s *lower-class status* than her gender.

APPENDIX L: INHERITED PECULIARITIES OF INBRED NOBLE FAMILIES

droo, id4 times	<i>A peculiar characteristic of this family is...</i>				
1	their aged appearance, even when young.	36	a hairless body.	70	their protruding lower lip.
		37	suffering from hearing problems.	71	their protruding teeth.
2	albinism. (Ignore further results relating to eye or hair color)	38	having heightened hearing (and an inability to tolerate loud sounds).	72	being resistant to poison (and intoxication).
				73	seeing visions (or hallucinations).
3	their amber or yellow eyes.	39	having a heightened sense of smell (and an inability to tolerate bad odors).	74	being sensitive to touch.
4	an androgynous appearance.			75	being sexually insatiable.
5	their animalistic features. (Toad-like, lupine, aquiline, leonine, etc.)	40	having a heightened sense of taste (and an inability to tolerate anything but the finest food).	76	having sharply arched eyebrows.
6	their aniridic eyes. (No irises; ignore further results relating to eye color)			77	being shockingly thin.
7	a bald head.	41	hemophilia.	78	their short life spans.
8	their bizarre taste in food.	42	their horrible body odor.	79	having six fingers on each hand.
9	their bulging eyes.	43	a hunchback.	80	their spheroid heads.
10	their bushy eyebrows.	44	insensitivity to cold.	81	their squarish heads.
11	an inability to abide high-pitched sounds and voices.	45	insensitivity to heat.	82	having staring eyes that never seem to blink.
		46	insensitivity to pain.	83	their sunken cheeks.
12	an inability to abide low-pitched sounds and voices.	47	an intoxicating natural perfume.	84	they are born with tails.
13	an inability to abide music.	48	their jade green eyes.	85	their teeth tend to fall out.
14	an inability to abide warm temperatures.	49	a large chin.	86	a tendency to be twins.
		50	having long arms.	87	a tendency to full hermaphroditism.
15	an inability to abide bright light.	51	a long nose.	88	having two different color eyes.
		52	a long tongue.		
16	an inability to abide temperatures.	53	suffering from mania.	89	an inability to properly pronounce a common phoneme.
		54	a melancholy disposition.		
17	a club foot.	55	that the men of the family are <i>very well endowed</i> (or are <i>poorly endowed</i>).	90	being uncannily beautiful. (All members of the family look like idealized statues come to life; ignore any other result that indicates unattractive physical deformities)
18	colorblindness.				
19	a craving for pain.	56	a morbid sensitivity.	91	a unique birthmark. (Shaped like a weapon, shaped like an animal, raised, etc.)
20	their cruel nature.	57	narrow eyes.		
21	a cylindrical head.	58	being nearsighted.	92	having unusually large hands.
22	a deformed hand.	59	a nervous twitch.		
23	having disproportionately long legs.	60	their night-black hair.	93	having a very high hairline.
24	a distinctive voice.	61	having noticeably small hands.	94	having a very weak chin.
25	being double-jointed.	62	their oddly-shaped ears.	95	having very widely-spaced eyes.
26	a dwarfish stature.	63	having one eye larger than the other.	96	their violet eyes.
27	having empathy with animals. (Horse whisperers, etc.)			97	their webbed fingers.
28	enlarged canine teeth.	64	their pear-shaped heads (with narrow eyes and a very wide mouth).	98	their webbed toes.
29	being extremely long-lived.			65	their piercing, dark blue eyes.
30	an extremely pale complexion.	66	their platinum blonde hair.		
31	being extremely tall.	67	having prodigious artistic talent.	100	their perpetually-youthful appearance, even when old.
32	being farsighted.				
33	having flaming red hair.	68	their prominent cheekbones.		
34	possessing freakish strength.	69	being prone to addiction.		
35	a grotesquely prominent chin.				

APPENDIX M: THE MOST MEMORABLE CHARACTERISTICS OF NPCs

Female Aristocrats

d100	<i>What people notice and remember is her...</i>						
1	flaming red hair.	32	extremely heavy makeup.	53	tendency to carry a porte-bouquet with fresh flowers.	77	sweet and melodious voice.
2	platinum blond hair.						
3	raven-black hair.	33	unusually white and healthy teeth.	54	love of red dresses.	78	screechy voice.
4	rich auburn hair.	34	bad breath.	55	love of yellow dresses.	79	scratchy voice.
5	ice-blue eyes.	35	sweet breath.	56	love of purple dresses.	80	breathy voice.
6	deep green eyes.	36	intense floral perfume.	57	love of white dresses.	81	girlish voice.
7	bewitching hazel eyes.			58	love of blue dresses.	82	mannish voice.
8	crooked nose.	37	intense musky perfume.	59	particularly intricate hairstyle	83	faint voice.
9	full and pouty lips.					84	loud voice.
10	extremely thin lips.	38	intense perfume that mixes floral notes with musk.	60	tendency to cover her mouth when she speaks	85	tendency to over-enunciate.
11	high and prominent cheekbones.					86	slurred speech.
12	weak chin.	39	sweet, natural smell.	61	tendency to point	87	lisp.
13	narrow eyes.	40	sweaty smell.	62	constant fiddling with her fan (or any other object in her hand)	88	tendency to refer to herself in the third person.
14	wide-set eyes.	41	woody perfume.				
15	upturned nose.	42	Turkish-inspired outfits.	63	constant playing with a bandalore (yo-yo).	89	overuse of euphemisms.
16	long face.	43	<i>Chinoiserie</i> outfits.				
17	round face.	44	<i>Indienne</i> outfits.	64	flirtatious manner.	90	curse-laden, un-lady-like speech.
18	willowy physique.	45	large hand fan painted with a mythological scene.	65	tendency to kiss everybody, and everything.	91	notably condescending manner.
19	corpulence.						
20	long fingers.	46	large hand fan painted with an exotic landscape.	66	languid manner.	92	constant veiled insults.
21	large posterior. (<i>Only apparent in the dresses of the Bloody Age</i>)			67	sinuous movement.		
		47	ring set with an enormous stone.	68	awkwardness.	93	tendency to lapse into baby-talk.
22	large bosom.	48	impressive necklace with numerous diamond drops.	69	excited and nervous manner.	94	razor-sharp wit.
23	tall stature.			70	tendency to trip.	95	dull intellect.
24	short stature.	49	necklace with a large ruby.	71	constant yawning.	96	constant inadvertent double entendres.
25	one lazy eye.			72	darting eyes.		
26	cross-eyes.	50	necklace with a large star sapphire.	73	habit of not looking at the person she is speaking to.	97	tendency to burst into tears and pout.
27	sharp facial features.						
28	elegantly long neck.	51	particularly beautiful shoes.	74	frequent licking and biting of her lower lip.	98	over-use of Greek and Latin phrases.
29	flawless complexion.						
30	pock-marked complexion.	52	overuse of mouches (<i>Roll again in the Bloody Age, or she is out-of-fashion</i>)	75	tendency to play with her hair.	100	constant reading – she always has a book in her hand.
31	fingers that are always stained from paints and/or pastels.			76	husky voice.		

Male Aristocrats

d100	What people notice and remember is his...				
1	thick, black hair.	36	obviously large bulge in his breeches/trousers.	70	tendency to leer at attractive women (or handsome men).
2	curly blond hair.				
3	curly black hair.	37	fingers stained from painting.	71	obsession with hunting, and the way he makes every conversation about it.
4	red hair.	38	unusually white and healthy teeth.		
5	usually pale complexion.	39	particularly nasty teeth.	72	tendency to spit when he speaks
6	unusually swarthy complexion.				
7	ice-blue eyes.	40	bad breath.	73	constant use of snuff
8	deep green eyes.	41	sweet breath.	74	constant drinking.
9	hazel eyes.	42	alcohol breath.	75	constant reading, and he usually has a book in his hand.
10	eyes of two different colors.	43	tobacco breath.		
11	crooked nose.	44	intense, musky perfume.	76	habit of cracking his knuckles constantly.
12	large and bulbous nose.	45	intense, woody perfume.		
13	deeply-set eyes.	46	Eau de Cologne.	77	frequent sneezing.
14	eyeglasses.			47	intense perfume that combines musky and woody notes.
15	full lips	48	sweaty smell.	79	frequent scratching.
16	extremely thin lips.	49	gunpowder smell.	80	habit of grabbing listeners.
17	large hands.	50	intricately knotted neck-cloths.	81	cough.
18	bony hands.			82	labored breathing.
19	mustache. (<i>Rare for men not in certain military units.</i>)	51	extremely high collars.	83	dislike of the outdoors.
20	hirsuteness.	52	love of Oriental-patterned banyans.	84	love of sport.
21	warts.	53	distinctive walking stick.	85	commanding voice.
22	bushy eyebrows.	54	love of jewelry.	86	deep resonant voice.
23	sharply-chiseled features.	55	love of red outfits.	87	thin, weak voice
24	prominent and noble brow.	56	love of yellow outfits.	88	boyish voice
25	square jaws.	57	love of purple outfits.	89	gravelly voice
26	weak chin.	58	love of white outfits.	90	breathy voice
27	large chin.	59	love of blue outfits.	91	sleazy voice
28	muscular build.	60	habit of pointing when he speaks.	92	whining voice.
29	extremely thin frame.			93	lisp.
30	corpulence.	61	expressive hand gestures when he speaks.	94	overuse of euphemisms.
31	barrel chest.	62	stiffness.	95	tendency to over-enunciate.
32	long legs.	63	limp.	96	tendency to slur his words.
33	disproportionately short legs.	64	awkwardness.	97	tendency to curse.
34	fine, shapely calves. (<i>Considered extremely attractive on men during the Ghastly Age.</i>)	65	short temper.	98	tendency to use unnecessary Greek and Latin phrases.
		66	graceful movements.		
		67	impatience.	99	quick and biting wit.
35	scrawny, thin calves.	68	kind and gentle manner.	100	incessant insults.
		69	aggressive generosity.		

Female Servants

d100	What people notice and remember is her...		d100		
1	flaming red hair.	36	sweet breath.	69	excited and nervous manner.
2	platinum blond hair.	37	odor from her job. (<i>Soap, ammonia, food, etc.</i>)	70	tendency to trip.
3	raven-black hair.			71	constant yawning.
4	rich auburn hair.	38	musty smell.	72	darting eyes.
5	ice-blue eyes.	39	smell of lavender.	73	habit of not looking at the person she is speaking to.
6	deep green eyes.	40	sweet, natural smell.		
7	bewitching hazel eyes.	41	sweaty smell.	74	frequent licking and biting of her lower lip.
8	crooked nose.	42	embroidered cap.		
9	full and pouty lips.	43	love of brightly patterned dresses.	75	tendency to play with her hair.
10	extremely thin lips.			76	husky voice.
11	high and prominent cheekbones.	44	religious jewelry and accessories.	77	sweet and melodious voice.
		45	jauntily worn cap or bonnet.	78	screechy voice.
12	weak chin.	46	exceptionally clean outfits.	79	scratchy voice.
13	narrow eyes.			80	breathy voice.
14	wide-set eyes.	47	stained dresses.	81	girlish voice.
15	upturned nose.	48	slovenly dress.	82	mannish voice.
16	long face.	49	exceptionally neat dress.	83	faint voice.
17	round face.	50	love of red dresses.	84	loud voice.
18	willowy physique.	51	love of yellow dresses.	85	tendency to over-enunciate.
19	corpulence.	52	love of blue dresses.	86	slurred speech.
20	long fingers.	53	unusually clean shoes.	87	lisp.
21	large posterior. (<i>Only apparent in the dresses of the Bloody Age</i>).	54	outfits accented with a flower (or sprig of foliage).	88	tendency to refer to herself in the third person.
		55	good-luck charms.	89	overuse of euphemisms.
22	large bosom.	56	numerous prejudices.	90	curse-laden, un-ladylike speech.
23	tall stature.	57	religiosity.		
24	short stature.	58	superstitiousness.	91	incessant gossip.
25	one lazy eye.	59	possessiveness about her tools.	92	constant veiled insults.
26	cross-eyes.	60	tendency to cover her mouth when she speaks.	93	tendency to lapse into baby-talk.
27	sharp facial features.	61	tendency to point.	94	razor-sharp wit.
28	elegantly long neck.	62	constant fiddling with her broom, knife, or other tools.	95	dull intellect.
29	flawless complexion.			96	constant inadvertent double entendres.
30	pock-marked complexion.	63	flatulence.		
31	fingers that are always stained .	64	flirtatious manner.		
32	protruding ears.	65	tendency to kiss everybody, and everything.	98	constantly repeating herself.
33	unusually white and healthy teeth.			99	languid manner.
34	exceptionally bad teeth.	67	sinuous movement.		
35	bad breath.	68	awkwardness.	100	constant prying questions.

Male Servants

d100	What people notice and remember is his...	
1	thick, black hair.	35 scrawny, thin calves.
2	curly blond hair.	36 bleary eyes.
3	curly black hair.	37 bloodshot eyes.
4	red hair.	38 obviously large bulge in his breeches/trousers.
5	usually pale complexion.	39 stained fingers.
6	unusually swarthy complexion.	40 unusually white and healthy teeth.
7	ice-blue eyes.	41 runny nose.
8	deep green eyes.	42 particularly nasty teeth.
9	hazel eyes.	43 bad breath.
10	eyes of two different colors.	44 sweet breath.
11	crooked nose.	45 tobacco breath.
12	large and bulbous nose.	46 sharp, acrid odor.
13	deeply-set eyes.	47 musty smell.
14	eyeglasses.	48 sweaty smell.
15	full lips	49 gunpowder smell.
16	extremely thin lips.	50 intricately knotted neck-cloths.
17	large hands.	51 neatness in dress.
18	bony hands.	52 carelessness in dress.
19	mustache. (<i>Rare for men not in certain military units.</i>)	53 religious jewelry.
20	hirsuteness.	54 good-luck charms.
21	warts.	55 outspoken patriotism.
22	bushy eyebrows.	56 numerous prejudices.
23	sharply-chiseled features.	57 religiosity.
24	prominent and noble brow.	58 superstitiousness.
25	square jaws.	59 possessiveness about his tools.
26	weak chin.	60 habit of pointing when he speaks.
27	large chin.	61 expressive hand gestures when he speaks.
28	muscular build.	62 stiffness.
29	extremely thin frame.	63 limp.
30	corpulence.	64 awkwardness.
31	barrel chest.	65 short temper.
32	long legs.	66 graceful movements.
33	disproportionately short legs.	67 impatience.
34	fine, shapely calves. (<i>Considered extremely attractive on men during the Ghastly Age.</i>)	68 kind and gentle manner.
		69 aggressive generosity.
		70 tendency to leer at attractive women (or handsome men).
		71 nose-picking
		72 tendency to spit when he speaks.
		73 clutching his side.
		74 constant drinking.
		75 frequent belching.
		76 habit of cracking his knuckles constantly.
		77 frequent sneezing.
		78 flatulence.
		79 frequent scratching.
		80 habit of grabbing listeners.
		81 cough.
		82 labored breathing.
		83 habit of spitting everywhere.
		84 commanding voice.
		85 deep resonant voice.
		86 thin, weak voice.
		87 boyish voice.
		88 gravelly voice.
		89 breathy voice.
		90 sleazy voice.
		91 whining voice.
		92 stutter.
		93 lisp.
		94 overuse of euphemisms.
		95 tendency to over-enunciate.
		96 tendency to slur his words.
		97 tendency to curse.
		98 constantly repeating himself.
		99 quick and biting wit.
		100 incessant insults.

A Grand House and its estate parkland could include a dozen or more family members, and easily as many as thirty servants – coming up with complete personalities and detailed physical descriptions of each one can be quite a challenge. Usually, however, it is actually better to simply define **one unique and memorable characteristic** for each NPC, and emphasize it each time you portray or refer to that character. Players will in fact have an easier time distinguishing between NPCs if there is only a single prominent characteristic to remember about each.

APPENDIX N: THE DESIRES OF RESTLESS HOUSES

A RESTLESS HOUSE is not just a mute witness to the dramas that unfold within its walls. Like other Gothic characters, it is obsessed with the fulfillment of its own needs, and can lash out at those who thwart its desires.

A Restless House **differs from a true Haunted House** in that the strange events within its walls are not necessarily caused by an indwelling Ghost, Fairy, or other such entity (although an Restless House may also be Haunted by one or more Spirits). Rather, it is the house *itself* that hungers for satisfaction.

The **unusual Preternatural means of dealing with angry Spirits** (*Exorcism, Summoning, Binding, etc.*) are completely ineffective

against an Restless House, because there is no Spirit to control. Such Effects might expel any Ghosts or spirits trapped in (or drawn to) the House, but cannot lay the House itself to rest. Likewise, Faith is ineffectual, because the House cannot flee the presence of the virtuous. There are only two things that can be done – learn and submit to the House's desires, or discover its Heart and lull the House to sleep.

What the House Wants

droo	<i>The House wants...</i>	
1 – 2	to expel any family except its original owners.	53 – 54 for its library to constantly grow.
3 – 4	to have new owners.	55 – 56 for the first-born of the family to die on the estate before their 21 st birthday.
5 – 6	for its secret parts to be uncovered.	57 – 58 for the inhabiting family to die violently
7 – 8	for its secret parts to remain unknown.	59 – 60 to protect its family from all violence.
9 – 10	to reveal a crime once committed inside.	61 – 62 to be famous.
11 – 12	to conceal a crime once committed inside.	63 – 64 to be forgotten.
13 – 14	to be improved, or restored to its former glory.	65 – 66 for the produce of its estate to be enjoyed.
15 – 16	to slide into ruin.	67 – 68 for no one to eat food grown on its estate.
17 – 18	to be enlarged with many additions.	69 – 70 to have only beautiful servants inside.
19 – 20	to have portions closed off.	71 – 72 to have only homely servants inside.
21 – 22	to be filled with guests.	73 – 74 for its inhabitants to be sober.
23 – 24	to be empty and silent.	75 – 76 for its rooms to always be warm.
25 – 26	to be filled with beautiful art.	77 – 78 for its rooms to always be cold.
27 – 28	to be plain and unadorned.	79 – 80 for its interior to be filled with light.
29 – 30	for its inhabitants to be healthy	81 – 82 for its interior to be dark and shadowy.
31 – 32	for its inhabitants to be stricken with disease.	83 – 84 for its inhabitants to be pious.
33 – 34	to glorify the name of its builder.	85 – 86 for no religious ceremonies to be performed inside its walls.
35 – 36	to blacken the name of its builder.	87 – 88 for the family to stay on its estate.
37 – 38	to be crawling with animals.	89 – 90 for the family to seldom be on the estate.
39 – 40	to be free of animal inhabitants (especially vermin).	91 – 92 for its owners to always be kind to gypsies, and other wanderers who seek shelter on the estate.
41 – 42	to always have a ball or party happening inside.	93 – 94 to have no strangers on the estate.
43 – 44	to never have balls or parties occur within.	95 – 96 to have a certain language never be spoken inside.
45 – 46	for the family to grow.	97 – 98 for its inhabitants and guests to know love.
47 – 48	for the family to be barren, and wither away.	99 – 100 for there to be no love made inside its walls.
49 – 50	for its estate to be enlarged.	
51 – 52	for the tenants of its estate to be treated with fairness and generosity.	

How the House Communicates

d100	<i>The House communicates its desires through...</i>		
1 – 2	the words of its Lord.	53 – 54	fleeting images seen on the surface of a pond on the estate.
3 – 4	the words of its Lady.		
5 – 6	the words of the butler.	55 – 56	a book that blows open to telling illustrations and passages.
7 – 8	the words of the housekeeper.	57 – 58	a portrait or other painting that seems to change its colors, or luminosity.
9 – 10	the words of the youngest female servant.		
11 – 12	the words of the youngest male servant.		
13 – 14	the actions of a family pet.	59 – 60	the gestures of spectral, disembodied limbs.
15 – 16	the actions of the rats (or other house vermin).	61 – 62	patterns seen in the mist that rises off a pond or lake.
17 – 18	the patterns of spiderwebs on the estate.	63 – 64	flashing images seen in a particular window.
19 – 20	the behavior of the birds around the house.	65 – 66	words traced in the dust, wherever it accumulates.
21 – 22	the behavior of the family's horses.	67 – 68	images seen in the flames of the fireplace.
23 – 24	the peculiar fungal growths on the exterior walls.	69 – 70	sudden alterations in temperature.
25 – 26	the growth and apparent movement of the trees.	71 – 72	the inexplicable odor of certain perfumes.
27 – 28	the growth patterns of the grass.	73 – 74	messages written in chalk on the walls.
29 – 30	the peculiar weather around the house.	75 – 76	a disembodied male voice.
31 – 32	the shape of the clouds above the house.	77 – 78	a disembodied female voice.
33 – 34	the sound of the wind around the estate.	79 – 80	the words of a visiting raven, or a parrot kept as a pet.
35 – 36	the health of the animals on the estate.	81 – 82	the taste of the food served in the house.
37 – 38	dreams and other omens experienced by the young orphan governess (who is actually a descendant of the house's original owners).	83 – 84	the shapes of the shadows on the walls.
		85 – 86	faces that mysteriously appear on the floors and walls.
39 – 40	the dreams of house-guests.	87 – 88	images flashing in the silverware.
41 – 42	the spectral apparition of the house's architect.	89 – 90	faint whispers on the wind.
43 – 44	the spectral apparition of the house's first master.	91 – 92	groans from within an ancient suit of armor.
45 – 46	the spectral apparition of the house's first mistress.	93 – 94	the mysterious appearance of certain objects.
47 – 48	the spectral apparition of a small girl.	95 – 96	certain hands repeatedly occurring in card games.
49 – 50	the spectral apparition of a small boy.	97 – 98	a silent figure shrouded completely in black.
51 – 52	the spectral apparition of an animal.	99 – 100	the inexplicable movement of an ancient sword.

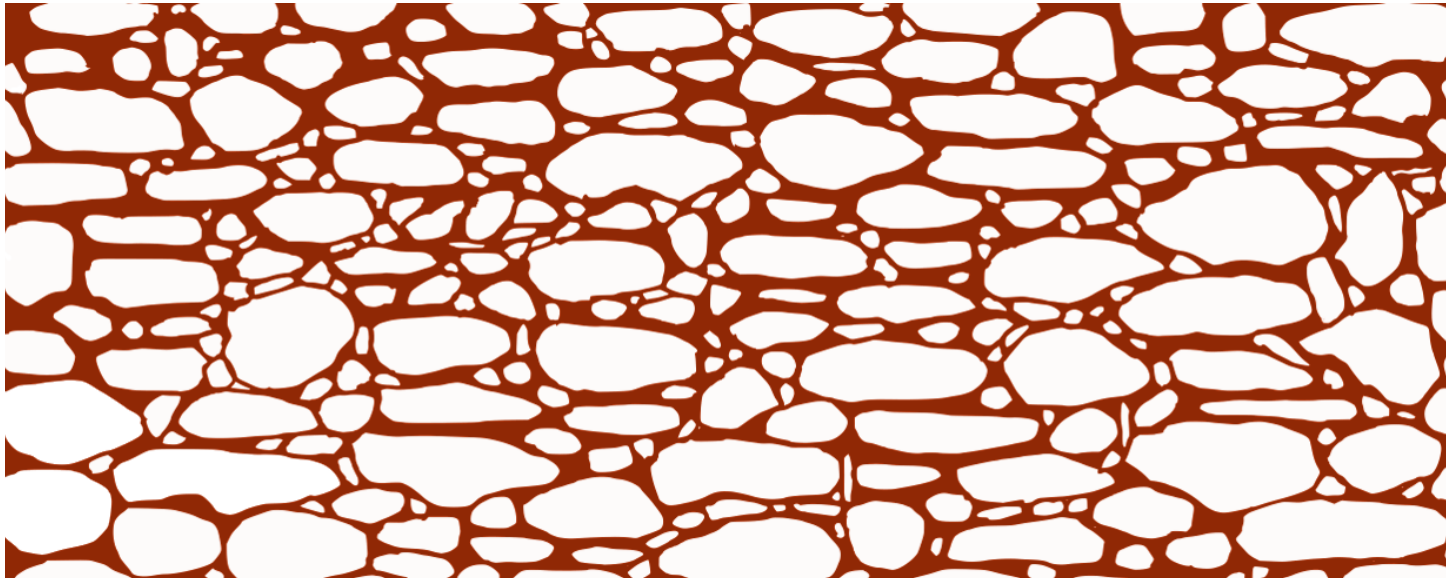
Naturally, the **communication** may be quite challenging to interpret correctly. Note that any **apparitions** created by the house are not true Ghosts, and are therefore **not** subject to Faith or any Preternatural effects relating to Spirits (or the Undead).



How the House will Lash Out

d100	<i>If the House's desires are repeatedly thwarted or defied...</i>		
1 - 2	valuable objects will fall down (or off the walls) and be damaged.	51 - 52	the lord and lady of the house will be unable to produce children.
3 - 4	a violent storm will strike the area.	53 - 54	windows will be smashed with rocks with unseen throwers.
5 - 6	the animals on the estate will turn vicious.		
7 - 8	the family's horses and livestock will sicken and die.	55 - 56	small objects (especially important ones) will constantly go missing.
9 - 10	sickness will strike the house's inhabitants.	57 - 58	small fires will start around the house.
11 - 12	the house will become impossible to adequately clean, but thick dust and cobwebs will seem to accumulate everywhere.	59 - 60	bloodstains will appear on all the linens of the household.
13 - 14	a murderous stranger will come to the house.	61 - 62	the family's carriages (and any mechanical devices in the house) will break down.
15 - 16	the family's income will begin to fail.	63 - 64	doors in the house will be alternately be stuck shut, or suddenly fly open.
17 - 18	threatening apparitions of all the houses former inhabitants will be seen.		
19 - 20	the house will be suddenly overrun with vermin.	65 - 66	slandorous stories about the family will begin to appear in scandal sheets and newspapers.
21 - 22	a mischievous goblin will take up residence inside.	67 - 68	any guns fired on the estate will backfire.
23 - 24	the plants in the kitchen garden will begin to die.	69 - 70	all knives, forks, and scissors in the house will become dulled.
25 - 26	the crops of the estate's tenants will begin to die.		
27 - 28	murders of crows will be seen all over the estate.	71 - 72	all the family's clothing will be slashed.
29 - 30	a vampyre will be drawn to the estate.	73 - 74	cracks will begin to appear in all the mirrors, and get progressively worse.
31 - 32	inexplicable thumping and rasping sounds will be heard throughout the rooms.	75 - 76	all the wine will turn to vinegar.
		77 - 78	an outbreak of lice will strike the household.
33 - 34	water will begin to drip from ceilings, but an inspection of the roof will reveal no leaks.	79 - 80	rocks will fall from the sky when family members use the gardens.
35 - 36	a vile smell will spread throughout the rooms.	81 - 82	flocks of birds will begin flying into the closed windows.
37 - 38	food stores will begin to spoil prematurely.		
39 - 40	the water in the well (or other primary supply) will turn red.	83 - 84	wolves will be drawn to the estate.
41 - 42	all hunts will somehow be unsuccessful, no matter how much preparation goes into them.	85 - 86	bread will not rise, and no fermented beverages can be made.
		87 - 88	no Preternatural Effects will work in the house, no matter how powerful the User.
43 - 44	a member of the household will apparently become possessed by the angry spirit of the house's first master (or mistress).	89 - 90	the walls will start bleeding.
45 - 46	the covers will be pulled off from anyone attempting to sleep in the house.	91 - 92	slime will appear on the sculptures in the house.
		93 - 94	the tables and chairs of the house will be found moved around stacked in piles every morning.
47 - 48	those in the house will constantly feel like they are being watched, or have an invisible presence next to them.	95 - 96	any plumbing in the house, or on the estate, will burst.
49 - 50	the stones in the family burial ground will be knocked over (or the coffins will be moved around in the family tomb).	97 - 98	all food served in the house will become tasteless.
		99 - 100	fish or frogs will fall from the sky.

Choose (or roll) 1 to 4 ways in which the house will lash out at its perceived adversaries. Some house always express their displeasure the same way, while others can show their anger in multiple, different ways. All signs will suddenly stop as soon as the House's desires are again satisfied. In the case of creatures drawn to the estate, they will suddenly decide to leave.



A Restless House has a **Heart** – a place or object where the building's power is concentrated.

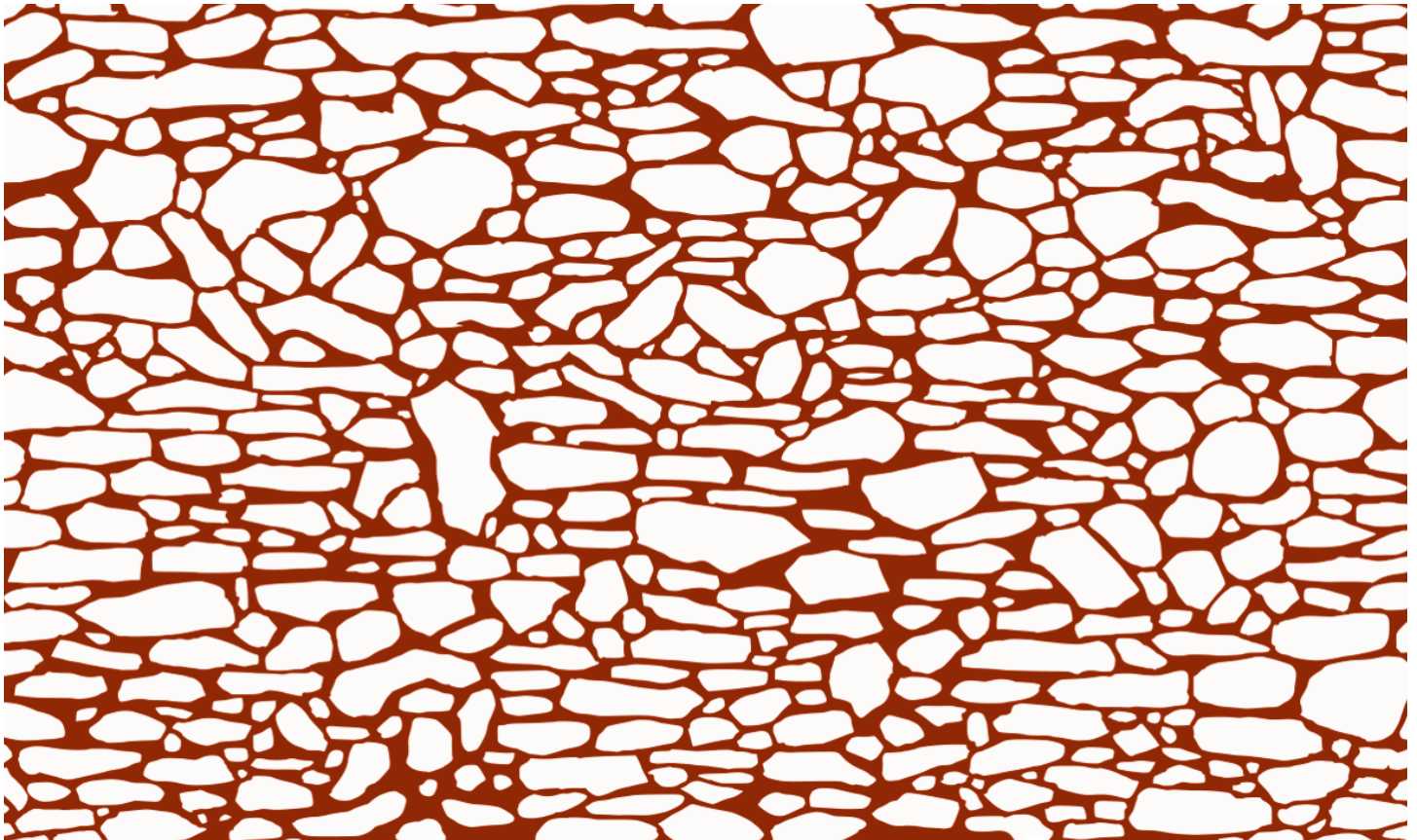
Where is the Heart of the House?

d100	<i>The Heart of the House is...</i>	
1 – 3	a natural grotto below the basement.	52 – 54 the music room.
4 – 6	the enormous and grotesque fireplace in the grand entrance hall.	55 – 57 the house's grand staircase.
		58 – 60 the portrait of the house's first master or mistress
7 – 9	a foundation wall where the skeleton of a young girl is entombed.	61 – 63 the bust or statue of the house's first master or mistress.
10 – 12	the cesspit.	64 – 66 the gaming room
13 – 15	the altar of chapel.	67 – 69 the state dining room.
16 – 18	the library created by the house's first master.	70 – 72 a disused drawing room.
19 – 21	an interior courtyard.	73 – 75 the observatory.
22 – 24	an ornate salon.	76 – 78 the skull of the house's architect, which he insisted always be kept in the entrance hall.
25 – 27	the ballroom.	
28 – 30	a disused bedroom, in which nobody wants to sleep.	79 – 81 a reliquary containing the actual heart of the house's first mistress, stored in a secret niche.
31 – 33	the boudoir of the house's original mistress.	82 – 84 the nursery.
34 – 36	a cabinet of curiosities.	85 – 87 an ancient book in the library.
37 – 39	a dungeon / torture chamber, the site of innumerable atrocities in the past.	88 – 90 an ancient druid megalith, incorporated into the stone of the walls.
		91 – 93 a cabinet house (or baby house) in the grand drawing room.
40 – 42	the wine cellar.	94 – 96 an ornate longcase clock.
43 – 45	a secret room underneath the grand staircase.	
46 – 48	an empty room in the attic.	97 – 100 a massive, centuries-old bed of ornately carved wood.
49 – 51	the lumber room.	

How Can the House be Put to Rest?

dzo	<i>The House can be lulled to sleep...</i>	
1	for a year, by spilling a pint of blood.	10 for a year, with the curse of a defrocked priest.
2	for a month, by pouring out a full bottle of costly liquor.	11 for a year, by the kiss of a virgin.
		12 permanently, by smashing the Heart.
3	for a year, by two (or more) people making love in (or in front of) it.	13 for a day, with an offering of fresh flowers.
		14 by leaving a poem extolling the house, for as long as the poem remains in place.
4	for a week, with an offering of milk and bread.	15 for a month, by sprinkling holy water, or anointing with holy oil.
5	for twenty years, by a suicide.	
6	by leaving a horde of treasure, for as long the treasure remains.	16 for a day, by engulfing the Heart in clouds of incense.
		17 for as long as a flame burns in (or near) the Heart.
7	for a month, by a person of low Perversity (6 or below) politely asking the house to be quiet.	18 for as long as the Heart is covered in salt.
		19 for twenty years, with a murder.
8	for a month, by a issuing a bold challenge to the House, and winning a Charisma Contest. The House's effective Charisma is 10, plus 1 for every 50 years it has stood.	20 for a week, by a beautiful young woman (and/or handsome young man) performing a flawless dance.
9	for a year, with the blessing of a priest.	

The action that puts the House to rest must always be performed *in, by, or to*, the Heart of the House. The Heart will always re-form if destroyed, as long as the remainder of the house still stands. The sole exception would be if smashing the Heart is the method by which the House is actually put asleep. If the House is demolished without first lulling it asleep, the builders of any new structure put on the site will feel an overwhelming urge to preserve, incorporate, or re-create the original Heart.



APPENDIX O: RANDOM SPECTRAL ACTIVITY

The Usual Apparition

d12	<i>The...</i>
1	skeletal...
2	bloody...
3	decayed...
4	stark white...
5	insubstantial...
6	luminous...
7	weeping...
8	twitching...
9	lumbering...
10	floating...
11	livid...
12	shadowy...

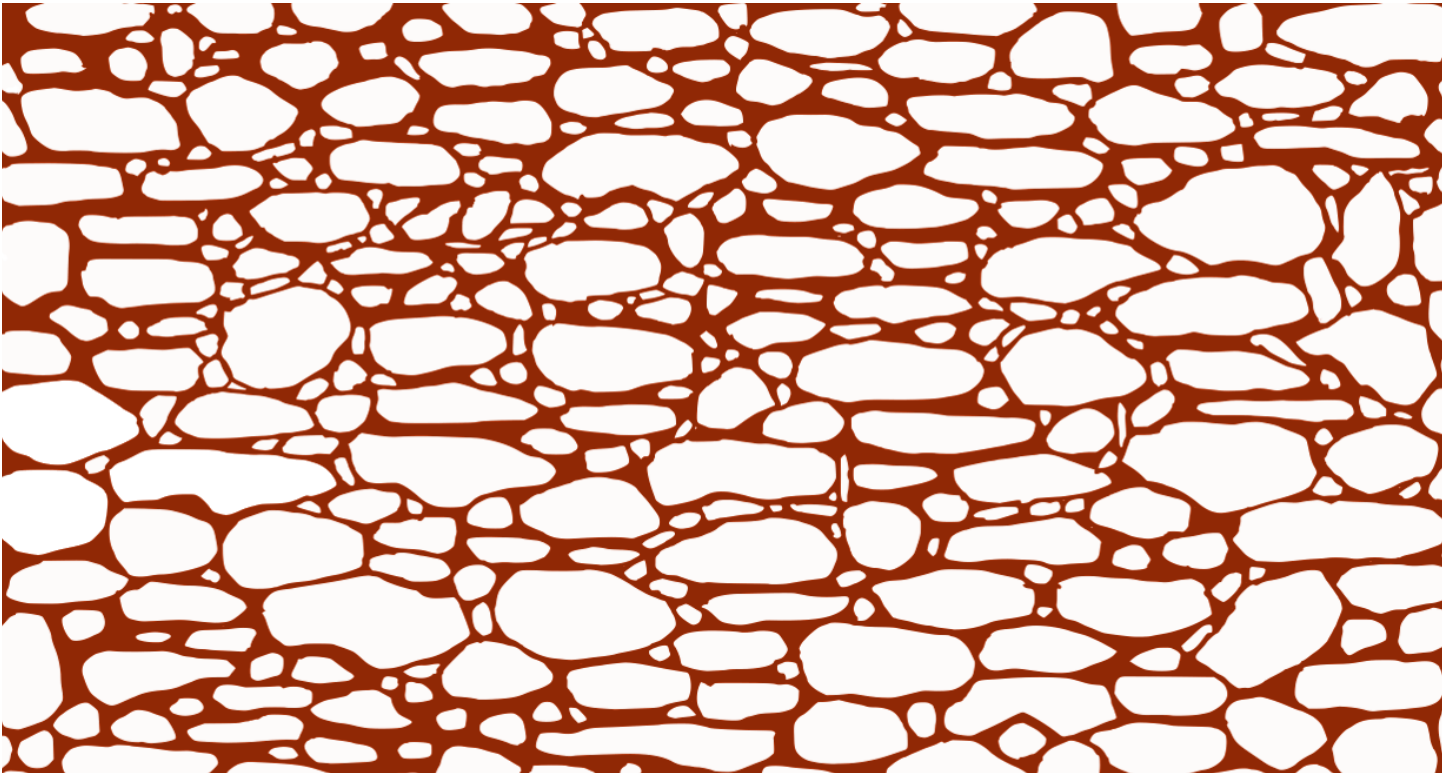
d20	<i>figure of...</i>
1	an old man...
2	a young man...
3	an old woman...
4	a young woman...
5	a boy...
6	a girl...
7	a soldier...
8	a priest...
9	a nun...
10	a hunter...
11	a coachman...
12	twin children...
13	a freak...
14	an executed criminal...
15	a maid...
16	a footman...
17	a beggar...
18	a leper...
19	a knight...
20	a Druid (other pagan) priest...

d10	<i>wearing...</i>
1	rags...
2	all white...
3	armor...
4	finery...
5	all black...
6	their funeral shroud...
7	nothing...
8	chains...
9	only undergarments...
10	nightclothes...

d20	<i>and carrying...</i>
1	their own severed head(s)...
2 – 3	a sword (or dagger)...
4	a lantern...
5	an hourglass...
6	a gun...
7	a candle...
8	a bottle...
9	a basket of hands...
10	a sack...
11	nothing...
12	a lamp...
13	a skull...
14	an infant...
15	a whistle...
16	a noose...
17	a club...
18	a bucket...
19	a bloody heart...
20	flowers...

d6	<i>will...</i>
1	suddenly appear...
2	drop from the ceiling (or the sky)...
3	drop down a chimney (or from a tree)...
4	rise up from the floor (or ground)...
5	fly through the air...
6	walk out of a wall or door...

d20	<i>and then...</i>
1	beckon.
2	move across the room.
3	ask if someone knows their name.
4	enact their own death.
5	howl.
6	point somewhere and scream.
7	silently stare.
8	try to hand something to a character.
9	laugh.
10	cry.
11	plead for someone to help them.
12	suddenly disappear.
13	attempt to kiss the onlooker.
14	remove their eyes.
15	remove their heart.
16	vomit a large quantity of blood.
17	rot away.
18	sing.
19	pound on the walls and/or floor.
20	dance.



The Other Apparition(s)

d20	<i>Sometimes, instead of a person, one sees a...</i>	d8	<i>that...</i>
1	severed hand...	1	floats in the air.
2	severed head...	2	skids across the floor.
3	bloody skull...	3	flies across the room.
4	bleached skull...	4	thumps the floor.
5	beating heart...	5	is hurled at the onlooker.
6	white cat...	6	is always at the edge of one's vision.
7	black cat...	7	drops from above (or down the chimney).
8	black dog...	8	arises from the floor.
9	white dog...		
10	raven...		
11	white raven...		
12	coffin...		
13	longcase clock...		
14	hourglass...		
15	child's toy...		
16	ancient book...		
17	mass of dismembered body parts...		
18	flesh-less skeleton...		
19	flower...		
20	bottle...		



Further Spectral Activity

d100	<i>Even when it does not show itself, one senses presence of the spirit by...</i>				
1 - 2	the smell of decay.	39 - 40	the touch of a burning hot... but invisible hand.	69 - 70	puddles of blood that mysteriously appear and disappear.
3 - 4	the smell of freshly disturbed earth.		the feel of an icy kiss from invisible lips.		71 - 72
5 - 6	the smell of blood.	41 - 42	the feel of a kiss... delivered by warm but invisible lips.	73 - 74	
7 - 8	the intense smell of unwashed bodies.	43 - 44	a tingling sensation.		75 - 76
9 - 10	the sound of weeping.	45 - 46	a sensation like being poked with needles.	77 - 78	
11 - 12	the sound of laughter.	47 - 48	the sudden pain of being cut by a knife.		79 - 80
13 - 14	the sound of indistinct chatter.	49 - 50	the sudden chill in the air.	81 - 82	
15 - 16	the sound of retching.	51 - 52	the sudden warmth.		83 - 84
17 - 18	the sound of singing.	53 - 54	the deepening gloom of the room.	85 - 86	
19 - 20	a banging sound.	55 - 56	a strange luminescence in the air.		87 - 88
21 - 22	a tapping sound.	57 - 58	a disturbance in the air... like someone walking past.	89 - 90	
23 - 24	the tolling of an invisible bell.	59 - 60	the persistent feeling of being watched.		91 - 92
25 - 26	the sound of music.	61 - 62	a choking dryness in the air.	93 - 94	
27 - 28	a buzzing sound.	63 - 64	static electric shocks... like before a thunderstorm.		95 - 96
29 - 30	a low hum.	65 - 66	puddles of water that mysteriously appear and disappear.	97 - 98	
31 - 32	the flapping of invisible wings.	67 - 68			99 - 100

The Phantom's Release

d20	<i>The spirit will be laid to rest if...</i>		
1	their lost body is found and properly buried.	12	a disinherited member of the family is restored to their birthright.
2	the body of someone they loved is properly buried.		
3	their murder is solved, and the culprit exposed.	13	a work of art they left unfinished in life is skillfully completed.
4	another family assumes ownership of the property.		
5	their forgotten name becomes known.	14	the money they were cheated of in life is buried with their body.
6	the house is razed to the ground.		
7	the family line ends.	15	an object they hated in life is destroyed.
8	a family member obtains something the spirit was denied in life.	16	an ornate monument is placed over their grave.
9	the person they loved in life openly declares reciprocal feelings.	17	an elaborate dinner party is held, with an empty seat left for the ghost.
10	some item removed from the house is restored to it.	18	a certain monster is destroyed.
11	the person they harmed in life proclaims that the ghost is forgiven.	19	an animal kept in captivity is let free.
		20	the room or cottage they once inhabited is blessed.

APPENDIX P: CURSED AND HAUNTED BEDS

THE GRAND CANOPIED BEDS of the late-18th and early-19th Centuries, with their intricate carvings and dark hanging curtains, were often more like miniature rooms than simple furniture. An old bed might have a past as storied (and tragic) as the house itself. Visitors to an ancient manor or castle might find themselves in ancient bed that is more than a simple vehicle of pleasure and rest. Whether retiring for the night, or engaging in a clandestine affair, the unlucky occupant of such a bed may be confronted with the dark forces that fester in the corners of reality.

Some of these hauntings will invite further investigation – others are simply bits of interest to enliven a scenario.

dzo	<i>Strangely...</i>
1	If sleeping alone in the bed one will experience the unmistakable sensation that someone or something is lying next to them, but there is never anyone there.
2	When the curtains are drawn the faint sound of an indecipherable conversation can sometimes be heard, but when the curtains are opened nobody is in the room.
3	At 2:00 AM every night, the bed smells inexplicably like jasmine and musk, the favorite scent of the lady who was murdered in the bed by her jealous husband over 30 year ago. At 2:00 AM, of course.
4	The bedclothes always become inexplicable messy, no matter how many times they are fixed during the day. It never happens if the bed is watched, but as soon as someone looks away the sheets become rumpled. Eventually the haunting will escalate to the point that the bed-sheet forms itself into a noose tied to a crossbar of the bedposts. The former occupant of the bedchamber hung themselves in such a way.
5	The bed is oddly warm, even on cold days. Sometimes at night, there is a soft sound like someone breathing, and the mattress seems to rise and fall slightly. If the wood of the bed is ever nicked, it will bleed.
6	People who sleep on the bed are oddly pale and weak in the morning, but don't remember having any trouble sleeping. In fact, occupants always have a perfect, dreamless sleep.
7	Those who sleep in the bed will have a dream that consist of a random memory from one of the bed's previous occupants.
8	The bed-curtains randomly pull themselves open for no apparent reason.
9	The insides of the bed-curtains are printed with pictures of people and animals that change position overnight.
10	Anyone who sleeps in the bed will dream of being chased down a basement corridor past a red door. This is a clue to finding the hidden body of someone who was secretly murdered in the house many years before.
11	It sometimes looks at though someone is sleeping underneath the sheet, but if it is removed there is nobody there.
12	In the morning the curtains and bedclothes are ripped to shreds, as if some wild beast had attacked them. There are threads in the sleeper's mouth, and under their nails.
13	The sleep will be awakened in the night by the feel of invisible fingers softly caressing their head.
14	The sleeper will awaken in the middle of the night to the sound of soft whispers saying "marry me, or I am lost forever". Next to them is a rotted corpse in a wedding dress, leaning in for a kiss.
15	In the morning the sleeper finds 16 th century Spanish Doubloons in the bed, which was once owned by a pirate captain.
16	In the middle of the night a footman in an old-fashioned livery will awaken the sleeper, claiming that the house is on fire and all the guests need to evacuate. When the character is brought out into the garden the footman disappears and it is obvious there is no fire. Investigation in the morning reveals that no such footman works at the house, but he does match the description of a servant who burned to death at a fire in the house 50 years ago.
17	Bloods continually appear on one of the bedstaves, no matter how many times it is wiped off. That bedstaff had been used by a former occupant of the chamber to murder her children while they slept.
18	Once the bed-curtains are closed they will disappear, revealing that the bed now lies in a glade within a deep forest. The forest is the one from which the wood for the bed was obtained.
19	The bed is either extremely moralistic, shaking uncontrollably if anybody but a married couple makes love in it, or jealous, similarly shaking if a married couple has sex in it.
20	Those who fall asleep in the bed will dream of killing a local peasant family. In the morning the sleeper(s) will find out that the exact family they dreamed about was actually murdered in the night. There is no way the sleepers could have exited the room without being observed, however.

APPENDIX Q: PAINTINGS IN A GRAND HOUSE

Table 1a: Type of Painting

d20	<i>The painting is a...</i>	NOTES
1 – 2	Male Portrait.	<i>Determine Image on Table 2: Male Portrait.</i>
3 – 4	Female Portrait.	<i>Determine Image on Table 3: Female Portrait.</i>
5	Interior Group Portrait.	<i>Determine Image on Table 4: Interior Group Portrait.</i>
6	Exterior Group Portrait.	<i>Determine Image on Table 5: Exterior Group Portrait.</i>
7 – 8	Historical Scene.	<i>Determine Image on Table 6: Historical Scene.</i>
9 – 10	Religious or Biblical Scene.	<i>Determine Image on Table 7: Religious or Biblical Scene.</i>
11 – 12	Mythological, Legendary, or Literary Scene.	<i>Determine Image on Table 8: Mythological, Legendary, or Literary Scene.</i>
13	Genre Scene.	<i>Determine Image on Table 9: Genre Scene.</i>
14 – 15	Landscape.	<i>Determine Image on Table 10: Landscape.</i>
16	Animal Subject.	<i>Determine Image on Table 11: Animal Subject.</i>
17	Still Life.	<i>Determine Image on Table 12: Still Life.</i>
18	Allegory.	<i>Determine Image on Table 13: Allegory.</i>
19	Enigmatic Emblem.	<i>Determine Image on Table 14: Enigmatic Emblem.</i>
20	Erotic Scene.	<i>Determine Image on Table 15: Erotic Scene. Roll again if the room is not private.</i>

Table 1b: Dimensions of a Painting

d20	<i>The painting is...</i>		
1	a tall rectangle 2' high, and 1.5' in width.	11	a wide rectangle 6' across, and 4' high. <i>Unusual for portraits.</i>
2	a tall rectangle 3' high, and 2' in width.		
3	a tall rectangle 4' high, and 2.5' in width.	12	a wide rectangle 7' across, and 4.5' high. <i>Unusual for portraits.</i>
4	a tall rectangle 5' high, and 3.5' in width.		
5	a tall rectangle 6' high, and 4' in width.	13	a square 2' across.
6	a tall rectangle 7' high, and 4.5' in width.	14	a square 3' across.
7	a wide rectangle 2' across, and 1.5' high. <i>Unusual for portraits.</i>	15	a square 4' across.
		16	a circle (<i>tondo</i>) 2' in diameter.
8	a wide rectangle 3' across, and 2' high. <i>Unusual for portraits.</i>	17	a circle (<i>tondo</i>) 3' in diameter.
		18	a circle (<i>tondo</i>) 4' in diameter.
9	a wide rectangle 4' across, and 2.5' high. <i>Unusual for portraits.</i>	19	an oval 3' tall, and 2' in width.
		20	an oval 3' in width, and 2' high.
10	a wide rectangle 5' across, and 3.5' high. <i>Unusual for portraits.</i>		

Table 1c: Age of a Painting

d8	<i>The painting was created...</i>		
1	Recently (within the last 10 years)	6	150 to 200 years ago.
2	10 to 20 years ago.		
3 – 4	20 to 50 years ago.	7	250 to 300 years ago.
5	100 to 150 years ago.	8	300 to 350 years ago.

Table 1d: The Frame of a Painting

droo, 2d4 times	<i>The gilded design of the sculptured frame incorporates...</i>		
1 – 6	palmettes.	67 – 68	roses.
7 – 12	rosettes.	69 – 70	<i>fleurs-de-lis.</i>
13 – 18	volutes.	71 – 72	oak leaves.
19 – 24	acanthus leaves.	73 – 74	vines.
25 – 30	cartouches.	75 – 76	scrolls.
31 – 37	s-shaped curves.	77 – 78	branches.
38 – 44	c-shaped curves.	79 – 80	curlicues.
45 – 46	seashells.	81 – 82	grapes.
47 – 48	cupids.	83 – 84	tendrils.
49 – 50	stags.	85 – 86	birds.
51 – 52	rays of glory.	87 – 88	acorns.
53 – 54	a Green-Man's face.	89 – 90	apples.
55 – 56	a satyr's face.	91 – 92	pears.
57 – 58	nymphs.	93 – 94	ostrich feathers.
59 – 60	a dart-and-egg design.	95 – 96	masks.
61 – 62	Corinthian columns.	97 – 98	marbleized polychrome accents.
63 – 64	Ionic columns.	99 – 100	painting polychrome accents.
65 – 66	Doric columns.		

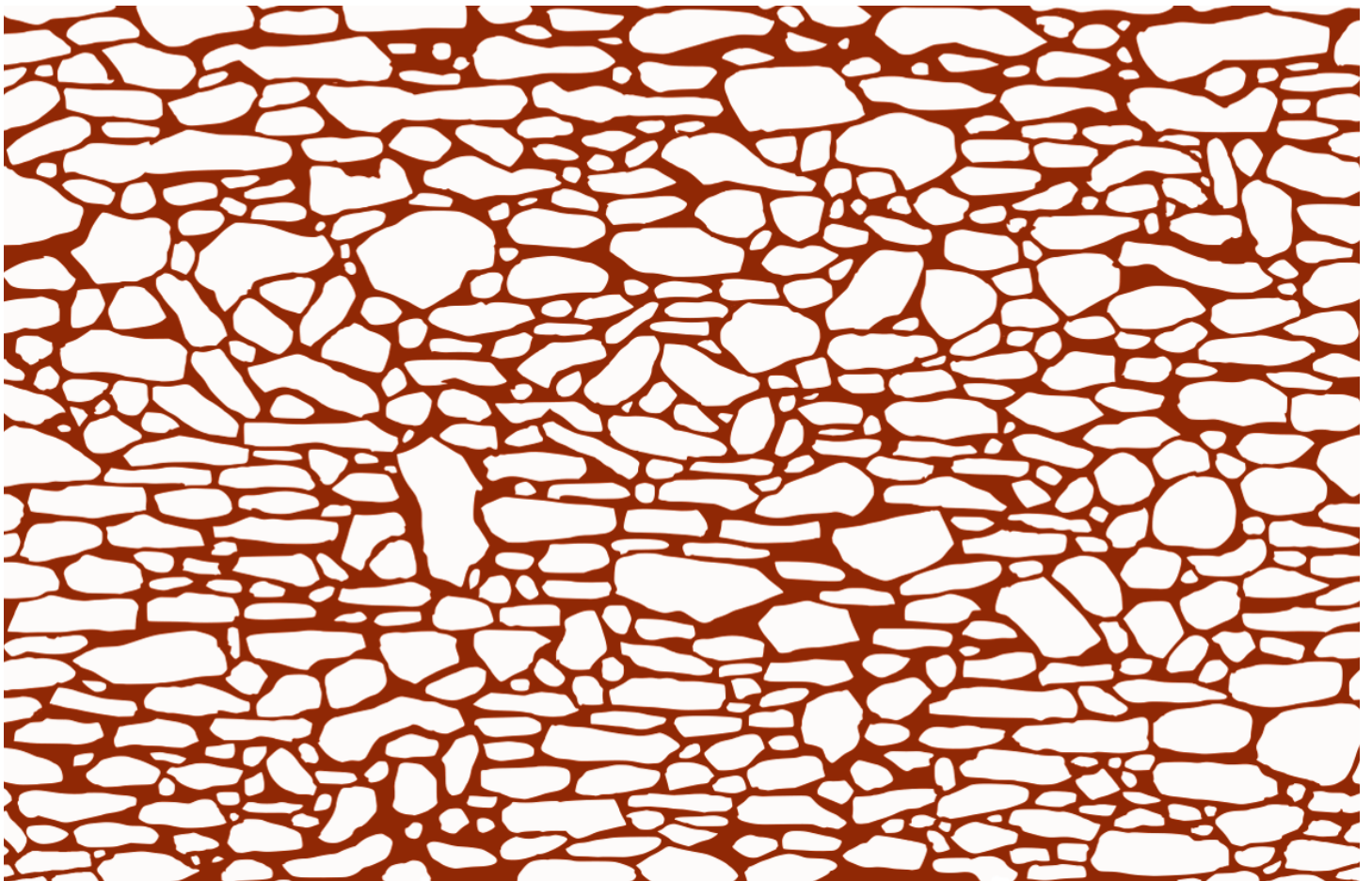


Table 2: Male Portrait

d6	<i>The subject is a...</i>
1	young boy...
2	young man...
3 – 5	mature man...
6	older man...

d6	<i>whose build is...</i>
1 – 3	average...
4	thin...
5	athletic...
6	corpulent...

d20	<i>and who looks...</i>
1	angry.
2	sad.
3	handsome.
4	happy.
5	unkempt.
6	immaculate.
7	pensive.
8	mischievous.
9	cruel.
10	tired.
11	sickly.
12	rakish.
13	stern.
14	haunted.
15	nervous.
16	heroic.
17	strangely pale.
18	surprisingly swarthy.
19	diseased.
20	malformed.

dr2	<i>He is wearing...</i>
1	a predominantly blue outfit...
2	a predominantly red outfit...
3	a predominantly black outfit (of mourning)...
4	a predominantly white outfit...
5	a predominantly yellow outfit...
6	a predominantly purple outfit...
7	an outfit of fur and velvet...
8	a multi-colored outfit...
9	a somber outfit...
10	a military uniform...
11	armor...
12	clothes that were archaic even when the painting was executed...

dr0	<i>and is...</i>
1	standing...
2	seated..
3	atop a horse... <i>Ignore results of 5 or below in next sub-table.</i>
4	hunting... <i>Ignore results of 5 or below in next sub-table.</i>
5	looking at a curio...
6	painting..
7	shown standing, from the chest up...
8	shown standing, from the knees up...
9	shown seated, from the chest up...
10	shown seated, from the knees up...

d20	<i>amid....</i>
1	a richly appointed bedchamber.
2	an opulent drawing room.
3	a salon.
4	a cabinet of curiosities.
5	a curtained interior.
6	a military encampment.
7	a village of happy peasants.
8	the facade of the house itself.
9	an unidentified castle.
10	a country lane.
11	a classical ruin.
12	a field of clouded color.
13	a ruined castle.
14	a formal French garden.
15	a ruined cathedral.
16	a forest.
17	a mountainous .
18	a rolling countryside, with trees in the far distance.
19	horses (or farm animals) in the countryside.
20	a slaughtered stag (or other game animal) in the forest.

d20	<i>A notable feature of the portrait is...</i>
1	it looks as though the subject may once have been wearing a different outfit, which has been painted over.
2	the skull at his feet.
3	one hand is pointing to the opened text of an infamous book.
4	it includes another depiction of an unidentified person.
5	it is amateurishly executed.
6	it is masterwork, but from an unknown artist.
7	the strange use of perspective.
8	the bizarrely clashing colors.
9	Its trompe l'oeil execution looks amazingly three-dimensional.
10	the Chinese outfit he is wearing.
11	he is wearing a turban.
12	his hands and overall body shape seem oddly feminine, as if the model was actually a woman.
13	he has a visible tattoo on his hand.
14	the strange cloud formations in the sky above (or visible through a window).
15	it is so highly varnished (or glazed) that you see yourself reflected on the surface.
16	it looks as though they may once have been a second figure who has been painted out.
17	the clearly identifiable talisman ring he wears.
18	the unidentifiable animals that are also part of the composition.
19	the way its eyes seem to follow you.
20	the presence of numerous animals, evidently pets.

Table 3: Female Portrait

d8	<i>The subject is a...</i>
1	young girl...
2 – 4	young woman...
5 – 7	mature woman...
8	older woman...

d6	<i>whose build is...</i>
1 – 3	average...
4	willowy...
5	voluptuous...
6	corpulent...

d12	<i>and who looks notably...</i>
1	excited.
2	amused.
3	attractive.
4	fashion-conscious.
5	flirtatious.
6	placid.
7	cruel.
8	nervous.
9	haunted.
10	sad.
11	pale.
12	dark-complexioned.

d12	<i>She is wearing...</i>
1	a predominantly blue outfit...
2	a predominantly red outfit...
3	a predominantly black outfit (of mourning)...
4	a predominantly white outfit...
5	a predominantly yellow outfit...
6	a predominantly purple outfit...
7	a multi-colored outfit...
8	a somber outfit...
9	furs and velvet...
10	a masquerade outfit...
11	the clothing of a Greek goddess...
12	clothes that were archaic even when the painting was executed...

d20	<i>and is...</i>
1	standing...
2	seated...
3	riding a horse... (roll again if next table indicates an interior).
4	reclining on a couch...
5	praying...
6	displaying her hand fan...
7	reading...
8	engaged in her toilette...
9	arranging flowers...
10	sewing...
11	painting... (watercolors or pastels.)
12	drawing...
13	holding her dog (or cat)...
14	at the harpsichord or pianoforte...
15	holding an infant...
16	shown from the bust up...
17	standing, shown from the waist up...
18	standing, shown from the knees up...
19	seated, shown from the waist up...
20	seated, shown from the knees up...

d20	<i>amid...</i>
1	a richly appointed bedchamber.
2	an opulent drawing room.
3	a salon.
4	a dressing table, with her lady's maid.
5	a curtained interior.
6	her art (or music) studio.
7	a forest.
8	a mountainous .
9	a rolling countryside, with trees in the far distance.
10	horses (or farm animals) in the countryside.
11	a garden pool.
12	a village of happy peasants.
13	the facade of the house itself.
14	an unidentified castle.
15	a country lane.
16	a classical ruin.

d20	<i>amid...</i>
17	a ruined cathedral.
18	a ruined castle.
19	a formal French garden.
20	a field of clouded color.

d20	<i>A notable feature of the portrait is...</i>
1	her breasts are exposed. (Roll again if subject is not of age.)
2	she is pinching an exposed nipple. (Roll again if subject is not of age.)
3	she is holding a horsewhip.
4	she is holding a sword (or other weapon).
5	more attention appears to have been paid to her jewelry than anything else.
6	the presence of a skull.
7	the presence of numerous animals, evidently pets.
8	it includes another depiction of an unidentified person.
9	it is amateurishly executed.
10	it is masterwork, but from an unknown artist.
11	the Chinese outfit she is wearing.
12	her Turkish outfit.
13	the strange clouds formations in the sky above (or visible through a window).
14	it is so highly varnished (or glazed) that you see yourself reflected on the surface.
15	it looks as though they may once have been a second figure who has been painted out.
16	it's hard to tell if the cross she wears is actually inverted, or if that is just a trick of color and perspective.
17	the unidentifiable animals that are also part of the composition.
18	she is attended by masked servants who show no visible skin.
19	it smells intensely of perfume.
20	for some reason the artist has depicted all of her imperfections.

Table 4: Interior Group Portrait

d10	<i>The painting depicts...</i>
1	an apparently married (or courting) couple...
2	two male friends...
3	two female friends...
4	a married couple and a lover... (<i>Possibly explained away as “a family friend” by the couple’s descendants</i>)
5 – 6	a married couple with 1-8 children...
7	2-4 siblings...
8	2-6 members of a confraternity, consorority, or chivalric order...
9	a group of 2-4 card players...
10	a group of 2-4 military officers...

d6	<i>amid...</i>
1	an opulent drawing room.
2	a salon.
3	a music room.
4	a glittering ballroom.
5	a curtained interior.
6	a field of clouded color.

d20	<i>A notable feature of the portrait is...</i>
1	a servant working in the background.
2	a second painting visible in the background.
3	a notable sculpture in the background.
4	everyone is dressed in archaic clothing.
5	everyone is made to look like a Classical deity.
6	everyone is dressed in a masquerade costume.
7	a mirror reflecting the scene.
8	the skull, a reminder of mortality.
9	the presence of 1-4 <i>putti</i> (winged children).
10	the presence of 1-4 pets.
11	the exquisite jewelry worn by the subjects.
12	the shadows seem to be all wrong.
13	the perspective is off.
14	the location is easily recognizable.
15	the book carried by one of the subjects.
16	the weapon carried by one of the subjects.
17	the subjects do not seem friendly to each other.
18	an open window, beyond which a can be seen.
19	much more attention has been paid to one figure than the others.
20	it appears to be the work of an unknown master.

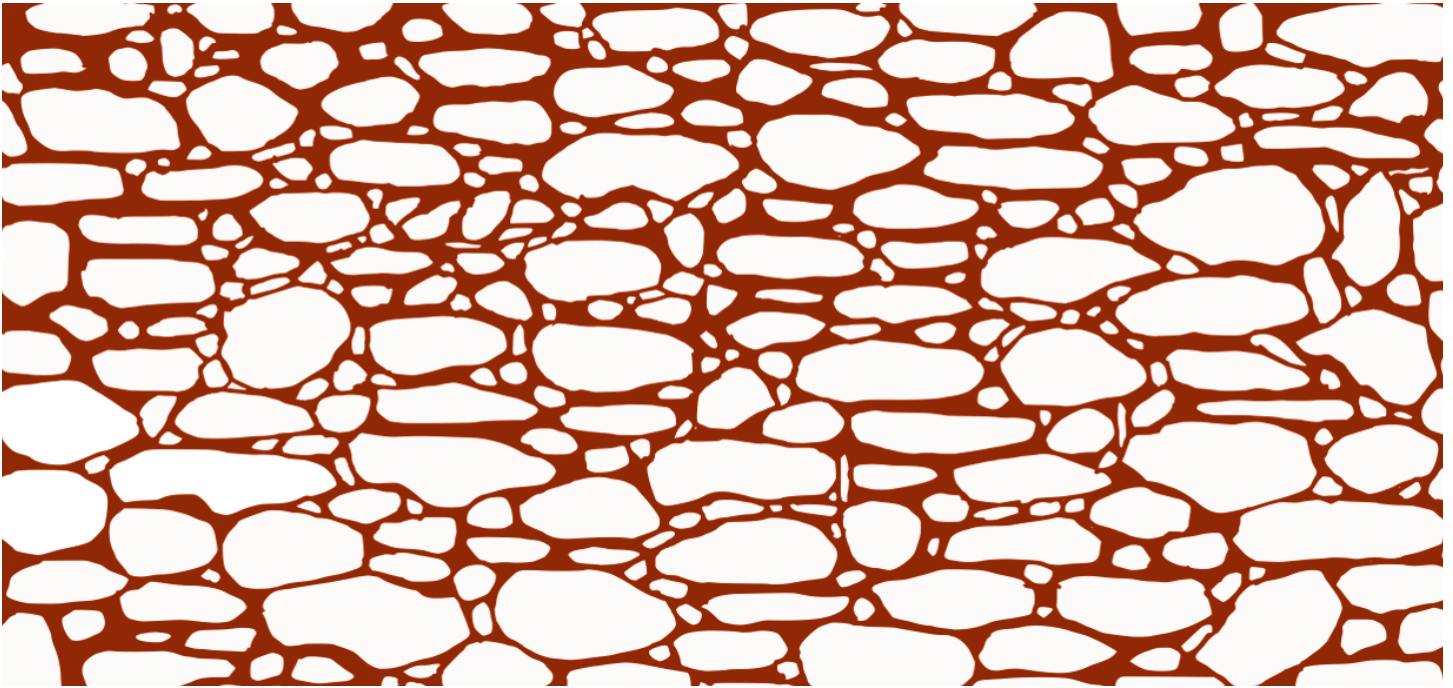


Table 5: Exterior Group Portrait

d12	<i>The painting depicts...</i>
1	an apparently married (or courting) couple,
2	two male friends...
3	two female friends...
4	a married couple and a lover... (<i>Possibly explained away as "a family friend" by the couple's descendants</i>)
5	a married couple with 1d8 children...
6	2d6 members of a confraternity, consorority, or chivalric order...
7	2d6 members of a hunting party on foot...
8	2d6 members of a mounted hunting party...
9	a group of 2d4 people playing lawn sports...
10	2d4 people at an archery contest...
11	a group of 2d4 military officers on foot...
12	a group of 2d4 mounted military officers...

d8	<i>and in the background is...</i>
1	a rolling countryside, with trees in the far distance.
2	a woods.
3	a lake.
4	a manicured lawn.
5	a village of happy peasants.
6	a formal French garden.
7	the facade of the house itself.
8	a mountain range.

d20	<i>A notable feature of the portrait is...</i>
1	much more attention has been paid to one figure than the others.
2	there appears to be a fire occurring in the far background.
3	a servant working in the background.
4	the exterior sculpture(s) also depicted.
5	the visible ruins.
6	everyone is dressed in archaic clothing.
7	everyone is made to look like a Classical deity.
8	everyone is dressed in a masquerade costume.
9	the presence of 1d4 <i>putti</i> (winged children).
10	The presence of a mythological creature.
11	the presence of a dog pack.
12	the exquisite jewelry worn by the subjects.
13	the shadows seem to be all wrong.
14	the perspective is off.
15	the location is easily recognizable.
16	the scene is set at night.
17	the weapon carried by one of the subjects.
18	the subjects do not seem friendly to each other.
19	much more attention has been paid to one figure than the others.
20	it appears to be the work of an unknown master.

Table 6: Historical Scene

d100	<i>The painting depicts...</i>
1 – 2	the abduction of the Sabine women. (circa 750 BC)
3 – 4	the suicide of Lucretia. (circa 500 BC)
5 – 6	the Battle of Marathon. (490 BC).
7 – 8	the Battle of Thermopylae. (480 BC)
9 – 10	the death of Socrates. (399 BC)
13 – 12	Alexander the Great in the Temple of Jerusalem. (332 BC)
13 – 14	Hannibal crossing the Alps. (218 BC)
15 – 16	the murder of Julius Caesar. (44 BC)
17 – 18	Cleopatra’s lavish pleasure ship arriving at Tarsos, to meet Marc Antony. (41 BC)
19 – 20	the defeat of Marc Antony’s naval forces at the Battle of Actium. (31 BC)
21 – 22	the suicide of Cleopatra. (30 BC)
23 – 24	the destruction of the Roman legions by Arminius during the Battle of the Teutoburg Forest. (9 BC)
25 – 26	the Great Fire of Rome under the Emperor Nero. (64)
27 – 28	the Emperor Constantine’s vision of the Chi-Rho before the Battle of the Milvian Bridge. (312)
29 – 30	the Council of Nicea. (325)
31 – 32	the sack of Rome by Alaric. (410)
33 – 34	Pope Leo I convincing Attila the Hun to spare Rome. (452)
35 – 36	Charles Martel defeating the Saracens at the Battle of Tours. (732)
37 – 38	the coronation of Charlemagne as Emperor. (800)
39 – 40	the “Cadaver Synod”, when Pope Stephen VI put the rotting corpse of former Pope Formosus on trial for perjury. (897)
41 – 42	an outraged husband catching his wife in bed with Pope John XII, and murdering the pontiff with a hammer. (964)
43 – 44	the Battle of Hastings. (1066)
45 – 46	the sack of Jerusalem by the Crusaders. (1099)
47 – 48	the last ride of El Cid, with his corpse tied to his horse. (1099)
49 – 50	the taking of Carcassonne during the Albigensian Crusades. (1209)
51 – 52	the signing of the Magna Carta. (1215)
53 – 54	Marco Polo in the court of Kublai Khan. (1275)
55 – 56	French knights facing English longbowmen at the Battle of Poitiers. (1356)
57 – 58	King Peter I of Portugal forcing his court to pay homage to the decayed corpse of Inês de Castro. (1357)
59 – 60	Jacques de Molay, last Grand Master of the Templar Order, burnt at the stake. (1314)
61 – 62	the Battle of Agincourt. (1415) (<i>Roll again in France.</i>)
63 – 64	Saint Joan of Arc waving the French banner at the Siege of Orléans (1429). (<i>Roll again in Britain.</i>)
65 – 66	Saint Joan of Arc burnt at the stake. (1431)
67 – 68	the fall of Constantinople to the Ottoman Turks. (1453)
69 – 70	the fall of the Alhambra in Granada. (1492)
71 – 72	Columbus stepping foot upon the shore of San Salvador (1492)
73 – 74	Cesare Borgia, his sister Lucrezia, and their father Pope Alexander VI, at the infamous “Banquet of Chestnuts”. (1501)
75 – 76	Hernando Cortes landing in Mexico. (1519)
77 – 78	the conquest of Tenochtitlan (Mexico City) by Hernán Cortés. (1521)
79 – 80	the Sack of Rome by the forces of Holy Roman Emperor Charles V. (1527)
81 – 82	the Siege of Vienna by the Turks. (1529)
83 – 84	the arrival of Catherine de Medici in France. (1533)
85 – 86	the execution of Atahualpa, the last Incan Emperor. (1533).
87 – 88	the defeat of the Ottoman Fleet at the battle of Lepanto. (1571)
89 – 90	the execution of Mary, Queen of Scots. (1587)
91 – 92	the sinking of the Spanish Armada (1588) (<i>Roll again for houses in Catholic countries.</i>)
93 – 94	the coronation of Louis XIV. (1654)
95 – 96	the Battle of Vienna. (1683)
97 – 98	the Great Fire of London. (1666)
99 – 100	The Great Lisbon Earthquake. (1755)

d20	<i>The strange thing about the depiction is...</i>
1 - 4	nothing – everything about the painting appears perfectly ordinary and conventional.
5	the figures appear to be of different racial or ethnic backgrounds than reported in orthodox history.
6	one of the famous men of history is painted as having actually been a woman (or vice versa).
7	everyone is painted with animal heads.
8	the painter has included the figure of Satan snickering.
9	everyone is nude – even if the painting depicts a battle or coronation!
10	the colors are utterly bizarre and garish.
11	if you look away, and then look again at the painting, the figures look as if they have changed positions.
12	it appears to be the work of an otherwise unknown master.
13	it is so realistic-looking you feel as if you could reach in and touch the figures.
14	it done in a flat and stylized manner.
15	it seems impossible to ascertain what medium was used.
16	it seems almost self-luminous.
17	the presence of several mythological creatures.
18	the side usually accepted as heroic is painted as if they were villainous, and their opponents are depicted heroically.
19	one of the figures clearly has the face of a Player Character.
20	the series of seemingly random numbers and letters that have been incorporated into the composition.

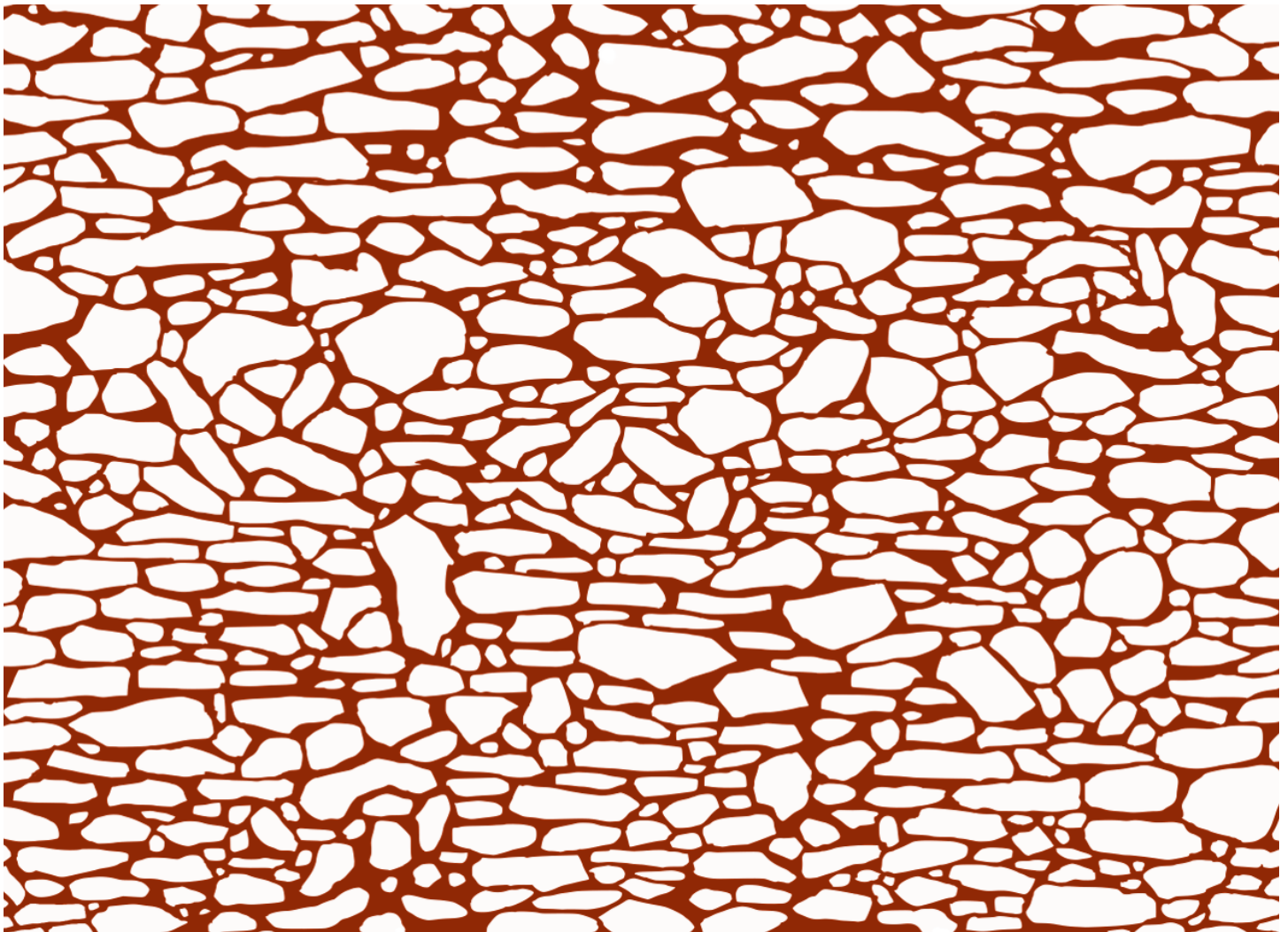


Table 7: Religious Scene

d100	<i>In the foreground is/are...</i>		
1 – 2	Salome holding the head of John the Baptist on a platter.	51 – 52	Jesus tempted by Satan in the wilderness.
3 – 4	the Crucifixion of Jesus.	53 – 54	Jesus carrying his cross through Jerusalem.
5 – 6	the Madonna in glory.	55 – 56	Jesus flogged by Roman soldiers.
7 – 8	Saint Sebastian tied to a tree and riddled with arrows.	57 – 58	Saint Theresa writhing in ecstasy as an Angel plunges his spear into her body.
9 – 10	Saint Lucy carrying her own gouged-out eyes on a plate.	59 – 60	the Four Horsemen of the Apocalypse – War, Famine, Pestilence, and Death.
11 – 12	the Massacre of the Innocents by the soldiers of Herod.	61 – 62	the Patriarch Abraham about to sacrifice his son.
13 – 14	Judas hanging himself, with his entrails spilling onto the ground.	63 – 64	Judith beheading Holofernes.
15 – 16	the visitation of the Magi to the Holy Family.	65 – 66	two old men spying on the naked Susanna.
17 – 18	the Annunciation to the Virgin Mary by the angel Gabriel.	67 – 68	the archangel Michael casting the rebellious Lucifer from Heaven.
19 – 20	the trial of Jesus before Pontius Pilate.	69 – 70	The four Living Creatures of the Apocalypse – a man, a bull, an eagle, and a lion. Each has six wings, and covered with eyes all its body.
21 – 22	the Last Judgment, with Christ in glory sending some to Heaven, while condemning others to Hell.	71 – 72	Saint Joan of Arc burning at the stake.
23 – 24	David slaying Goliath.	73 – 74	Jonah in the mouth of the whale.
25 – 26	Samson fighting the lion.	75 – 76	Saint Hubert dressed as a hunter, confronted by a stag with a glowing crucifix between its antlers.
27 – 28	Jesus walking on water.	77 – 78	the Resurrection, with the decayed dead being re-clothed in flesh at the command of Jesus.
29 – 30	King Solomon commanding demons.	79 – 80	Jesus cursing the fig tree, for not bearing fruit out of season.
31 – 32	The Walls of Jericho falling before the trumpets of the Israelites.	81 – 82	the battle of the angel Raphael and the devil Asmodeus.
33 – 34	Saint Catherine, with her emblems of the sword and breaking wheel.	83 – 84	Adam and Eve tempted by the Serpent.
35 – 36	sinners tortured in Hell.	85 – 86	the Tower of Babel.
37 – 38	the Whore of Babylon riding the Beast with Seven Heads and Ten Horns.	87 – 88	the slaying of Abel by Cain.
39 – 40	Saint Bartholomew holding his own flayed skin.	89 – 90	Noah leading animals two-by-two onto the ark.
41 – 42	Jesus, Mary, and Joseph's flight into Egypt.	91 – 92	Moses bringing down the plagues on Egypt.
43 – 44	Saint George and the Dragon.	93 – 94	Saint Peter confronting Simon the Magician.
45 – 46	the penitent Mary Magdalene, dressed only in her own long hair.	95 – 96	an unidentifiable male saint.
47 – 48	the Last Supper.	97 – 98	an unidentifiable female saint.
49 – 50	Jesus transforming water into wine during the Wedding Feast at Cana.	99 – 100	a religious scene where the figures have the recognizable facial features of family ancestors. Roll again to determine scene.

d12	<i>Notably, the middle ground beyond the main figures features...</i>
1 – 4	cherubs.
5 – 6	robed angels.
7	recognizable family ancestors.
8	onlookers in contemporary clothing.
9	the Royal Family.
10	oddly-shaped boulders.
11	several unidentifiable animals.
12	an unidentifiable species of tree.

d12	<i>The background is/are...</i>
1 – 6	more or less historically and geographically accurate.
7	a formal garden.
8	a theatrical stage. <i>The depiction is actually of a play, or opera</i>
9	a pastoral countryside.
10	the Grand House itself.
11	a field of gold leaf
12	a field of silver leaf.

Table 8: Mythological, Legendary, or Literary Scene

id	In the foreground is/are...				
1	a satyr chasing nymphs.	36	the combat of a serpentine dragon with an elephant.	68	Prester John, legendary Christian king of the East, holding court.
2	a knight fighting a dragon.				
3	Perseus rescuing Andromeda from the sea monster.	37	Thetis imploring Zeus on behalf of her son Achilles.	69	centaurs fighting.
4	the Oracle at Delphi, seated on a golden tripod over a fuming rift.	38	an Undine in the form of a beautiful woman, standing in a waterfall.	70	Silenus drunk.
5	Mercury bearing the caduceus.				
6	Mars in armor.	39	Bellerophon atop Pegasus, fighting the Chimera.	71	Maenads tearing King Pentheus apart with their hands and teeth.
7	Circe transforming Ulysses' men into swine.	40	a Green Man, his body composed of foliage.	72	Oedipus tearing out his eyes.
8	Cadmus clad in a lion skin, fighting the serpentine dragon with his spear.				
9	the nymph Daphne transforming into the laurel tree while being pursued by Apollo.	41	King Arthur and his knights, seated about the Round Table.	73	the dying Hyacinth held by his lover Apollo.
		42	The Holy Grail, floating in air.		
10	Narcissus the hunter staring at his own face reflected in a pool.	43	the Phoenix on its pyre.	74	the beautiful Hero mourning her drowned lover Leander.
		44	a child being abducted by the Earlking.		
11	Adonis and Aphrodite.	45	the Judgment of Paris.	75	The lovemaking of Leda and the Swan.
12	Queen Dido immolating herself in grief over the loss of Aeneas.	46	the Fall of Icarus.	76	Medea killing her children.
13	Pygmalion sculpting Galatea.	47	Phaëton struck from the solar chariot of Apollo by a thunderbolt.	77	Lancelot and Guinevere embracing.
14	Pandora opening the box of evils.				
15	A she-wolf suckling Romulus and Remus.	48	the Amazonomachy, a battle between Greek men and Amazon women.	78	the female knight Bradamante.
16	Diana bathing with her nymphs.				
17	Medusa.	49	a scene of Hell from Dante's "Inferno"	79	Rogero mounted on the hippogriff, rescuing Angelica from the sea monster.
18	King Midas turning objects to gold.				
19	Sir Tristan and Iseult of Ireland.	50	the Magician Prospero commanding Ariel, from Shakespeare's "The Tempest"	80	the Celtic poet Ossian, and his beloved Malvina.
20	Saturn eating his children.				
21	Venus atop a shell, arising from the sea.	51	Macbeth and the Witches.	81	White-robed Druids gathered in a stone circle.
22	Danaë showered with golden coins.				
23	Europa riding the bull.	52	the one-eyed Arimaspians battle Griffins for gold.	82	King Arthur borne away on a barge to Avalon.
24	Theseus and the Minotaur.				
25	Jason and the Hydra.	53	a blemmye, or headless man with a face in his chest.	83	Queen Omphale wearing the skin of the Nemean lion, while Hercules bears the distaff and spindle.
26	Hercules fighting the Hydra.				
27	Hercules fighting the Nemean Lion.	54	a hippopode, or man with horse hooves instead of feet.	84	Odin with his two ravens.
28	the Gods of Olympus.				
29	Jupiter disguised as Diana, seducing the nymph Callisto.	55	Psyche and Eros.	85	The Buddha.
30	Hades carrying off Persephone to the Underworld.				
31	Daphne transforming into the laurel tree while chased by Apollo.	56	The funeral procession of Siegfried.	86	Siegfried awakening the Valkyrie Brunhilde.
32	the satyr Marsyas being flayed alive by Apollo.				
33	the Fairy court of King Oberon and Queen Titania.	57	Jason fighting the dragon for the Golden Fleece.	87	King Neptune emerging from the sea.
34	a unicorn alone in the forest.				
35	a unicorn being baited with a bare-breasted young woman, while hunters lie in wait.	58	Orpheus charming animals with his music.	88	Thetis dipping the infant Achilles into the river Styx.
		59	Alexander the Great cutting the Gordian Knot.		
36	a unicorn being baited with a bare-breasted young woman, while hunters lie in wait.	60	Ulysses bound to the mast of his ship, tempted by the sirens.	89	The Lady of the Lake giving Excalibur to King Arthur.
		61	Isis depicted as Mother of the World.		
37	a unicorn being baited with a bare-breasted young woman, while hunters lie in wait.	62	Oedipus confronting The Sphinx.	90	the sorceress Morgan Le Fay.
		63	the Three Graces, depicted as nude women embracing each other.		
38	a unicorn being baited with a bare-breasted young woman, while hunters lie in wait.	64	the nine Muses.	91	Ogier the Dane with his short sword.
		65	Venus at her toilette.		
39	a unicorn being baited with a bare-breasted young woman, while hunters lie in wait.	66	the Trojan Horse.	92	Ariadne borne away from Naxos by Dionysus.
		67			
40	a unicorn being baited with a bare-breasted young woman, while hunters lie in wait.	68		93	a hairy Wild Man (or Wild Woman).
		69			
41	a unicorn being baited with a bare-breasted young woman, while hunters lie in wait.	70		94	the sea-monster Leviathan, and the land-dwelling Behemoth.
		71			
42	a unicorn being baited with a bare-breasted young woman, while hunters lie in wait.	72		95	Merlin in his cave.
		73			
43	a unicorn being baited with a bare-breasted young woman, while hunters lie in wait.	74		96	Melusine, a winged woman with the lower body of a serpent.
		75			
44	a unicorn being baited with a bare-breasted young woman, while hunters lie in wait.	76		97	A group of Swan Maids.
		77			
45	a unicorn being baited with a bare-breasted young woman, while hunters lie in wait.	78		98	the poet Tannhäuser in Venusberg.
		79			
46	a unicorn being baited with a bare-breasted young woman, while hunters lie in wait.	79		99	Lady Godiva nude atop her horse.
		80			
47	a unicorn being baited with a bare-breasted young woman, while hunters lie in wait.	80		100	Atlas carrying the world.
		81			

d12	<i>Beyond, in the middle ground is/are...</i>
1	natural trees.
2	topiaries.
3	oddly-shaped rocks.
4	several onlookers dressed in anachronistic clothing.
5	dogs.
6	deer.
7	cows and sheep.
8	<i>putti</i> . (<i>Winged children depicted without halos.</i>)
9	curtains. (<i>50% chance of no other background.</i>)
10	a garden.
11	the columned terrace of a Classical house.
12	birds.

d10	<i>The background is...</i>
1	a rolling countryside.
2	numerous jagged rocks.
3	a forest of straight, high trees.
4	an ancient, gnarled woods.
5	a bucolic village.
6	a rocky shoreline.
7	a castle atop a spur of rock.
8	an ancient, classical ruin.
9	a ruined castle.
10	a medieval castle atop a rocky outcrop.

d20	<i>Notable about the depiction is...</i>
1 – 9	nothing; it is a typical painting of its time in every way.
10	everyone is depicted in costumes contemporary to the date of the painting.
11	the figures appear to be gender-swapped.
12	all the figures are nude.
13	the colors are utterly bizarre and garish.
14	if you look away, and then look again at the painting, the figures look as if they have changed positions.
15	it appears to be the work of an otherwise unknown master.
16	it is so realistic-looking you feel as if you could reach in and touch the figures.
17	it done in a flat and stylized manner.
18	it seems impossible to ascertain what medium was used.
19	it seems almost self-luminous.
20	one of the figures has the face of a notable person.

Table 9: Genre Scene

droo	The painting depicts...	
1	Gypsies in their encampment.	36 a butcher at his work.
2	the preparation of a grand feast.	37 the interior of a gaming hall.
3	a portrait being painted.	38 an old washerwoman at work.
4	lovers walking down a street in Paris.	39 a group of men and women playing billiards.
5	a formal dinner.	40 a horse-race.
6	a lady at her toilette, with visitors	41 a cock-fight.
7	a woman washing herself astride her bidet.	42 a dog fight.
8	a masquerade ball.	43 a peasant mother dressing her child.
9	a country dance.	44 fishermen hauling in their catch.
10	peasants dancing.	45 a boy building a house of cards.
11	a shepherdess and her flock.	46 a Gypsy telling a fortune.
12	a pretty milkmaid and her cows.	47 a governess admonishing a young child.
13	a fox hunt.	48 a man spying on a lady during the early part of her <i>toilette</i> .
14	a stag hunt.	49 stiltwalkers giving a public show.
15	a boar hunt.	50 a procession of pilgrims down a city street.
16	soldiers carousing in a tavern.	51 several monks making merry.
17	a peasant wedding.	52 a young girl eavesdropping on a pair of lovers conversing.
18	a peasant woman nursing a child.	53 a dance master giving lessons.
19	a peddler with a lemonade tank on his back.	54 a drawing master giving lessons.
20	a peasant family eating dinner.	55 a group of men and women playing "blind-man's bluff".
21	a silhouette portrait being made.	56 a public hanging.
22	several well-dressed young ladies giving a recital.	57 a public beheading.
23	a farmer bringing produce to market in a wagon.	58 a debate in an opulent salon.
24	a small group of well-dressed people having luncheon in a small, but nicely-appointed room.	59 the interior of a shop selling home furnishings.
25	a <i>modiste</i> visiting a fashionable young lady	60 children receiving gifts on Saint Nicholas' Day.
26	a water carrier.	61 a group of drunken singers at Christmastime.
27	a seamstress sewing a dress.	62 a lady carried in a sedan chair.
28	an operatic performance.	63 a carriage rolling through the countryside.
29	a ballet performance.	64 a woman (or man) in the sickbed, attended by their family.
30	a performance of the <i>Commedia dell'Arte</i> .	65 a marriage contract being signed.
31	a group of well-dressed people having a picnic.	66 a group of masked Venetians gambling at The Ridotto.
32	laundresses washing clothes in a stream.	67 a group of English Morris Dancers.
33	a young lady having a music lesson.	68 a couple visiting a menagerie.
34	a young woman writing a letter.	69 a mountebank before a crowd.
35	grapes being harvested.	70 a group of soldiers performing drills.
		71 the crew aboard a ship, hoisting sails.
		72 a group of ladies playing cards in an elegant drawing room.
		73 soldiers playing dice.
		74 a chemist giving a demonstration to a small crowd.
		75 a group of actors applying makeup.
		76 an elegant salon in a lady's bedchamber.
		77 a patient being bled by a doctor.
		78 a woman giving birth, with the family watching.
		79 a girl crying over a dead pet.
		80 a funeral procession.
		81 a tennis match
		82 a small group playing battledore and shuttlecock.
		83 a group of aristocratic men shooting pigeons.
		84 a grand house being constructed
		85 a peasant home being built.
		86 a group of street musicians playing for a crowd.
		87 a group of men and women telling ghost stories in a dimly-lit drawing room.
		88 a peasant fishing.
		89 a group of well-dressed men and women watching a regatta.
		90 a dentist pulling teeth.
		91 a maid carrying a chocolate pot and cups on a tray.
		92 a baker removing loaves from the oven.
		93 a woman visiting a fishmonger.
		94 women making lace.
		95 a sturdy peasant woman at a spinning wheel.
		96 a group of well-dressed ladies embroidering.
		97 a Spanish bullfight.
		98 a group of children playing at being soldiers.
		99 a knife-sharpener at work.
		100 a money-lender's office.

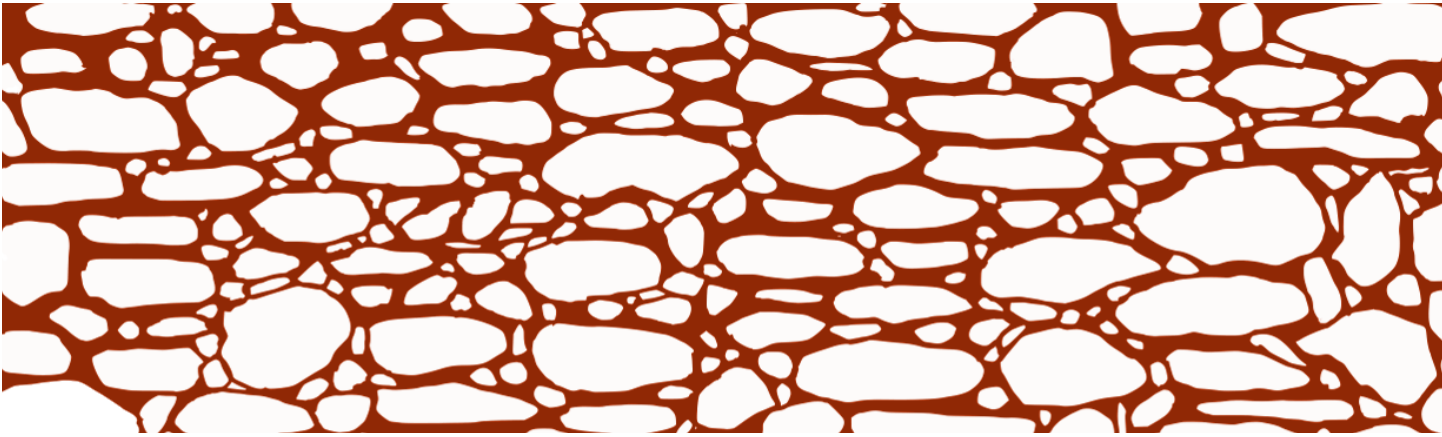


Table 10: Landscape

d100	<i>The painting depicts a landscape scene of...</i>		
1 - 2	a gnarled forest...	51 - 52	a formal French garden...
3 - 4	a pine forest...	53 - 54	an English landscape garden...
5 - 6	a ruined castle...	55 - 56	a castle atop a mountain...
7 - 8	a ruined cathedral...	57 - 58	Chinese pagodas...
9 - 10	a classical ruin...	59 - 60	Egyptian ruins...
11 - 12	a circle of standing stones...	61 - 62	a cave entrance...
13 - 14	an overgrown churchyard...	63 - 64	a natural arch of rock...
15 - 16	a lake...	65 - 66	a monumental building in India...
17 - 18	a field of grain...	67 - 68	a Turkish palace...
19 - 20	an orchard...	69 - 70	a mosque...
21 - 22	a snowy field...	71 - 72	a lonely tomb...
23 - 24	jagged mountain peaks...	73 - 74	a grand Gothic cathedral...
25 - 26	rolling hills...	75 - 76	a mighty river...
27 - 28	rocky shore...	77 - 78	an island in the South Seas...
29 - 30	Venice...	79 - 80	a forest, with hunters chasing game...
31 - 32	the Bay of Naples...	81 - 82	a gathering storm on the shoreline...
33 - 34	London...	83 - 84	a storm raining down on a field...
35 - 36	Paris...	85 - 86	a beacon on the shore...
37 - 38	Vienna...	87 - 88	a South Seas island...
39 - 40	the ruins of Pompeii...	89 - 90	sandy desert dunes...
41 - 42	the arctic...	91 - 92	a ruined Hindu temple...
43 - 44	a house on the moors...	93 - 94	Ancient American ruins (Aztec, Mayan, Inca, etc.)...
45 - 46	a ship on a calm sea...	95 - 96	a volcanic eruption...
47 - 48	a ship on a stormy sea...	97 - 98	a river ford...
49 - 50	a great chasm...	99 - 100	a partially-ruined farmhouse...

d4	<i>in the...</i>	d4	<i>during the hours of...</i>
1	spring...	1	the morning.
2	summer...	2	the day.
3	autumn...	3	the evening.
4	winter...	4	the night.

dzo	<i>The notable thing about this landscape painting is...</i>
1	the out of place animal(s).
2	the out of place plant(s).
3	the inclusion of an unidentifiable creature.
4	the powerfully moving depiction that fills you with a sense of sublime melancholy (or terror).
5	the strange lights depicted in the sky.
6	the heavy use of <i>impasto</i> techniques that add surface texture to the depictions of features like rocks and trees.
7	the strange use of perspective.
8	that no attempt has been made to follow the rules of perspective.
9	it appears to be an unknown work from a well-known master.
10	it is incompetently rendered, and must have some kind of sentimental value to its owners.
11	the places and objects depicted form a visual pun.
12	the complete lack of apparent brush-strokes.
13	the virtuoso, <i>trompe l'oeil</i> depiction that looks like seeing the actual landscape through a window.
14	it seems to have been painted on a black ground, rather than white.
15	it was apparently painted <i>alla prima</i> , in one sitting with no under-painting.
16	there seems to be another, faintly visible image underneath the current image.
17	it has a heavily crackled surface.
18	although an oil, it is completely painted in translucent glazes that make it resemble a watercolor.
19	it appears to be the work of an unknown master.
20	the semi-abstract rendering, more concerned with color and shape than an accurate depiction of reality.

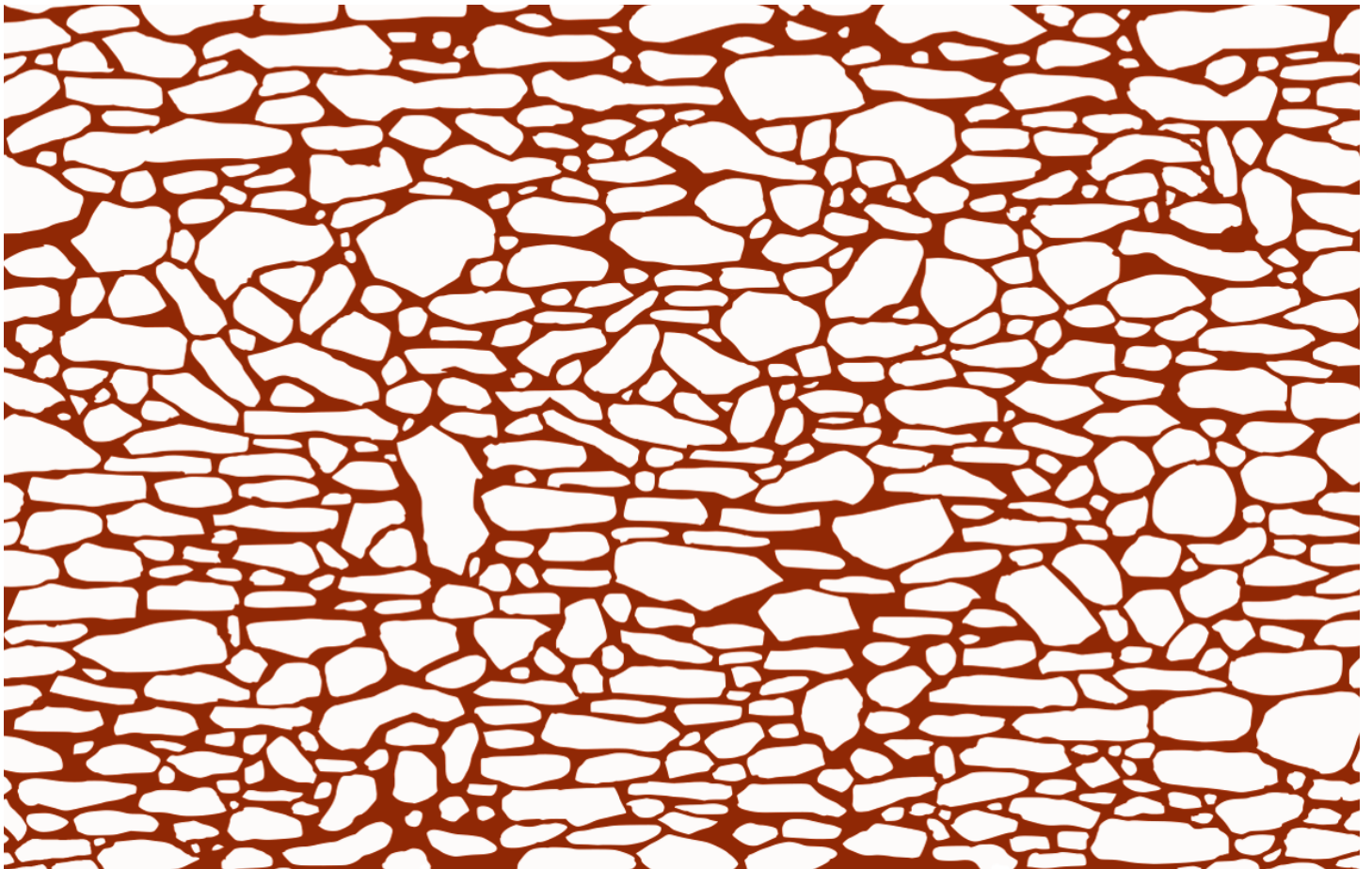


Table II: Animal Subject

d100	<i>The focus of this painting is (1d4)...</i>						
1 – 12	racehorse(s)	33	beetle(s)...	54	polar bear(s)...	79	rhinoceros(es)...
13	riding horse(s)	34	sheep...	55	badger(s)...	80	tapir(s)...
14	war horse(s)	35	goat(s)...	56	fox(es)...	81	zebra(s)...
15	draft horse(s)	36	cow(s)...	57	hedgehog(s)...	82	squid...
16	fox hound(s)	37	bull(s)...	58	rabbit(s)...	83	octopus...
17	beagle(s)	38	camel(s)...	59	tiger(s)...	84	exotic fish...
18	bull dog(s)	39	roe deer...	60 – 62	lion(s)...	85	goldfish...
19	spaniel(s)	40	red deer...	63	leopard(s)...	86	salmon...
20	pug(s)	41	fallow deer...	64	black panther(s)...	87	bass...
21	terrier(s)...	42	reindeer...	65	puma(s)...	88	crab(s)...
22	barbet(s)...	43	American whitetail deer...	66	cheetah(s)...	89	lobster(s)...
23	poodle(s)...			67	baboon(s)...	90	dolphin(s)...
24	sheep dog(s)...	44	elk (moose)...	68	monkey(s)...	91	American bald eagle(s)...
25	retriever(s)...	45	American elk...	69	orangutan(s)...		
26	bichon(s)...	46	boar(s)...	70	barbary ape(s)...	92	golden eagle(s)...
27	pointer(s)...	47	bison...	71	python(s)...	93	gyrfalcon(s)...
28	mastiff(s)...	48	wolves...	72	cobra(s)...	94	hawk(s)...
29	short-haired cat(s)...	49	lynx(es)...	73	tortoise(s)...	95	swan(s)...
				74	turtle(s)...	96	duck(s)...
30	long-haired cat(s)...	50	American bobcat(s)...	75	lizard(s)...	97	peacock(s)
				76	crocodile(s)...	98	rooster(s)...
31	domestic pig(s)...	52	black bear(s)...	77	elephant(s)...	99	parrot(s)...
32	butterflies...	53	brown bear(s)...	78	giraffe(s)...	100	raven(s)...

d20	<i>which is/are...</i>
1 – 5	standing still (as if posing) in a typical environment.
6 – 10	running/swimming/flying through a typical environment.
10	a taxidermy specimen displayed amid a cabinet of curiosities.
11	being ridden (or held) by a woman. (Roll again if the animal is an insect, fish or cephalopod)
12	being ridden (or held) by a man. (Roll again if the animal is an insect, fish or cephalopod)
13	fighting with some other animal.
14	displayed in a cage (or glass).
15	displayed on a stage. (Roll again if animal is aquatic, or an insect)
16	displayed in front of a curtain.
17	depicted as if spotlight against a black background.
18	surrounded by a field of clouded color.
19	dressed in human clothes, and engaged in some human activity.
20	shown just after its death.

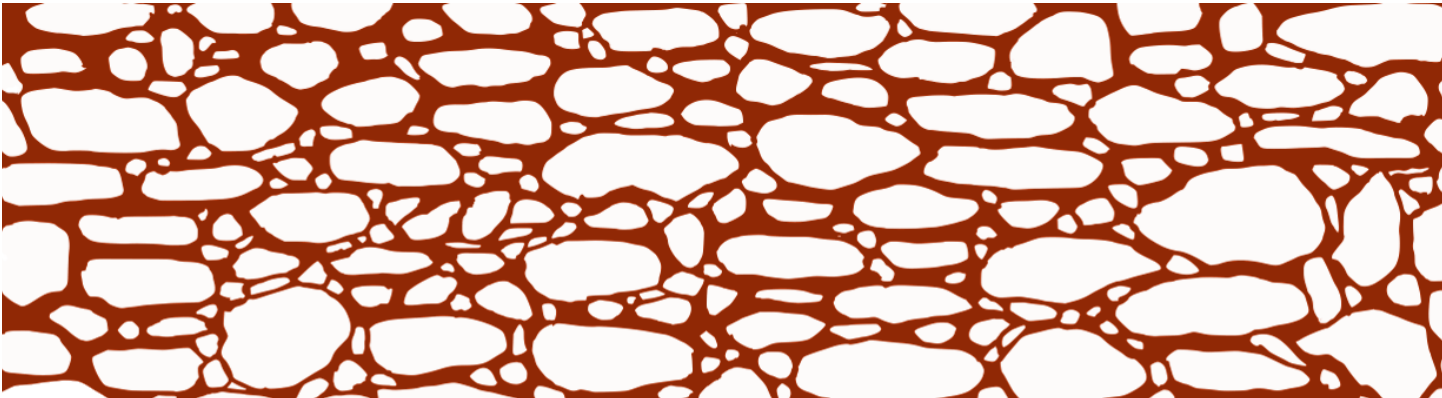


Table 12: Still Life

droo, 2d4 times	<i>The image depicts....</i>				
1 - 2	id4 skull(s)...	35 - 36	a Chinoiserie-patterned cloth...	67 - 68	a globe...
3 - 4	id6 apple(s)...			69 - 70	a loaf of bread...
5 - 6	id6 pear(s)...	37 - 38	an Indienne-patterned cloth...	71 - 72	id12 fig(s)...
7 - 8	id6 peach(es)...	39 - 40	an Arabesque-patterned cloth...	73 - 74	id6 sea shell(s)...
9 - 10	a lobster...	41 - 42	id20 flower(s)...	75 - 76	id6 pastries...
11 - 12	a ham...	43 - 44	id4 pine cone(s)...	77 - 78	id8 chestnut(s)...
13 - 14	id2 sausage(s)...	45 - 46	id4 artichoke(s)...	79 - 80	id10 walnut(s)...
15 - 16	a coffee pot...	47 - 48	id4 fish...	81 - 82	a pistol...
17 - 18	a crystal goblet...	49 - 50	id20 coin(s)...	83 - 84	a crock of butter...
19 - 20	a silver goblet...	51 - 52	a melon...	85 - 86	a gauntlet...
21 - 22	a dead game bird...	53 - 54	a cabbage...	87 - 88	a helmet...
23 - 24	a pitcher...	55 - 56	a violin...	89 - 90	a sculptural bust...
25 - 26	a bottle...	57 - 58	a silver platter...	91 - 92	a silver soup tureen...
27 - 28	id4 orange(s)...	59 - 60	a porcelain platter...	93 - 94	a cheese...
29 - 30	a bunch of grapes...	61 - 62	a book...	95 - 96	a fly...
31 - 32	a dagger...	63 - 64	a candlestick and candle...	97 - 98	id4 lemon(s)...
33 - 34	id6 oyster(s)...	65 - 66	an hourglass...	99 - 100	a ring...

dro	<i>gathered on / in...</i>
1	a basket...
2	a table...
3	a chair...
4	a stump...
5	a stone...
6	a pillar...
7	a pedestal...
8	a stand...
9	the floor (or ground)...
10	an oriental rug...

dir2	<i>in front of...</i>
1	a field of shadow.
2	a closed curtain.
3	an opened curtain with a rolling beyond.
4	a formal (or French) garden .
5	a Ladscape (or English) garden.
6	a painted <i>boiserie</i> (paneled wood) wall.
7	an oiled <i>boiserie</i> wall.
8	a stone wall.
9	a plastered wall.
10	a brick wall.
11	an unfinished wooden board.
12	servants going about their work.

Table 13: Allegory

dnoo	<i>This painting depicts an allegorical image of...</i>
1 – 5	Death and the Maiden, depicted as a skeletal figure embracing a young woman.
6	Calliope, the muse of Eloquent Speaking, holding a writing tablet.
7	Clio, the Muse of History, holding a scroll.
8	Euterpe, the Muse of Music, holding a flute.
9	Thalia, the Muse of Comedy, holding the comedic mask.
10	Melpomene, the Muse of Tragedy, holding the tragic mask,
11	Terpsichore, the Muse of Dancing, holding a lyre
12	Erato, the Muse of Love Poetry, wreathed with myrtle, and holding a lyre.
13	Polyhymnia, the Muse of Sacred Poetry, with her elbow resting on a pillar.
14	Urania, the Muse of Astronomy, holding a globe and stylus.
15 – 16	The Nine Muses together.
17 – 22	The Three Graces, depicted as nude women embracing each other
23 – 24	The Dance of Death, depicting a skeletal figure cavorting with people from various stations in society.
25 – 26	The Triumph of Death, depicting a mounted skeleton with a scythe cutting down armies of the living.
27 – 28	The Golden Age of Man, depicting naked people dancing in an idyllic landscape.
29 – 30	The Ages of Man, showing a man at 10 years, 20 years, 30 years, 40 years, 50 years, 60 years, 70 years, 80 years, and 90 years of age.
31	Spring, represented as a young woman crowned with flowers.
32	Summer, represented as a woman holding wheat.
33	Autumn, represented as a mature woman holding grapes.
34	Winter, represented as an aged women (or man) in furs.
35 – 38	The Four Seasons together.
39	the Element of Air, represented by a mass of birds and sylphs.
40	the Element of Water, represented by marine life sporting alongside mermaids and nereids.
41	the Element of Fire, represented by a volcanic landscape with dragons.
42	the Element of Earth, represented by gardens, forests, and farmers laboring in their fields.
43	the Four Winds, represented as four men with puffed out cheeks, atop clouds.
44	the River Nile, depicted as man reclining on a sculpture of the sphinx.
45 – 46	the Rhine River, depicted as a man with two horns and a crown of grape leaves.
47 – 48	the Danube River, depicted as a man with weeds growing from his hair.
49 – 50	the Liberal Arts, depicted as seven women. The first holds a book and key, the second a scroll and caduceus, the third a small dragon, the fourth a compass, the fifth a ledger and coins, the sixth a harp, and the seventh an armillary sphere.
51 – 53	the Wheel of Fortune, with figures ascending, riding atop, and descending.
54	the Virtue of Justice, depicted as a woman holding scales and a sword.
55	the Virtue of Fortitude, depicted as a young woman holding open the jaws of a lion.
56	the Virtue of Temperance, depicted as a women pouring water from one jug into another.
57	the Virtue of Prudence, depicted as a woman with a mirror, menaced by a serpentine dragon.
58 – 62	The Four Cardinal Virtues (Justice, Fortitude, Temperance, and Prudence) together.
63	the Virtue of Faith, depicted as a woman with a cup, and a book.
64	the Virtue of Hope, depicted as a woman with upcast eyes, and an anchor, at her feet.
65	the Virtue of Charity, depicted as a bare-breasted woman nursing many children.
66 – 70	The Three Theological Virtues (Faith, Hope, and Charity) together.
71	the Continent of Europe, depicted as a crowned woman in a Classical breastplate.

d100	<i>This painting depicts an allegorical image of...</i>
72	the Continent of Asia, depicted as a woman wearing a turban.
73	the Continent of Africa, depicted as a dark-skinned woman wearing a head-wrap with ostrich feathers.
74	the Continent of America, depicted as a woman with a headdress comprised completely of feathers.
75 – 78	the Four Continents (Europe, Asia, Africa, and America)
79	the Deadly Sin of Sloth, depicted as a sloppily-dressed woman asleep.
80	the Deadly Sin of Gluttony, depicted as a woman with a wolf's head eating a vast amount of food.
81	the Deadly Sin of Wrath, depicted as an angry woman with a bloody sword.
82	the Deadly Sin of Pride, depicted a woman in finery looking into a mirror.
83	the Deadly Sin of Lust, depicted a naked woman lasciviously holding her breasts and genitals.
84	the Deadly Sin of Greed, depicted as a woman clutching various treasures.
85	the Deadly Sin of Envy, depicted as an old woman with a snake protruding from her mouth, and a dog by her side.
86 – 88	The Seven Deadly Sins in a group.
89 – 90	Vanity, represented by a beautiful woman staring into a hand mirror.
91 – 92	Sacred and Profane Love, depicted as clothed and nude women.
93 – 94	War and Peace, depicted armored Mars embraced by nude Venus.
95 – 96	Peace, depicted as a woman dressed in diaphanous white vestment, and holding an olive branch,
97 – 100	Father Time, depicted with his scythe and hourglass.

d20	<i>Notably,</i>
1	there are several <i>putti</i> also depicted.
2	a main figure has the face of a family member (or ancestor).
3	a main figure has the face of a royal ancestor (or family member).
4	a famous artists' model obviously posed for the picture.
5	the picture appears to be a work of genius from an unknown master.
6	everything is so realistically rendered it seems completely three-dimensional.
7	the colors are quite garish.
8	the colors are so subdued the painting seems almost monochrome.
9	the perspective seems off.
10	the picture is painted in a flat, medieval style that ignores perspective.
11	the Grand House itself appears in the background.
12	the background depicts an easily recognizable cityscape (Rome, Venice, Paris, Naples, London, etc.)
13	the background is a field of gold leaf.
14	the background is a field of silver leaf.
15	the surface of the painting is badly cracked.
16	sections appear to have been altered and re-painted.
17	the figures are rendered in a way that seems more calculate to titillate than instruct.
18	the shadows seem to be all wrong (or there are no shadows).
19	the composition seems to change slightly with each viewing.
20	it seems impossible to ascertain what medium was used.

Table 14: Enigmatic Emblems

droo	<i>The main subject of this strange painting is...</i>						
1 – 5	a young man...	41 – 45	an androgyne...	70 – 71	a serpent...	86 – 87	a peacock...
6 – 10	an old man...	46 – 57	a demonic figure...	72 – 73	a dragon...	88 – 98	a crab...
11 – 15	a young woman...	58 – 59	a skeletal figure...	74 – 75	an eagle...	90 – 91	a fish...
16 – 20	an old woman...	60 – 61	a satyr...	76 – 77	a raven...	92 – 93	a scorpion...
21 – 25	a pregnant woman...	62 – 63	a centaur...	78 – 79	a mermaid...	94 – 95	a swan...
		64 – 65	a dog...	80 – 81	a stag...	96 – 97	a rooster...
26 – 30	a nursing woman...	66 – 67	a cat...	82 – 83	a ram...	98 – 99	a griffin...
31 – 35	a male child...		68 – 69	a lion...	84 – 85		a bull...
36 – 40	a female child...						

droo	<i>with...</i>	droo	<i>who is...</i>
1 – 4	two heads...	1 – 4	seated on a throne.
5 – 8	four arms...	5 – 8	standing in a pool.
9 – 12	one eye...	9 – 12	being crucified.
13 – 16	2d4 eyes...	13 – 16	being struck with weapons.
17 – 20	a strange coloration...	17 – 20	spitting a stream of water (or blood) from their (or its) mouth.
21 – 24	the sun, moon, or a star, instead of a head...		21 – 24
25 – 28	bird wings... (if the figure is a bird, it has the wings of a different bird)	25 – 28	emerging from a grave.
29 – 32	bat wings...	29 – 32	emerging from a pool.
33 – 36	a burning tail...	33 – 36	being dressed in a royal mantle.
37 – 40	sigils (or letters) on their (or its) body...	37 – 40	being disrobed of a royal mantle.
41 – 44	a crown...	41 – 44	being worshiped by a nude man and woman.
45 – 48	a sword (held, or nearby)...	45 – 48	floating in the air.
49 – 52	a burst of glory emanating from their (or its) body...	49 – 52	dancing.
53 – 56	a lamp burning atop their (or its) head...	53 – 56	posed between two pillars.
57 – 60	antlers...	57 – 60	inside a bubble.
61 – 64	a halo of stars...	61 – 64	hung from a tree.
65 – 68	a chain wrapped around their (or its) body...	65 – 68	holding (or standing near) a flowerpot.
69 – 72	various bladed weapons stuck into their (or its) body...	69 – 72	menaced by dogs.
73 – 76	a lance (held, or nearby)...	73 – 76	being cut into pieces by a man with a sword.
77 – 80	a whip (held, or nearby)...	77 – 80	being bathed in a cauldron.
81 – 84	a rose (held, or nearby)...	81 – 82	being put through a winepress.
85 – 88	a shovel (held, or nearby)...	83 – 87	being picked at by birds.
89 – 95	a horn (blowing, held, or nearby)...	88 – 92	swallowing a snake.
93 – 96	an enormous gem in their head...	93 – 95	blowing a horn.
97 – 100	a human face on its body...	96 – 98	contained within a giant glass flask.
		99 – 100	chained to the Devil.

droo	<i>In the background of this enigmatic emblem is...</i>		
1 – 5	the sun and moon.	63 – 64	a barren field full of skulls.
6 – 10	a smiling sun.	65 – 66	an unfinished pyramid.
11 – 15	a frowning moon.	67 – 68	a hand projecting from a cloud.
16 – 20	a field of 120 stars.	69 – 70	an alchemical furnace.
21 – 25	16 cherubs or <i>putti</i> .	71 – 72	two towers.
26 – 30	a castle.	73 – 74	two obelisks.
31 – 35	a battle.	75 – 76	two classical pillars.
36 – 40	a river.	77 – 78	a cliff.
41 – 42	a placid ocean.	79 – 80	the damned being tortured in hell.
43 – 44	a forest.	81 – 82	an erupting volcano.
45 – 46	a group of women washing clothes.	83 – 84	a rain of fire.
47 – 48	a group of peasants working their fields.	85 – 86	a pleasant landscape of rolling hills.
49 – 50	an unidentifiable plant.	87 – 88	a rocky shore.
51 – 52	a chimeric animal.	89 – 90	a windmill.
53 – 54	a hill being excavated.	91 – 92	two armies about to clash.
55 – 56	a group of archers.	93 – 94	a battlefield filled with corpses.
57 – 58	a stag hunt.	95 – 96	a Chinese landscape with pagodas.
59 – 60	a vineyard.	97 – 98	a castle under construction.
61 – 62	the interior of a dungeon.	99 – 100	the Crucifixion.

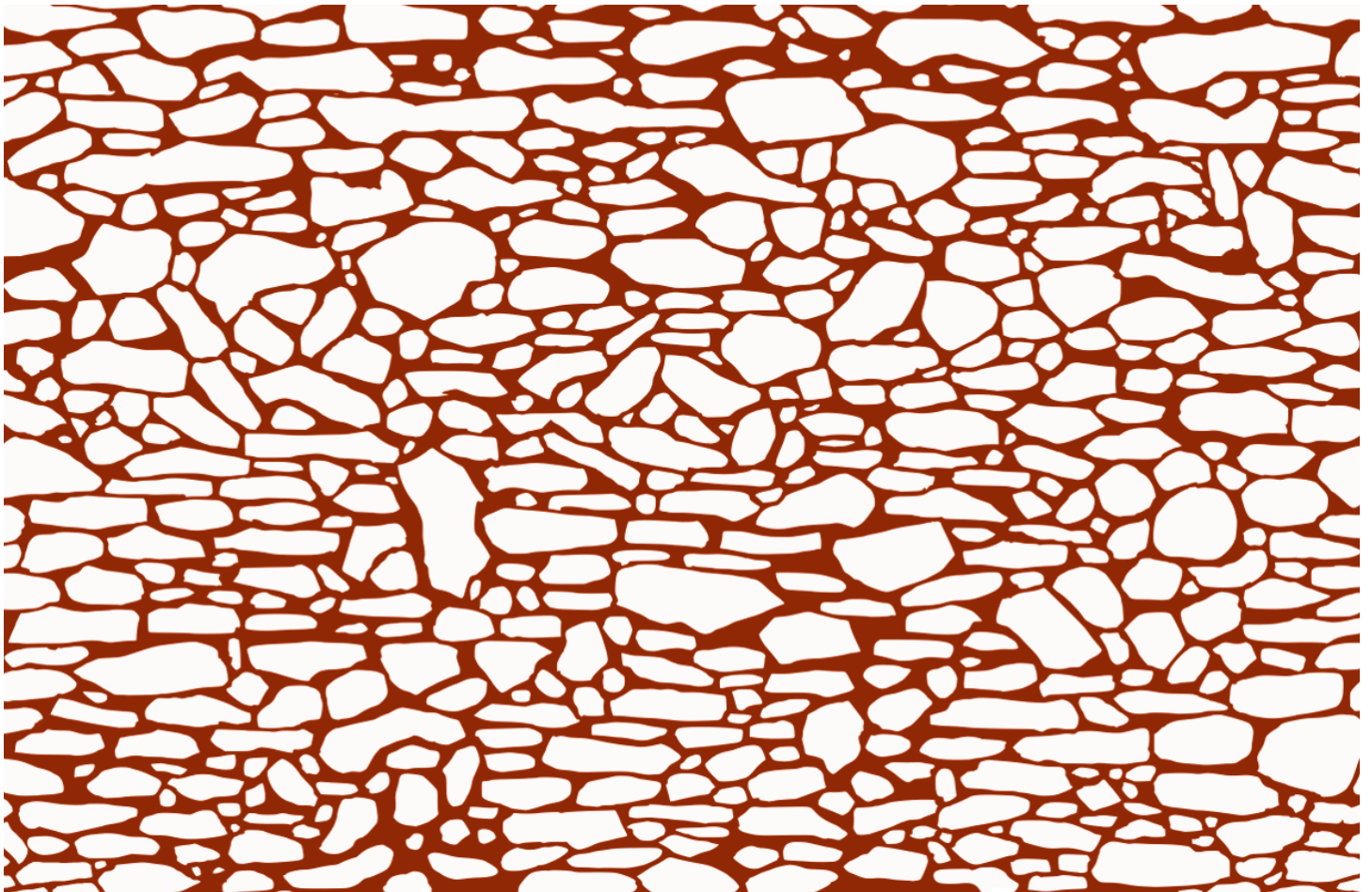


Table 15: Erotic Scene

d20	<i>The main subject of this immoral painting is...</i>	
1	a naked woman brazenly meeting the viewer's gaze...	11 two naked women...
2	a woman with her breasts lifted out of her stays, and her skirts raised...	12 a lady and her maid...
3	a naked man	13 three women...
4	a man and a woman...	14 a group of women...
5	a woman and a satyr...	15 two men...
6	a woman and a serpent...	16 three men...
7	a woman and an incubus (or other demonic figure)...	17 a group of men...
8	a man and a satyress...	18 two women and a man...
9	a man and a mermaid...	19 two men and a woman...
10	a man and a succubus (or other demonic figure)...	20 an orgy of intertwined men and women...

d12	<i>in...</i>	d12	<i>with...</i>
1	a bedchamber...	1	vases of flowers.
2	an elegant drawing room...	2	1d4 cats lying about.
3	a dining room...	3	1d4 dogs lying about.
4	a monastery or convent...	4	1d12 birds perched and flying about.
5	an open field...	5	a statue of Venus.
6	an encampment...	6	a satyr and a nymph in the background.
7	a grotto...	7	waiting servants bearing food and drink. (50% chance servants are nude)
8	a formal garden...	8	a servant simply going about their business.
9	a forest glen...	9	1d12 visible onlookers. (If only one person witnesses a couple, the onlooker could represent an outraged spouse. If more than one are observing a couple, the painting could actually depict a royal wedding night.)
10	a bathhouse...	10	1d10 men with spyglasses.
11	a pagan temple...	11	1d4 hidden voyeurs.
12	a harem...	12	1d4 putti (or cupids) looking on.

d20	<i>The most notable thing about the depiction is...</i>	
1	the female body is actually depicted with pubic and armpit hair. (Roll again if no women are depicted.)	11 its Chinese setting.
2	the historic costume(s).	12 its Turkish setting.
3	an enema is being administered!	13 its Indian setting.
4	numerous works of art are also depicted.	14 the mating animals also included in the scene.
5	great effort has been made to make it all look "mythological" and respectable.	15 a comical effect seems to be intended.
6	one of the figures is flogging another. (Roll again if only one figure is depicted.)	16 that no attempt has been made to make anyone look attractive.
7	a figure is "passing their waters"!	17 the wildly exaggerated breast / penis size.
8	the bored look(s) on the face(s) of the subject(s).	18 more attention seems to have been paid to the background rather than the main subject(s).
9	the subject(s) are easily recognizable.	19 sections seem to have been altered and repainted.
10	the presence of the Devil himself!	20 the unique jewelery.

d8	<i>Besides its obscene subject matter, the picture's artistic merit is...</i>
1	exceptional, although it appears to be the work of an unknown master.
2	exceptional, and it appears to be the work of a famous artist not known for this type of painting.
3 - 4	good, and it compares reasonably well to to any "legitimate" work.
5 - 7	mediocre, and if not for the subject matter the painting would basically be worthless.
8	poor - its rendering is as uncouth as its subject.

NOTES ON ART IN YOUR GAME

Regarding Portraits

The larger part of the paintings in any Grand House will usually be **portraits of the family** (and possibly their acquaintances), both past and present. In the days before photography, having one's portrait done was an essential part of upper-class life. Of course, often only the subject's face was painted was actually from life – artists commonly used models, and life-size articulated mannikins, as references for the remainder of the figure.

Note that portraits of upper-class women will almost always **soften and idealize their actual features**, and omit any blemishes. Even if an upper-class woman has an athletic build she will generally not be painted that way, because it suggests that she labors like a servant. It is also common for female subjects to be depicted as younger than their actual age at the time of the sitting.

Portraits showing women with **exposed breasts** were not considered outrageous in aristocratic circles before the 19th century, because they emphasized the subject's femininity and fertility. Later in the 19th century, such portraits were often altered to conform to the new standards of propriety.

Regarding Historical Paintings

Historical painting occupied (along with Religious painting) the **most prestigious** place among the accepted hierarchy of subjects that reigned in Western art before the 20th century. It was praised as the greatest and most serious type of art by critics and philosophers, who looked down upon the more popular portraits, landscapes, and still life paintings that actually occupied most of the wall space in the homes of collectors.

It was common before the 19th century to depict historical figures in **contemporary costumes**. For example, Nero might be depicted in the garb of a 15th century French king, or El Cid in historically inaccurate plate armor. Painters also commonly increased their sales by putting bare-breasted and nude women into every scene that could plausibly (or even *possibly*) include them. And of course, painters were always expected to portray events in a way that reflected the values and prejudices of their wealthy patrons. A historically accurate historical painting would actually have been quite unusual!

Historical paintings can be great **clues to the secret history of the family** inhabiting a Grand House, or indications as to their actual political (or religious) allegiance. A large amount of historical paintings present in a collection can warn PCs of the owner's social pretensions, or intellectual snobbery. A historical painting might even be supernatural portal between the past and present!

Regarding Religious Paintings

In **Catholic** countries (particularly Spain, Portugal, and the Italian States) every Grand House will be filled with religious paintings on canvas or wood, which will be viewed as **both devotional and**

decorative. However, in France such paintings are apt to be hidden away between 1793 and 1801, when the public celebration of Christianity was either illegal, or discouraged.

In **Eastern Orthodox** countries (particularly Russia), a religious painting will often be a venerated *Icon* rendered in a highly stylized manner, and painted on wood or metal. Icons will often lack any middle ground at all, being painted in a flat style that ignores the rules of perspective in favor of a highly symbolic placement of figures. The background of Icons will often (but not always) be a field of gold or silver leaf framing the main subject. The veneration of Icons is an essential facet of Orthodoxy, and a Russian *Dvoretz* will often have a dedicated Icon Room (in addition to any chapel also present on the property). Certain Icons are said to be miraculous – exuding holy oil, or being vehicles for supernatural cures.

In **Protestant** countries such as England, the owners of a Grand House might collect religious paintings purely for their artistic value, and decorative qualities.

Regarding Mythological, Legendary, and Literary Painting

The **line between Mythological Painting and outright pornography** could be very *fuzzy*. Aristocratic male patrons would expect that subjects such as the seduction of Callisto by Jupiter (while in the form of the goddess Diana), and the love-making of Leda and the Swan, be exploited for every possible bit of erotic potential. As long as no female body hair (and no actual penetration), was depicted, the painting could be considered acceptable for public view. On the other hand, a more morally-restrained collector of the *haute bourgeoisie* might prefer a straightforward depiction of King Arthur and his Knights of the Round Table, or perhaps the frightful *Erlikönig*. Remember that knowledge of classical mythology was considered a basic and indispensable part of a complete education in the Ghastly Age, so Presenters shouldn't hesitate to **explain obscure mythological images** for the benefit of those who have not been so instructed by modern schools.

Naturally, a Mythological, Legendary, or Literary painting is a good way to **foreshadow** that a Fairy Queen, or perhaps the Incarnation of some pagan god, will eventually figure in the Affair.

Regarding Genre Paintings

In the jargon of art history a "genre" painting is one that depicts a scene of people engaged in **ordinary life**, without being a portrait of anyone specific, or a depiction of a historical event. Such paintings were very popular in the 18th century, and occupied a middle place in the accepted hierarchy of subjects. The great **Francisco Goya** was famous for his Genre scenes, which were often barely-disguised satires of contemporary foibles.

A genre painting found in a Castle or Estate House might depict the life of the owner's tenants, or provide a **clue** to an action that will **end a haunting** that has long plagued the property.

Regarding Landscape Paintings

The 18th century saw the tremendous growth of Landscape painting as a **popular genre**, especially in Britain. Although contemporary critics ranked it as a "lesser" type of painting (similar to the still-life), there were many more landscapes actually hanging on walls than the more prestigious historical images preferred by the intelligentsia. The early years of the 19th century saw the emergence of great Romantic landscape artists like **Caspar David Friedrich** (known for his moody images that often include figure looking into the scene with the viewer) and **J.M.W. Turner** (whose visionary work prefigured Impressionism and Abstract Expressionism).

Besides its use to add atmosphere to a setting, a landscape painting can also be a great **clue to finding a location** significant to the resolution of some in-game mystery. And, of course, landscape painting in watercolor is a favorite activity of upper-class ladies, particularly in England.

Regarding Animal Paintings

The rise of Romanticism established a market for paintings of animals. Painters like George Stubbs observed their subjects in life and studied through dissection, aiming at ever-increased naturalism. An animal painting in a Grand House might depict a beloved family pet, the owner's favorite horse, or a prized specimen from the parkland menagerie. Although establishment critics consigned paintings of animals to a **low rung on the hierarchy of subjects**, the owners of such paintings would often assign them a sentimental value far in excess of their monetary worth.

Regarding Still-lives

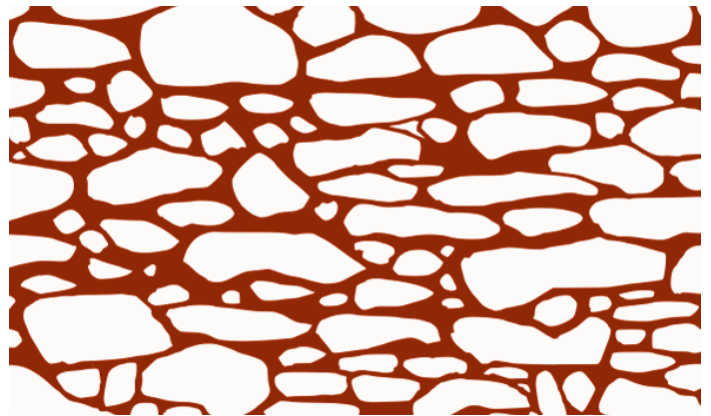
Often unfairly maligned as boring, still-life (or *nature morte*) paintings are actually a **great way for the Presenter to give in-game clues** to the Player Characters. The items depicted might be the components for a Magical Ritual, the objects that must be buried to pacify a Ghost, or even be a visual pun that helps solve a longstanding family mystery. Eighteenth century painters often used the still-life as an opportunity to display unbridled virtuosity through *trompe l'oeil* ("fool-the-eye") depictions that seem almost real. In a world of real magic, perhaps one could actually take objects out of such a painting! And of course, a "**Vanitas**" (still-life that includes one or more skulls) will help add properly Gothic atmosphere to any room.

Regarding Allegorical and Emblematic Images

Pre-20th century art was filled with allegorical and emblematic images that can seem truly bizarre to modern eyes. "Allegorical" images were usually conventionalized depictions that would be easily recognizable to anyone who had a classical education. They were considered **among the "higher" forms of art in the hierarchy of subjects**, on par with Historical painting. Of course, many times Allegorical images (particularly subjects such as the "Three Graces") were simply an excuse to portray beautiful nude women. The type of images referred to as "Emblems", on the other hand, could be quite

startling, and utterly baffling to anyone who lacked the keys to their decipherment. Such an Emblematic image might represent anything from a moral lesson, to a coded occult instruction. Renaissance art was particularly obsessed with such emblems, the most recognizable example of which to modern people are the twenty-two **Trump cards of the Tarot**. The twenty-two illustrations of the "Splendor Solis", a sixteenth century alchemical treatise, are another well-known set of Emblems.

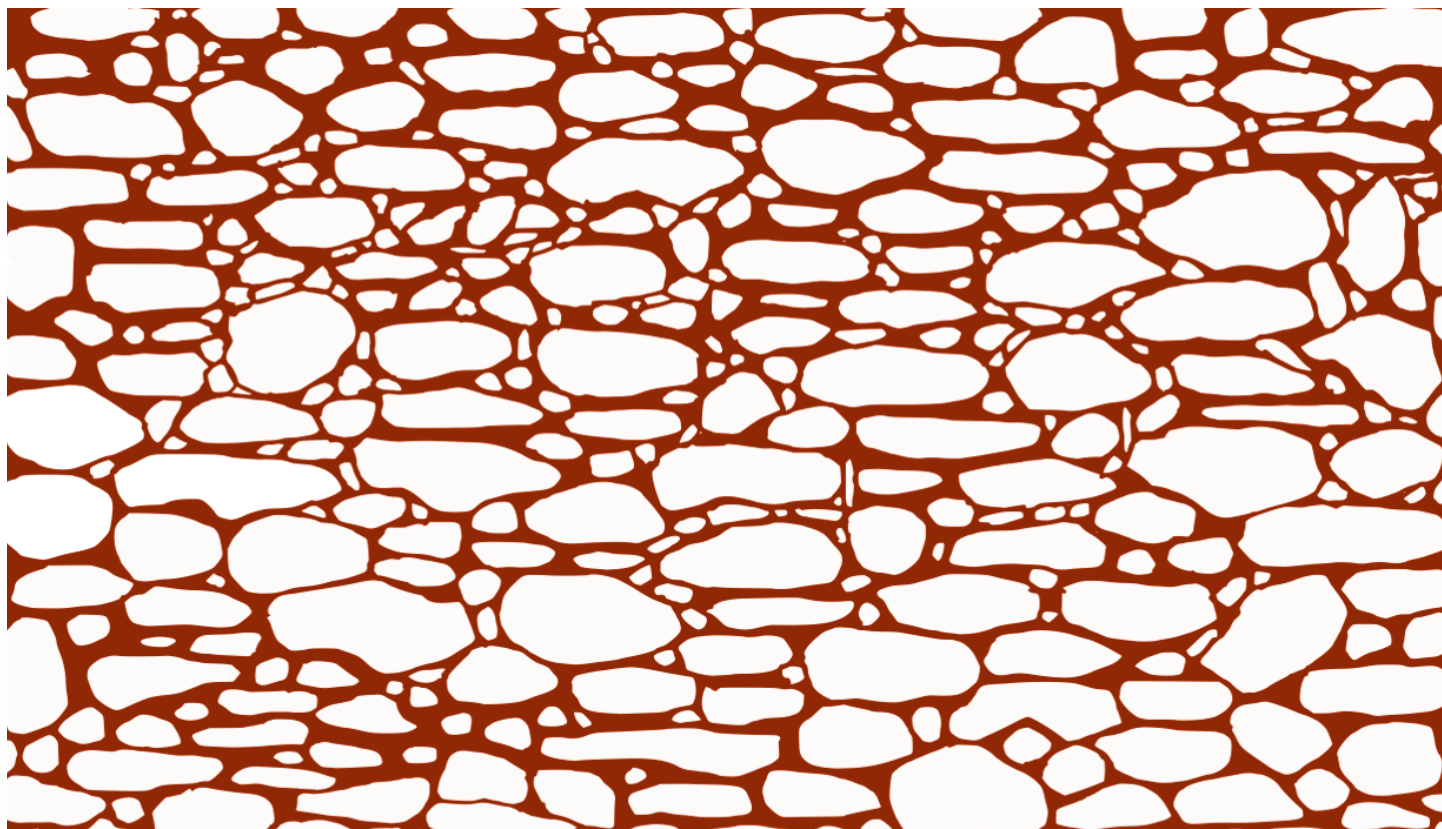
Both Allegorical and Emblematic paintings are great ways for the Presenter to lay **clues to some great mystery**. Allegorical paintings are also a good narrative device for declaring the mood (or to foreshadow the intended Moral) of a scenario. The lodge or chapter-houses of secret societies are particularly likely to be filled with Emblematic paintings, and successfully decoding them may reveal the group's secrets. Likewise, the only recorded form of a powerful Magical Ritual might be a series of Emblems whose interpretation has eluded the uninitiated for centuries.



Regarding Erotic Paintings

Existing eighteenth century pornography testifies to the fact that almost all sexual practices known today were also enjoyed then. There were, however, a few **significant peculiarities**. For one thing, heterosexual couples are usually portrayed as having sex with their clothes *on* – it seems that often women simply lifted up their dresses, unlaced the fronts of their gowns, and pulled down their stays to expose their breasts. Since nothing like drawers were worn by women before the early nineteenth century (and even then they were completely open at the crotch), there was no need for male-female couples to disrobe in order to have sex. Also, interior spaces at the time were generally much colder than the rooms in modern houses. Significantly, however, lesbian couples were generally portrayed naked – which makes a certain sense, considering that women would more commonly be in situations (such as the morning *toilette*) where they might see each other without any clothing. Eighteenth century pornography also shows a distinct fascination with "troilism", or threesomes. A more casual attitude towards bodily functions is perhaps the reason for the many depictions of women urinating. Likewise, a popular subject among French artists was the administration of enemas to women by their maids – often with men shown peeping through windows or open doors. One odd fact is that, while it could be difficult and dangerous for women to to remove unwanted body hair (hence the indispensability of stockings, and nonexistence of sleeveless dresses everywhere except late-1790s Paris), any depiction of a female figure shown with such hair was **automatically deemed obscene**. Nobody would bat an eye at a gallery filled with smooth, nude Venuses, but any painting that depicted a woman with pubic and/or armpit hair would (ironically) have to be hidden from the sensitive eyes of ladies!

APPENDIX R: RANDOM NAMES FOR BRITISH COUNTRY HOUSES



Join the results from the first two rolls together in whatever way makes the most sense, and/or is the most sonorous. For example, “Raven(s)” and “cross” can be formed into “Raven’s Cross”, “Ravenscross”, or “Ravencross”. Then, add the result from the third roll to get a complete name.

droo, three times	<i>After a long journey through the picaresque countryside, you have arrived at...</i>		
1 – 2	Apple...	brook...	Abbey
3 – 4	Bare...	burg...	
5 – 6	Bishop(?’s)...	bury...	
7 – 8	Blanding...	caster...	Castle
9 – 10	Blue...	chester...	
11 – 12	Boar(?’s)...	clere...	
13 – 14	Bride(?’s)...	cliff...	
15 – 16	Bright...	close...	
17 – 18	Church...	cross...	Cell
19 – 20	Dane(?’s)...	farm...	
21 – 22	Druid(?’s)...	fell...	Circle
23 – 24	Eagle(?’s)...	field(s)...	
25 – 26	Fair...	forest...	Court

droo, three times	<i>After a long journey through the picaresque countryside, you have arrived at...</i>		
27 – 28	Far...	glebe...	End
29 – 30	Frost(y)...	grant...	Fast
31 – 32	Ghost(ly)...	head...	Grange
33 – 34	Gift(ed)...	height(s)...	Hall
35 – 36	Gold(en)...	hill...	
37 – 38	Grace...	hollow...	
39 – 40	Green...	hundred...	
41 – 42	Griffin('s)...	lake...	Hold
43 – 44	Hart('s)...	lee...	Home
45 – 46	Hidden...	march...	
47 – 48	High...	mere...	
49 – 50	King('s)...	moor...	House
51 – 52	Knight('s)...	mount...	
53 – 54	Lion('s)...	nest...	
55 – 56	Maiden('s)...	park...	
57 – 58	Middle...	path...	Keep
59 – 60	New...	ramble...	
61 – 62	Night('s)...	copse...	
63 – 64	Old (or Ald)...	gate...	Lodge
65 – 66	Pleasant...	glen...	Manor
67 – 68	Raven('s)...	heath...	
69 – 70	Rook('s)...	marsh...	
71 – 72	Sacred...	patch...	
73 – 74	Serpent('s)...	road...	Manse
75 – 76	Shadow...	rock...	
77 – 78	St. George('s)...	shelter...	
79 – 80	St. Michael('s)...	stand...	Peel (Northern England only)
81 – 82	Stony...	stone...	Place
83 – 84	Strawberry...	thicket...	
85 – 86	Summer('s)...	ton...	
87 – 88	Thorn(y)...	tor...	Priory
89 – 90	Thrush('s)...	valley...	Rectory
91 – 92	Wide...	view...	
93 – 94	Winding...	ville...	
95 – 96	Windy...	wall...	
97 – 98	Wolf('s)...	way...	Tower(s)
99 – 100	Wyrn('s)...	wood...	

Ecclesiastical designations (such as Abbey, Manse, Priory, and Rectory) either indicate the former use of the building, or that such a structure once stood on the site. By the 18th century the term “Castle” was already being applied to buildings that looked impressive, but had no military function whatsoever. “Lodge” and “Villa” can indicate that the house was once much smaller, but has been enlarged. A Peel would once have been a watchtower along the Scottish border. The original tower may be incorporated into the house, or have been demolished long ago

APPENDIX S: 100 POETIC NAMES FOR TOWERS

droo	<i>The tower is poetically called the...</i>				
1	Alphyn(?) Tower.	35	Griffon(?) Tower.	69	Tower of Ransom.
2	Autumn Tower.	36	Harvest Tower.	70	Rattling Tower.
3	Bailiff(?) Tower.	37	Hateful Tower.	71	Raven(?) Tower.
4	Baleful Tower.	38	Hawk(?) Tower.	72	Red Tower.
5	Bandit(?) Tower.	39	Heir(?) Tower.	73	Reeve(?) Tower.
6	Bare Tower.	40	Horrid Tower.	74	Rose Tower.
7	Bishop(?) Tower.	41	Hostage(?) Tower.	75	Sage(?) Tower.
8	Black Tower.	42	Hungry Tower.	76	Saint(?) Tower.
9	Blessed Tower.	43	Iron Tower.	77	Saint George(?) Tower.
10	Blood(y) Tower.	44	Jasmine Tower.	78	Saint John(?) Tower.
11	Blue Tower.	45	Joyous Tower.	79	Satyr(?) Tower.
12	Bound Tower.	46	Keythong(?) Tower.	80	Screaming Tower.
13	Tower of Breaking.	47	King(?) Tower.	81	Tower of Sighs.
14	Chamberlain(?) Tower.	48	Knight(?) Tower.	82	Silver(y) Tower.
15	Cistern Tower.	49	Lady(?) Tower.	83	Spring Tower.
16	Copper Tower.	50	Larder Tower.	84	Stag(?) Tower.
17	Curate(?) Tower.	51	Legate(?) Tower.	85	Star(ry) Tower.
18	Cursed Tower.	52	Light Tower.	86	Storm Tower.
19	Damsel(?) Tower.	53	Lightning Tower.	87	Summer(?) Tower.
20	Dark(ened) Tower.	54	Lion(?) Tower.	88	Sun(ny) Tower.
21	Tower of Despair.	55	Lonely Tower.	89	Sword Tower.
22	Diamond Tower.	56	Lord(?) Tower.	90	Sylph(?) Tower.
23	Dragon(?) Tower.	57	Loving Tower.	91	Tearful Tower.
24	Dungeon Tower.	58	Maiden(?) Tower.	92	Temple Tower.
25	Elder Tower.	59	Martyr(?) Tower.	93	Wailing Tower.
26	Elf(in) Tower.	60	Moon Tower.	94	Weeping Tower.
27	Envoy(?) Tower.	61	Moss(y) Tower.	95	White Tower.
28	Famine Tower.	62	Oak(en) Tower.	96	Winter(y) Tower.
29	Fool(?) Tower.	63	Page(?) Tower.	97	Wolf(?) Tower.
30	Forge Tower.	64	Panther(?) Tower.	98	Wyrn(?) Tower.
31	Gnome(?) Tower.	65	Pantry Tower.	99	Yale(?) Tower.
32	Gold(en) Tower.	66	Plague Tower.	100	Younger Tower.
33	Gorgon(?) Tower.	67	Priest(?) Tower.		
34	Green Tower.	68	Queen(?) Tower.		

APPENDIX T: TECHNOLOGICAL MARVELS IN GRAND HOUSES

The following contrivances were all possible in the last years of the eighteenth century (and first two decades of the nineteenth). They are *not* preternatural Mad Science, just the cutting-edge of technology and design in their time. Of course, the lair of a Mad Scientist would probably feature many of them!

d20	<i>As an example of modern ingenuity and progress, the house has...</i>
1	flushable toilets that do not need to be manually emptied. <i>Of course, somebody still has to clean out the cesspit into which the toilet flushes!</i>
2	running water on tap throughout.
3	bell-pulls to summon servants to almost every room.
4	bathbubs filled by pumps and heated from below by stoves, allowing one to actually have a hot bath within 10 minutes.
5	music-making automata installed in the walls of many rooms. The interior cylinders can even be replaced to change the tune.
6	a steam-powered mechanical conveyance that can bring visitors from the parkland gate to the front courtyard.
7	extremely efficient, modern fireplaces that cleanly heat the rooms so well you could be quite comfortable in only a single layer of clothing.
8	non-leaking skylights in many rooms. <i>The architecture of the house maximizes the number of rooms lit by the skylights.</i>
9	a theater set up for phantasmagoria shows where images are projected onto a wall (and sometimes smoke) with a magic lantern.
10	a salon with especially smooth floors, where guests wearing special wheeled pattens can skate as if on ice. <i>Note: 18th century roller-skates have metal wheels, and are extremely hard to maneuver in. Users might have to make a Dexterity Check or fall for 1d6 points of nonlethal damage. Skill in dancing or acrobatics will confer a Bonus, naturally.</i>
11	rooms and gardens lit not with candles and lamps, but jets of burning coal-gas enclosed within glass globes.
12	a rotating serving tray that allows food to be passed into the dining room from an adjoining kitchen without the intrusion of servants.
13	a facility for making carbonated beverages.
14	a mechanical clockwork turnspit in the kitchen, allowing meat to be rotisserie roasted without the use of a turnspit dog.
15	a mechanically-operated elevator that can transport guests from floor to floor.
16	a machine for washing clothes, installed in the laundry room.
17	camera obscuras (or camera lucidas) that allow anyone with basic drawing skills to create accurate portraits.
18	sideboard tables in the dining room that can be raised and lowered from the room below. An entire dinner can be served without without servants being visible.
19	an automaton animal with an apparent artificial metabolism.
20	A exceptionally clean, white-tiled sickroom, presided over by a rogue surgeon who washes his hands before touching patients. When he performs surgery or attends a birth, he also washes his instruments with boiling water and pure alcohol to kill the “animalcules” that he claims actually cause disease. He has never lost any of his patients to sepsis. Unfortunately, his low birth prevented him from attending a properly prestigious school, and he is known to be religiously nonconforming. Therefore, nobody in the wider medical community respects his ideas about tiny life-forms giving rise to contagions, or his insistence that bleeding and cupping have no curative value. His apparent successes are widely attributed to the “whims of Providence”. The gentleman who built the sickroom is, of course, dismissed as an eccentric.

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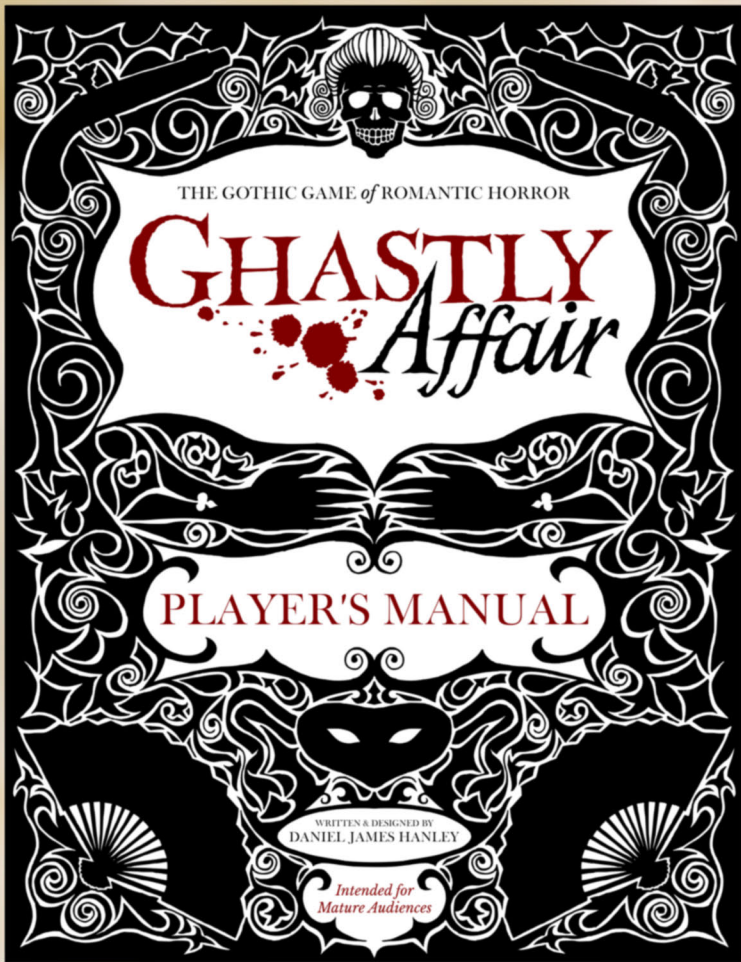
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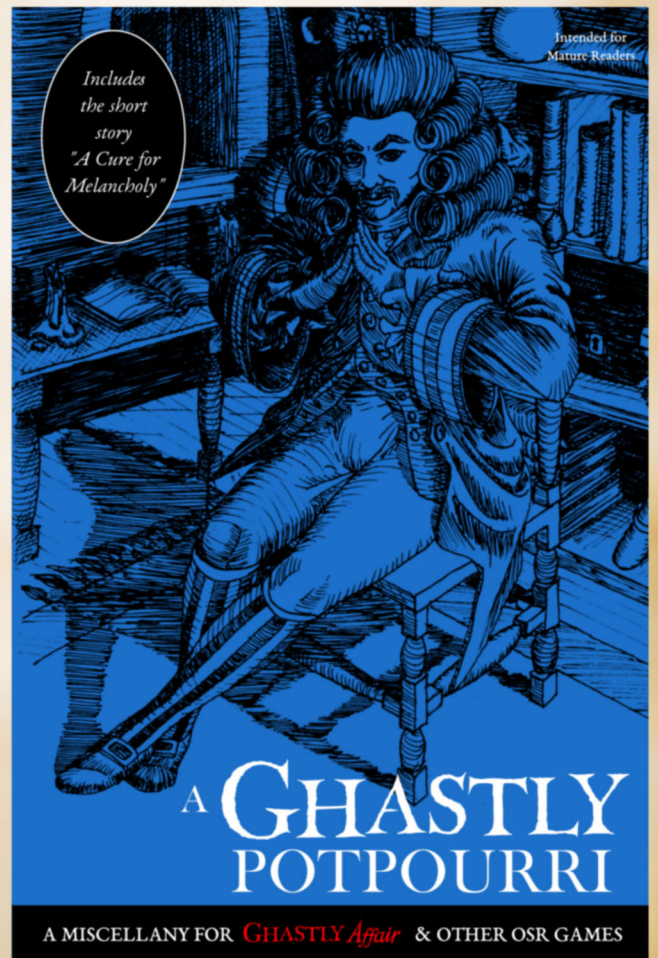
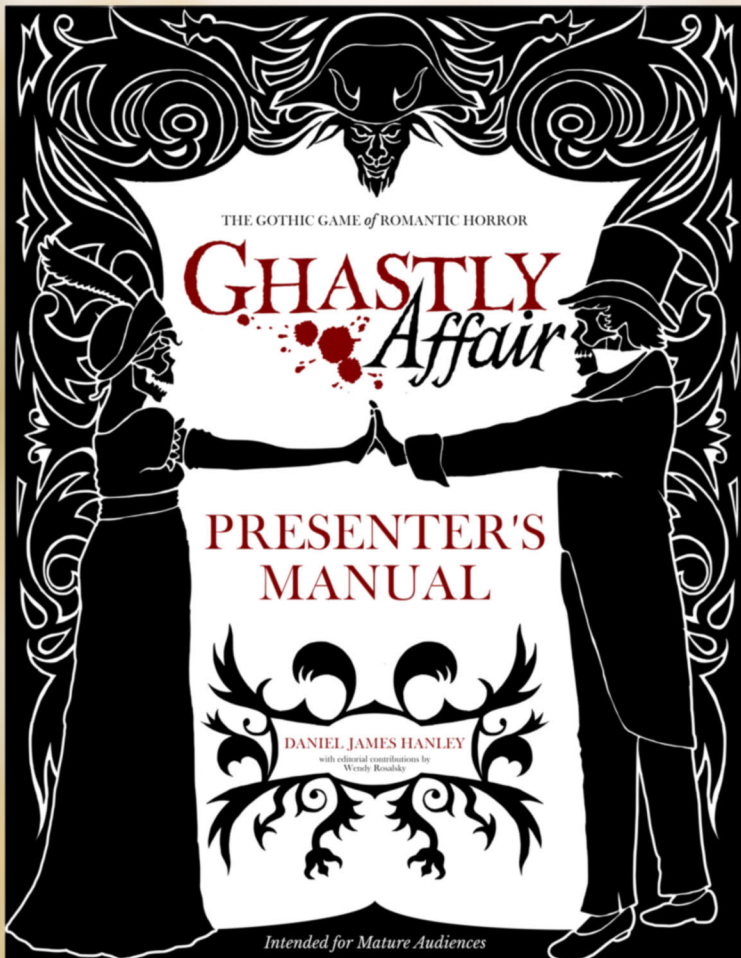
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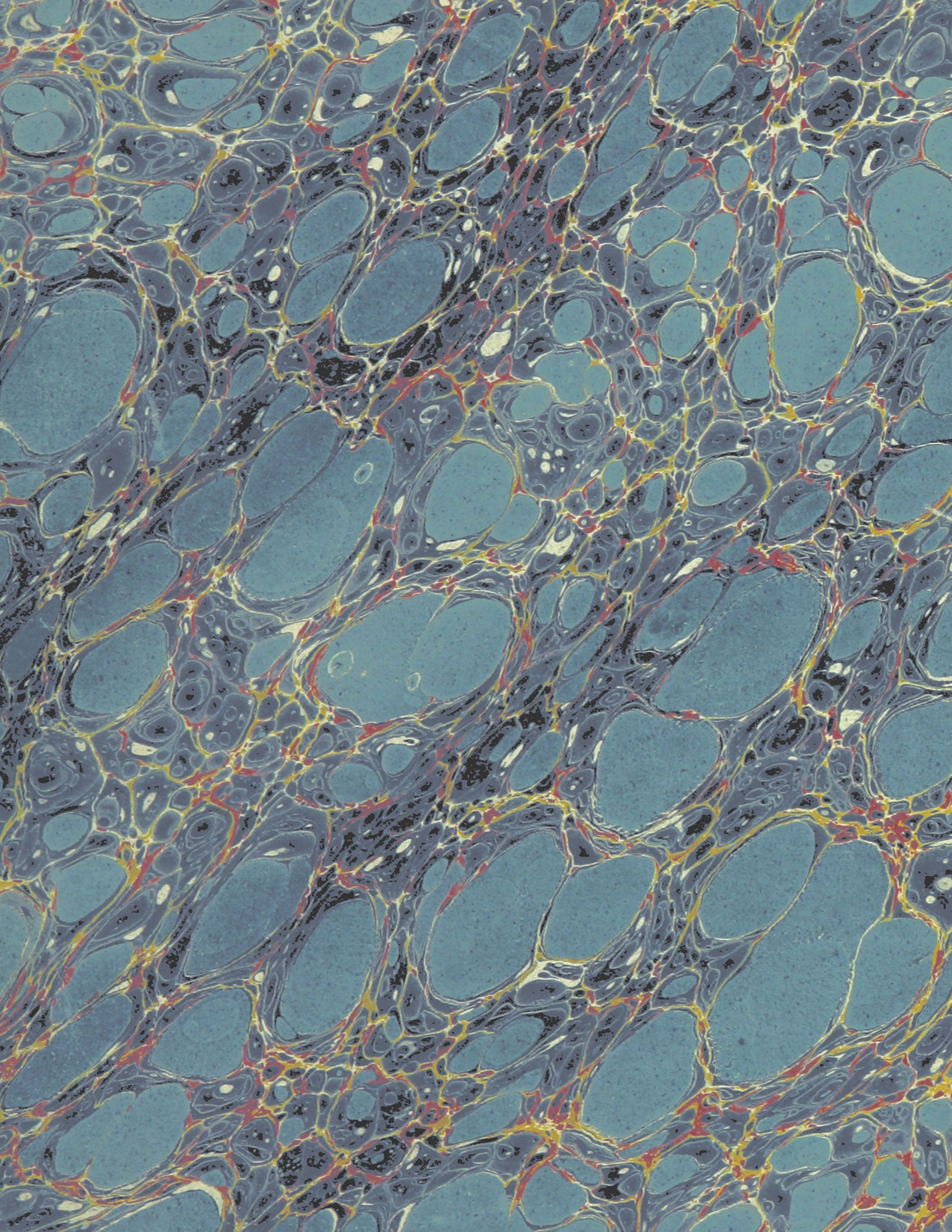
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