4TH EDITION

KING ARTHUR PENDRAGON

EPIC ROLEPLAYING IN LEGENDARY BRITAIN



GREG STAFFORD
WITH SAM SHIRLEY & BILL BRIDGES
AND KING, MIDGETTE, SAVOY, FREE,
DIZEREGA, SWEKEL, BYERTS, BLUM

GREEN KNIGHT PUBLISHING

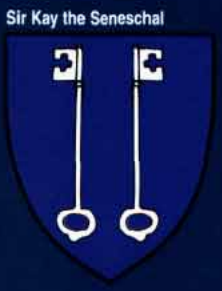
Alberto Cabra (order #82793)


Sir Brus sans Pitie


Sir Bors de Ganis


Sir Dinadan


Sir Gawaine


Sir Kay the Seneschal


Sir Lamorak de Gales


Sir Lancelot du Lac


Sir Marhaus

KING ARTHUR PENDRAGON

Live the glory of King Arthur's court. Smite bloodthirsty giants, crush treacherous invaders, brave the mysterious lands of faerie, and dabble in Celtic magic.

To become a knight of the Round Table you must uphold chivalric ideals of courage, honesty, fair play, and justice. Armed and armored, you are the law of the land, in a life-or-death struggle to join the fellowship of the Round Table.

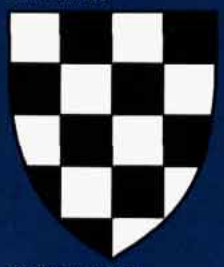
Or, you might instead become a powerful magician using PENDRAGON'S new Celtic magic system. Scour legendary Britain and the lands of faerie for sites of power, where you will work your fearsome spells and summonings.

♦♦♦

This book contains everything you need to explore the mysteries and dangers of Arthur's Britain. Its many features include a complete game system; extensive background information covering knighthood, chivalry, the magical traditions, your home and family, the feudal world,a nd chivalric duties. Clear, concise instructions make character generation easy and quick, and many examples are included. Other sections teach you how to present a PENDRAGON game session and how to start your first campaign. Exotic monsters, fearsome creatures, and other peoples are described in detail. Statistics for many famous knights and nobles include Arthur, Gawaine, Lancelot, Guenever, Mordred, Merlin, and Morgan le Fay. Many adventures are provided so that you can play immediately.


King Mark of Cornwall


Sir Mordred

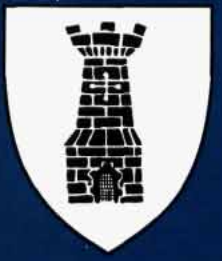

Sir Palomides


Sir Sagramore le Desirous


Sir Thomas Malory


Sir Tristram de Lyonesse


King Arthur Pendragon


Sir Turquine


Sir Ywaine

WHAT IS PENDRAGON?

Pendragon is a roleplaying game wherein you and your friends participate in heroic adventures. One player, the gamemaster, presents the story. Everyone else creates knight-characters – the heroes of the tale. Each player verbally responds to the gamemaster's plot and the actions of the villains, and describes how his or her character reacts. You can face the same dangers that Arthur and Lancelot encountered, but this time you decide your knight's actions!

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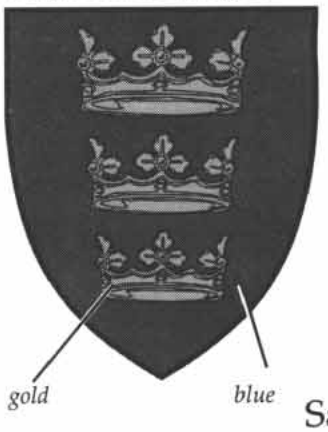
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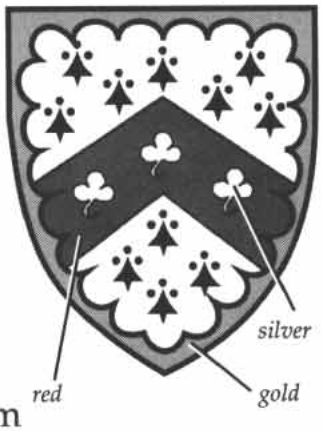
EPIC ROLEPLAYING IN LEGENDARY BRITAIN

King Arthur Pendragon



by **Greg Stafford**
with Sam Shirley

Sir Thomas Mallory



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•••••

This work was prepared using the Penguin Classics edition of *Le Morte D'Arthur,* edited by Janet Cowen.

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The arms of King Arthur's Knights are based on the 15th-century document known as *La forme quon tenoit des tournoys* in the collection of Harvard University, attributed to Jacques d'Armagnac, Duc de Menours.

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Let us win glory for our king, who will reward us with honors and lands; and the devil take the hindermost!

Printed in the United States of America.

Alberto Cabra (order #82793)

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Welcome to Pendragon

Join the Story of King Arthur!

PENDRAGON IS UNLIKE any game you have played. It has many revolutionary features which are novel to roleplaying games. It provides an imaginary method for you to participate in the wondrous world of King Arthur.

This game portrays the legendary era of King Arthur Pendragon, the mythical ruler who unified Britain, repelled the Roman Empire, vanquished the Saxons, and led the invincible brotherhood of heroes called the Round Table. The myth of Arthur's world has grown over the fourteen centuries of its literary existence, added to by many authors, whose ranks you are about to join.

The game world of *King Arthur Pendragon* (hereafter known as *Pendragon*) is a place of high chivalry and glittering armor. In it meet the many interpretations of King Arthur, from the barbaric tribal realm of the ancient Welsh texts to the modern Hollywood glamour. *Pendragon* is a literary game, based on the pioneering works of Chretien de Troyes, the later French *Vulgate* texts, and the culminating work of Sir Thomas Malory, *Le Morte D'Arthur.*

It is a land where jousting and romance are the common sports, and where killing enemies is daily work. In this arena Christian virtues struggle to vanquish savage passions and worldly motives. Characters are clothed in noble court fashions, and equipped with medieval customs and morals.

It is a time of glorious and deliberate anachronisms, brought together because they are of King Arthur, a timeless hero. To start with, we have two chronologies crunched together. The dates and politics are those of the sixth century, the so-called Dark Ages or Early Middle Ages, when King Arthur really lived. But the customs and fashions are those of the High Middle Ages, when the literature about him was first written. As a result, in this chronology feudalism was instituted by Uther Pendragon circa 480-495, in the style of his contemporary, Clovis of the Franks. Chivalry, which refines the brute ways of knighthood, is introduced by young King Arthur after he ascends to the high kingship in 510. Romance, the art of *fine amor,* is popularized by Queen Guenever after her marriage to Arthur in 514.

This setting is not fair to people outside Britain, and does not strive for game balance for everyone. The untamed Celts, Saxons, and Picts who defy Arthur's rule must rely upon their own barbaric cultures, devoid of the anachronistic gifts which feudalism, chivalry, and romance deliver. Their warriors might be addressed as knights, and their chieftains might be called kings, but these enemies of the Pendragon are deluded and are destined to be conquered by him.

Between the kingdoms of men lie the mythical domains of Faerie — great dark woods and bright shining fields unexplored by human foot or thought. Entire kingdoms of immortals lie beyond and within Arthur's realm. Their cities and castles appear and vanish like mist. Their magical residents, such as the Green Knight, often visit the world of men. In turn, bold human questers enter the Faerie realm to seek the greatest adventures.

From the domains of the faerie comes the magic which enchants Britain in Arthur's time. Merlin, Morgan le Fay, and the Lady of the Lake are the foremost practitioners of the occult arts, twisting enchantments to their own hidden goals. Ancient rites echo in the challenges of the magical foes found in lonely places, and old folk songs remember other stories with similar prizes. The world of Arthur is sometimes not at all what it seems, and much is yet to be discovered.

Play

MOST OF US, AS CHILDREN, engaged in some sort of "make believe." "Cops and Robbers" is common, or some variant of "guns." (Or the ever-present "knights," if swords and shields are in fashion this year.)

A roleplaying game is a lot like that kid play, except in instead of running around the back yard you use your collective imaginations. And instead of the incessant "Got you!" and "No you didn't!" arguments, we use dice to settle disputes. Game play is mostly talk about and for your character, who is your "pretend guy" in the imaginary world.

It seems strange at first, but give it a try. It is something you have done in the past. And it's entertaining fun. If it seems embarrassing, relax: fun is its own reward and needs no justification.

What Is Roleplaying?

Roleplaying games give the players a way to rationally interact with a fantasy world. In a roleplaying game the players make up an imaginary person called a *character.* Then they direct the actions of this character as he interacts with other imaginary characters. Through the actions of their imaginary characters the players are like actors in the legendary world. The players, through the actions of their

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character-knights, visit and explore the enchanted medieval world of *Pendragon*.

Most of the game is verbal interchange. Most actions are automatically successful: everyone can walk, talk, ride a horse under calm conditions, and so on. Dice rolls are used to determine whether or not a character succeeded at performing an act which is not automatically successful, such as fighting, leaping his horse over a ditch, or arguing with another person.

The players begin by controling characters who are household knights, bachelor knights, or banneret knights. If someone already knows how to play this game they can probably explain most of the necessary rules in half an hour. More advanced characters, such as Picts or Magic-users, are discussed later in the rules.

Typical adventures of player characters are to combat robber barons, rescue damsels in distress, hobnob with famous knights at court, hunt fabulous monsters, and cross lances with the likes of Lancelot, Tristram, Gawaine, and Palomides. Knights will travel throughout an enchanted land to see many marvels and curiosities.

To play the game a second task must be undertaken by one player: that of the gamemaster. The gamemaster describes the world and events within it to the players. He controls the non-player characters.

❊ WHICH ARTHUR IS THIS? ❊

MANY VERSIONS OF KING ARTHUR exist. Stories have been told and retold about him for 1400 years, changing a little or a lot to suit the audience. The *Pendragon* game uses parts from all literary versions. However, in this introductory book some versions are emphasized over the others. Supplements to *Pendragon* reveal other aspects of the legends.

English

Personal heroism, chivalrous honor, and a refreshing simplicity mark the English tales. King Arthur is a vigorous, wise and benevolent monarch. Sir Gawaine is by far the favorite English knight.

Best known stories include *Sir Gawaine and the Green Knight* and *Sir Gawaine and Dame Ragnell*.

Malory's *Le Morte D'Arthur*, the first modern English interpretation of French and English sources, serves as the basis for this game.

French

Most medieval Arthurian legends are in French, the tongue of aristocrats in the era they were written. The stories range from brilliant to insipid, but are characterized by a colorful, romantic, and artistic treatment. King Arthur is often portrayed as inefficient and uninspiring. Sir Lancelot is the favored knight among the French.

Chretien de Troyes is the Father of Arthurian Literature. The sprawling *Vulgate* and *Prose Tristram* were among the most copied manuscripts of their day. These latter two are the "French books" which Malory used in his version, and have inevitably influenced the game.

Chronicle

Characterized by relatively sober reporting, chronicles reported purportedly historical events.

The best known of these is the first, Geoffrey of Monmouth's *History of the Kings of Britain*. Modern fiction which follows this tradition portray the Dark Ages, devoid of medieval flourishes. Mary Stewart's series on Merlin is the best-known of these modern novels.

Facts drawn from this type of history are used to supply background political detail for *Pendragon*.

Modern

King Arthur is wise beyond his era, foreshadowing democratic and other common institutions; he is vaguely aware of being a tool of some greater Fate; he courageously but vainly struggles against a certain doom.

T. H. White's *Once and Future King* is closest to the spirit of the basic *Pendragon* game. Howard Pyle's compilation exhibits a sanitized idealism. Hal Foster's *Prince Valiant* comic strip provides a background similar to the chronicles, and to *Pendragon*.

The idealism and enlightenment of King Arthur in *Pendragon* comes from White's stories.

Welsh

Primitive and wild, the Welsh tales go hand-in-hand with the supernatural and fantastic. Arthur is a vigorous warrior, more a chieftain than king or emperor.

The best known Welsh Arthurian story is *Culhwch and Olwen*, found in *The Mabinogion*.

The wonder and fantasy of this Arthurian tradition is at the root of the advanced character generation system, and the magic system in this book.

Radical

Some stories, mostly modern, provide novel interpretations of people and events. They tend to psychologize the heroes. Favorite characters are often the "bad guys" from medieval story. These include a confused, but not evil, Mordred in Stewart's *That Wicked Day*; a justifiably short-tempered Sir Kay in *Idylls of the Queen;* and a good-bad pagan Morgan le Fay in *The Mists of Avalon*.

The complexity of the corpus of legend leaves room for these kinds of interpretations. They can be explored more thoroughly by creating advanced or magic-using characters using the rules in this book.

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❋ THE QUOTATIONS ❋

Scattered throughout this book are many quotations from Arthurian literature. These are of three types. The most common are those which illustrate some rule or part of the game with an example taken from the literature. Thus you will find "King Mark Gets a Cowardly Check" or "King Arthur Encounters Travel Difficulties." Others are included to give a feel for some of the high adventure typical of the Arthurian era. These include such entries as "The Army Marches." Finally, some have incidental notes relevant to the text.

How to Read the Quotations

Most of the quotations in this book are taken from the works of Sir Thomas Malory, a gifted writer of the fifteenth century. The 500 years of literary development from then until now can be seen, even in this translated text, and needs some comment for the newcomer.

The text for the quotations has been translated and transliterated to modern English, but not entirely updated.

Some of the archaic vocabulary is probably unfamiliar to the casual reader. Clarifications have been inserted into the text in [brackets] to make understanding easier.

Run-on sentences are the rule, rather than the exception.

Bad pronoun usage is common, and it is hard to sometimes understand who the "him" and "he" refers to. I can only urge patience.

The major changes which I have made to the published texts are to spell the names consistently, using the forms I prefer. Thus we use Lancelot du Lac rather than Launcelot du Lake, or Isoud, not Isolt.

See the Bibliography at the end of the book for further literary notes. Attribution is not given for sections quoted from, except for Malory.

The gamemaster in a roleplaying game directs the flow of the game while the players control the actions of the characters. As the gamemaster describes what is going on, where they are, and other details of the plot, the players choose actions for their characters, thus cooperating with him in creating the adventure.

The gamemaster oversees the imaginary world, describing it in detail and directing its course. He is not an adversary, but rather the key to the world of Arthurian Britain. He brings both friends and enemies to life for the players. When they have questions or need help, players turn to the gamemaster for answers. Likewise, the gamemaster must ask for opinions from the players to make it an acceptable game.

One-on-one gaming is possible, with one gamemaster and one player. This type of adventure where a single knight travels alone against all odds is *very* Arthurian and should not be avoided.

Also, solitaire gaming is possible with a single person taking the both roles of gamemaster and player. The rules will help to guide you through adventures. Remember, however, that it is much more fun with another player, and that the worst problem of solitaire play is when someone cheats.

Pendragon presents an on-going story. It is a campaign roleplaying game in which time progresses, unique events occur, and characters age. If the players play through the whole Arthurian campaign the players' characters at the end will be the grandchildren of the original characters. Player-characters normally have one big adventure per game year, each of which will last one or more sessions.

The player characters' knowledge of their world is different from the players'. Players should remember to differentiate between their knowledge and that of their characters. A good gamemaster will accept the players' assistance and ask for their help when needed. Success in *Pendragon* comes through cooperation between player characters, and also between players and gamemaster.

Some familiarity with medieval history and customs is useful before play, but not much is needed. Seeing almost any film about knights, or reading almost any book about King Arthur will supply the minimal information needed.

The Unique Features of Pendragon

Some players may be new to this type of game, while many may already be familiar with other roleplaying games. Both should read this section, because *Pendragon* presents a novel approach to roleplaying, combat, and magic. To enjoy the game at its fullest you must use all the game elements summarized below. The game works best as a totality, and you will fail to give *Pendragon* a fair try if you start playing the game without understanding the intentions and overall concept of the game. Once you have experienced the game, you can go ahead and change parts you are unhappy with; but try the total package at least once before you judge it.

Knighthood

Pendragon is a game about knighthood. It compares and contrasts the beauty and high chivalry of the literary romances with the brutal reality of the Middle Ages. The game tries less to adapt the milieu to the modern mind than to instruct the modern mind to the milieu. It is a realm of paradoxes: inspirational love and festering wounds; communication with elf-kind and brutal plunder; ecstatic spiritual visions and stillborn children. The beauty and inspiration of the legendary world take on depth and meaning within this contrast.

Knights are an elite and privileged part of a working society. This game provides the structure around which to build your personal knight in Arthur's glorious and squalid age.

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An Arthurian knight is part of a larger world, and cannot function for long without it. Without a larger world he has no place to exercise his privileges or uphold his responsibilities. A knight's world is primarily the realm of his family and his lord, both of which support him and may call upon his strength and even his life in time of need. However, during the great events of Arthurian legend, broad political and cultural themes will present themselves to the players and require decisions from their characters that go beyond the daily considerations of family and lord.

What does an Arthurian knight seek? Fame is important, but so is power: a knight yearns for lands and a castle of his own, so that he can become a lord in his own right, and carry on his family to greatness. A great knight in Arthur's Britain will rarely be a lone warrior. To be truly great he must be a leader of men, a subtle intriguer, a great lover, or an expert in battle strategy as well as a superlative killer of men and monsters.

The rules of *Pendragon*, summarized here, reflect these concepts of Arthurian knighthood. They are the heart of the game and need to be understood and used in unison. Please refer to the specific details of the rules only after you have read these introductory passages.

Mortality

All *Pendragon* characters will eventually die. This is a basic fact of the design. This must be so if the game is to reflect the important issues of legends and of life.

The world of *Pendragon* is more immediately violent than ours, and so combat is a regular part of the game — but combat in *Pendragon* is a more serious matter than in most other adventure games. The chance of death or permanent injury is great. Worse, healing from damage is slow and uncertain, and magical healing is rare. Thus actions must be planned carefully, and violence cannot be used to solve all problems.

Aging is a part of the game, and includes the effects of old injuries, the ravages of disease, and other cruel realities ignored by most roleplaying games.

Psychological effects also exist in the game, as they do in the literature. Madness or other emotional trauma can permanently affect a character, perhaps fatally in rare instances.

All of these factors impose an awareness on the players which provides motivation to play. After all, most everyone is a knight, and everyone is going to die, so the only variable to address is: what kind of knight are you going to be?

Ideals and Motivations

In *Pendragon*, roleplaying and behavior is much more significant to a character's success or failure than in other adventure games. *Pendragon* challenges roleplaying skills. Rather than simply letting players state that their characters always act the right way, *Pendragon* uses a system of Ideals and Passions to quantify your character's patterns of behavior. This insures reasonable consistency and gives player knights an accurate record of their reputation as regards chivalrous, cultural, and romantic ideals.

This does not have to result in your character being forced in a mold, nor is the intention of the system to take away the player's ability to make decisions for his character. The system simply makes sure that the Gamemaster has some control over this vital aspect of the game.

Personality quantification also permits the gamemaster to be impartial and consistent when gamemaster characters such as Sir Lancelot must make personal decisions or consult their code of ethics during a game.

There is no single "right" way for a knight to act. The behavior patterns of different characters vary tremendously. Some knights are chivalrous and just, while others are treacherous and cruel. The numbers that quantify these traits are more secret than Glory. A character may adventure for

Introduction to King Arthur

LISTEN AND HEAR the life of a great lord who, while he lived, had no equal in cottage or castle. This event took place in the time of Arthur, that King, courtly and royal, and is about one of his great adventures. Wherever he went, of all kings, Arthur bears the flower; of all knights, he bears the honor. The whole country was chivalrous in those days. All knights were valiant, and cowards were forever disgraced.

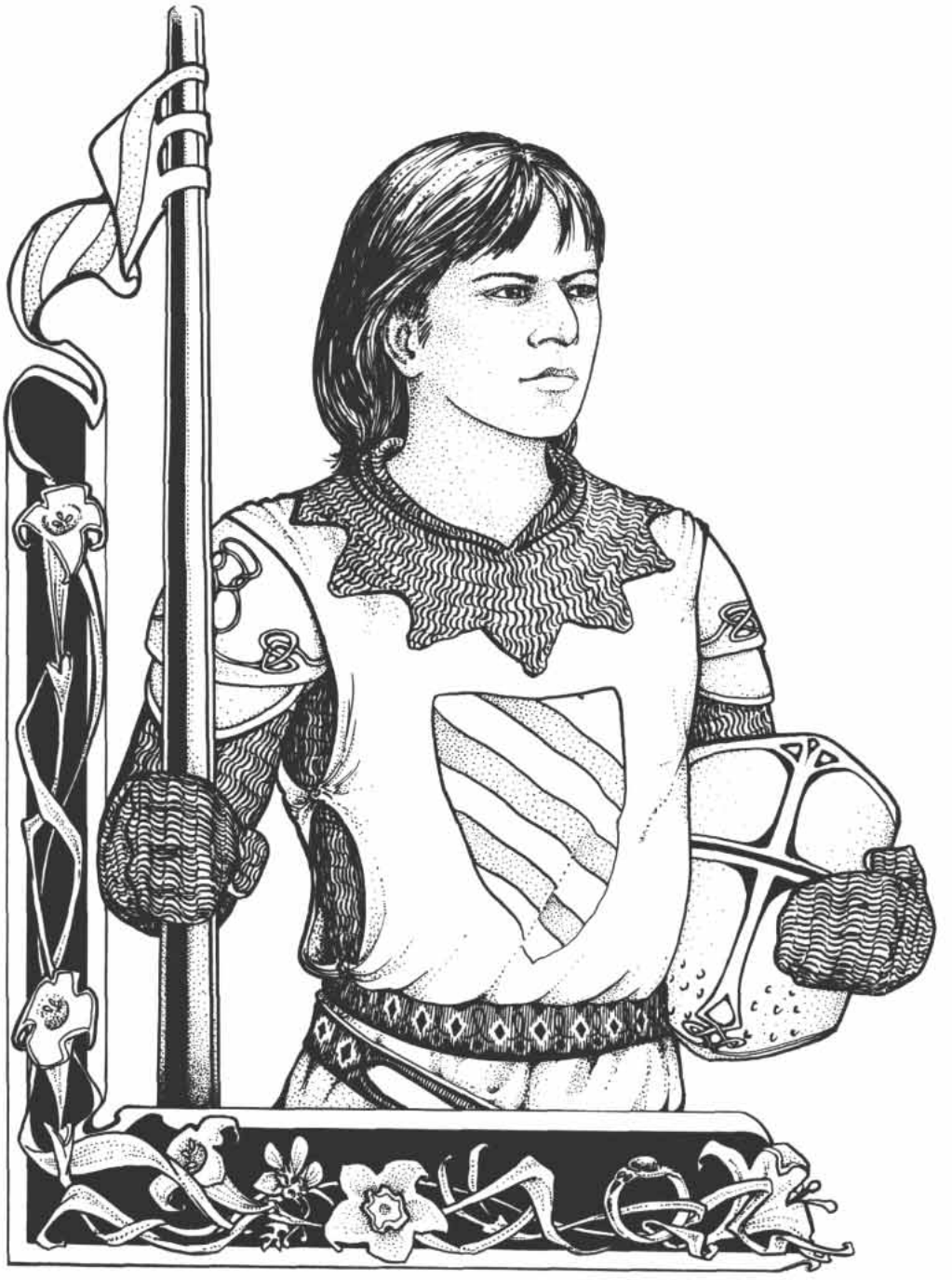
— from The Wedding of Sir Gawaine and Dame Ragnell

What Does "Pendragon" Mean?

Pendragon is a title which roughly corresponds to "High King." Arthur's uncle, Aurelius Ambrosius, first held it when he regained his patrimony from the usurper Vortigern, a hated tyrant who invited the Saxons to Britain. After Aurelius his brother, Uther, held it. He was Arthur's father, and Arthur holds the title now, and no one will hold it after him. Thus it became, in effect, a family name.

The word comes from the ancient British (Cymric) tongue. It means *ben*, or chief, and *dragon*, or warlord. Dragons have been associated with warlords ever since the coming of the Romans, who carried draconic banners as legionary standards. Aurelius Ambrosius is called by Nennius "the last Roman," and probably bore such a banner before his army. The modern descendants of Arthur's people, the Welsh, still revere the symbol in their national arms: a red dragon.

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Young Sir Lancelot du Lac

years with a group without revealing his darker side to anyone other than the Gamemaster. The range of ideals and passions includes many individual variations on the themes of piety, vengeance, or true love, any of which are possible for your character. The choice is up to you.

Pendragon characters are not supposed to be without common sense or logic, but they possess strong feelings and act with consistency to those feelings, even when there is a cost. Illogical (but meaningful) actions may be limited or even exaggerated in particular situations. For example, even a notably honest character might behave dishonestly if the situation forced him into it, while a situation that made honesty the logical choice might *guarantee* that he would be honest. A situation that affects behavior is handled by imposing strong modifiers to a character's normal behavior, within limits and as the players and gamemaster feel are appropriate. Characters should never act randomly.

Passions are the strongest behavior factors. An Arthurian knight is not usually a cold-blooded warrior for hire. He is an emotional being with strong feelings about his world. These feelings, known as passions, may inspire him to superhuman feats, and may cause him to age prematurely when his hopes are blasted. A character without passions will always be weak (but will be more under the control of the player). Great glory can also be gained by strong passions.

Ideals, treated as groups of Personality Traits, are less powerful factors, and can neither inspire or harm as easily. They are based initially on the character's cultural and religious background. Great glory can be gained from certain dramatic patterns of personality traits.

The Passage of Time

Time in *Pendragon* passes at a faster and more clearly defined rate than in other adventure games. The general rule is that one year passes each time a knight has an adventure or fights a battle. Thus in a month of weekly playing four game-years will have passed. After a real year and a half

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your initial character will be slowly aging, and his eldest sons will be preparing to enter play.

Like the tale of Arthur, the game spans several generations. Important Arthurian events, such as the Grail Quest, begin in a specific year, and may take years to unfold. Families grow and gain interest as game-years pass and dynastic influences take effect. The passage of time in the game also serves to compensate for the escalation of power which inevitably occurs as a roleplaying game progresses. Finally, Arthur's reign has a start and a finish, and time must progress to witness both events.

Events relating to characters should take more than an evening's game play to resolve. Feuds may fester and love affairs may linger for many sessions of *Pendragon.*

Glory

Glory measures character success. It includes many concepts of success. A knight's personal confidence, notoriety, heroic qualities, and social recognition are all quantified in *Pendragon* as Glory. Glory gives the players something else to work for besides character experience, and makes sure that any successes within the world of the game are recognized and dealt with in the rules, not just relegated to roleplaying considerations.

Glory has the power to raise a knight beyond the lot of normal persons. A knight that gains significant glory may take on heroic traits.

Glory can be increased in many ways, not just by success in war or personal combat. Among these alternate sources of glory are offices and high rank; chivalrous, religious, or romantic personal behavior, the ownership of land and castles; and many others.

Glory is not experience, though it may reflect experience.

Glory is not reputation: this is handled by the Ideals and Passions system.

Glory is an innate thing, unmeasured in the world, but always recognized. Everyone knows how much Glory a knight has, and great Glory augments the chance of recognition.

Families

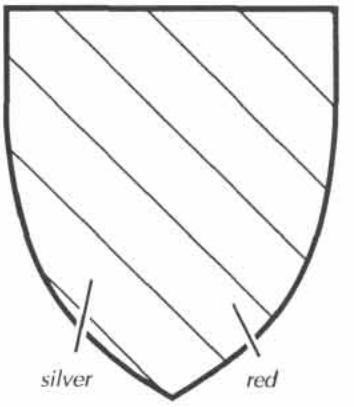
A knight without a family is a lonely and isolated person in the violent world of *Pendragon*. A family includes the following, in order of importance: eldest son; parents; siblings; other children; one's wife; and distant relatives.

A knight's family supports him against his enemies, ransoms him when captured, and sustains him emotionally. All these functions are important during the play of the game, and are not just considerations for roleplaying.

For example, a threat to knights who routinely injure other player knights is the possibility of a blood feud, carried on against him by the relatives of their victims. This threat is strongly present in the literature and takes its place in the game as well. A knight out to revenge his brother's death could be played by the same player whose previous character was murdered.

Just as importantly, families are the biological solution to mortality. The most important member of the knight's family is his heir, hopefully a son.

Launcelot du Lac



A *Pendragon* Chronology

This chronology lists the crucial phases and events in King Arthur's long reign. It can only hint at the richness of detail and variety to be found in the various Arthurian sources. Subsequent *Pendragon* supplements will present these events in detail.

495: Battle of St. Albans — King Uther Pendragon dies without a known heir. Anarchy reigns.
510: Arthur draws the Sword from the Stone, and is declared High King.
510-525: Period of Unification. King Arthur fights many fierce wars to unify Britain.
514: King Arthur marries Guenever and institutes the Brotherhood of the Round Table.
515: The Dolorous Stroke begins the Enchantment of Britain.
525: Sir Lancelot arrives at court.
525-540: Period of Consolidation. Romance and knight errantry are popular. Hints of what is to come, both good and bad, begin to appear, but are ignored or unrecognized by participants.
531: This is the suggested starting year for campaigns using this book. In only a decade Arthur's reign will reach its glittering height. The year 531 is notable for several reasons. The sinister Sir Mordred arrived at court earlier this year. Lancelot will be made a member of the Round Table this year. Finally, during the Irish Tournament that crowns the year, an unknown knight, Sir Tramtrist (Tristram), will defeat all participating Round Table knights, and begin a legendary love affair with Queen Isoud of Cornwall.
540-555: Period of Apogee. A period of magical quest and adventure as the enchantment of Britain is at its peak.
549: Miraculous healings by the Grail begin.
553: The Lonazep Tournament is held, the last and greatest. Dark forces appear and tragedy looms.
554: The Quest for the Holy Grail begins.
555 and later: Period of Decline. Intrigue, murder, and rebellion disrupt the realm.
563: Lancelot and Guenever are caught in adultery, shattering the unity of the Round Table and Britain.
565: At the disastrous battle of Camlann Mordred wounds King Arthur, who is removed to the Isle of Avalon. The magic fades and history intervenes.

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Having a son means that a knight has a heir to inherit his weapons, his castle, a portion of his Glory, and a good degree of his personality, if desired by the player. Once a knight has a son, his death does not mean the loss of the character. The knight lives on in his son, and will be in many ways a more interesting and powerful character than his father; a son of a player-character knight will always start play with more Glory and lands than a newly-created knight, and the scions of several generations will be awesome characters indeed if they survive to full maturity.

Three Damosels Incite Adventure

AT THE LAST they came into a great forest, that was named the country and forest of Arroy, and the country of strange adventures.

"In this country," said Sir Marhaus, "came never a knight since it was christened, but he found strange adventures."

And so they rode, and came into a deep valley full of stones, and thereby they saw a fair stream of water; and above thereby was the head of the stream a fair fountain, and three damosels sitting thereby. And they rode to them, and either saluted the other, and the eldest had a garland of gold about her head, and she was three score winter of age or more, and her hair was white under the garland. The second damosel was of thirty winter of age, with a circlet of gold about her head. The third damosel was but fifteen year of age, and a garland of flowers about her head. When these knights had so beheld them, they asked them the cause why they sat at that fountain.

"We be here," said the damosel, "for this cause: if we may see any errant knights, to teach them unto strange adventures; and ye be three knights that seeken adventures, and we be three damosels and therefore each one of you must choose one of us; and when ye have done so we will lead you unto three highways, and there each of you shall choose a way and his damosel with him. And this day twelvemonth ye must meet here again, and God send you your lives, and thereto ye must plight your troth."

"This is well said," said Sir Marhaus.

— Malory IV, 18

Epic Scale

Marhaus



Unlike characters in most adventure games, *Pendragon* characters are part of a larger world. The game is epic in its scope and scale. Characters are members of the elite ruling class and wield awesome power and privilege. They are movers and shapers of society, not unknown outsiders struggling to be recognized. Player characters must fulfill the obligations of their office and take part in the larger events of their time to maintain their proper status as knights.

Players will also benefit from the rich ongoing myth of King Arthur by having their characters fulfill their responsibilities.

The most significant events are those that affect the fate of Britain, such as the great battles, or the crucial magical events, such as the Grail Quest. See the nearby chronology for more information.

The Hidden World of Magic

Magic is a vital part of the Arthurian knight's world, but it is a total mystery to them. Magic takes different forms, and includes holy Christian miracles, Pagan sorcery and nature reverence, dark Wotanic dooms, and wicked necromancy. Magical swords and deadly enchantments abound, and more than one miraculous potion has come from the magician's hoard. An invisible land with supernatural inhabitants hides within the woods, and eerie creatures sometimes wander out.

A knight can never practice magic. To become a practitioner of the occult a person must spend his lifetime training to become something other than a knight. Thus magic is always uncertain and fearful, even to the most powerful of members of chivalry. Even Sir Lancelot survived many contests only because of a very potent magic ring given to him by his step-mother, and without it was helpless before the power of a single young sorceress.

Pendragon includes a system of magic available to the gamemaster, and if he wishes, the player. The gamemaster may decide to keep magic a terrifying and unknown thing, and restrict the magic rules for his gamemaster characters. Most of this book assumes the gamemaster has taken this tact, and the players are playing only knights.

The gamemaster may, if he wishes, allow magic-using player characters into the game. The system is designed to make magic rare and costly, and thus restrict its use by players in the game. It should never become a common thing, even with a player character enchantress. ■

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What Your Character Knows

Roleplaying requires a consensual setting which everyone agrees upon. This chapter gives the basis for that agreement.

THE SETTING for *Pendragon* is that of an idealized Middle Ages. It is a world very different from our 20th century life, with some very different basic assumptions. If we lack understanding of the basic facts then we can not understand the fabric of the fantasy. Some parts of the best-known Arthurian stories do not make sense if viewed only from a modern perspective.

This chapter gives you information which is known to everyone. It is written specifically from a Salisbury knight's perspective. Your first character knows everything in this section. The information provides the unspoken background for everything which goes on. It includes political, geographic, social, and economic information, and a bit of very important folklore as well. Use it as a guide to the type and scope of information known to player knights and other characters from other lands.

It is very important to understand these things if you wish your character to succeed. Your character may choose not to act within these parameters during the game, but it is still important to know these things because this is how almost everyone else is going to act.

Two types of information are given on the pages of this chapter. The main text provides an ideal and romanticized history of Britain, taken primarily from the literature. Players unfamiliar with the literature should read this to get an idea of what has been going on lately in their world. Players familiar with the literature should read it to see what has *not* yet occurred.

The lower panels of boxed text give basic historical facts essential to understanding the middle ages, feudal society, and the attitudes of the privileged society of knights.

The contrast of the two points of view is emphasized here, at the start of the game, because much of the play of *Pendragon* will find itself in such a contrasting position. Much of the intense drama in Arthurian literature is gained through a conflict between the ideal and the human.

❊ THE FEUDAL WORLD ❊

THIS BOXED PORTION of the chapter deals with facts which were prevalent in the middle ages, but unknown to most people today. They are the historical facts — the reality of a brutal and violent world. Players must be at least vaguely familiar with these factors in order to understand their characters fully.

Feudalism

In this section the medieval concept of feudalism is presented as your character knows it. Many complicated rules derive from the basic idea.

Feudalism is the belief that everything belongs to the king, as highest lord of the land. All rights derive from the king, who has distributed some of his rights and responsibilities among his lords who, in turn, distribute some of them to their knights. All obligations are personal, dependent upon the relationship between a lord and his followers. The followers swear to follow the lord, and afterwards are known as vassals of that lord.

The lord ensures the loyalty of his followers by giving them land, the single most valuable, and permanent, commodity in the realm. To receive gold is a slightly dubious honor, since even a peasant can be bribed with gold. But a transfer of land is sacred.

Two types of land transfer are common. A *gift* is given for the duration of the recipient's life but upon death reverts to the lord. A *grant* is given for the life of the recipient and the life of his heirs.

A vassal does not own the land, but he does own all the granted benefits collected from that land. The vassal receives his grant in return for loyalty and services.

As long as the obligations are satisfied, then the benefits are legally his and cannot be justly taken away. Typically, a knight's obligations are to serve in his lord's military campaigns and to advise his lord on important matters.

The lord owes his vassal protection, sustenance, and livelihood. The vassal owes loyalty, advice, and military service.

Thus there is a non-equal, but reciprocal agreement between lord and vassal.

Obligations may be changed only if both parties agree. Usually they are only changed when one person has done something significant for the other. If the vassal rescued the king on the battlefield he might receive his former gift as a permanent grant. Typical reasons for land to revert to the lord are: treason, failure to support the lord, or the lack of an heir when the grant holder dies. Daughters may inherit their father's grants only if there are no male heirs.

Ranks of feudal vassalage begin with those closest to the king, both in friendship and in wealth. In *Pendragon* they are the British kings, lords, and office holders. In turn those men appoint their own vassals. Knights (and squires, as knights-in-training) are the lowest class of noble vassals. They may hold their land from the king, a count, a lower lord, or even from another knight.

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The Realm of Chivalry

Recent History

This is a good time to be alive. King Arthur's realm is well-established and approaching its glittering height. Although the realm may never be entirely peaceful, the only menaces extant now are those which can be handled by the vigorous activity of the Round Table and other chivalrous knights.

No recent wars have plagued the land. The greatest adventures lie within the forests and off the beaten tracks. At the center of the land lies Camelot, the enchanted city and center of all civilization.

King Arthur ascended to the throne of Britain 21 years ago after the wondrous deed of pulling a sword from an anvil and stone to prove his right to kingship. He acquired the magical sword, Excalibur, from Dame Vivianne, the Lady of the Lake, who preceded Nimue in that position. Arthur fought several great wars against rebellious kings who denied his right to rule, and then went on to conquer foreign nations who sought to destroy him.

King Arthur instituted the Order of the Round Table to honor the greatest knights of the realm and unify them under his leadership. He now reigns over a magnificent realm, sending loyal knights out to conquer the robber barons and evil knights who have taken refuge in the wild lands farther from his central Kingdom of Logres. Since his accession to the throne many magical events have occurred, and to the discerning eye of those who care to study such things, it seems that the enchantments have grown ever more numerous and wondrous of late.

Famous People

In this section is what your character knows of the most notable persons of Britain. It is important to understand that the information given here is simply common knowledge, not necessarily the most accurate data possible. A Saxon raider or a Pict might have a totally different perspective on these people. The descriptions below are by no means impartial, nor even necessarily true. They do represent what most people of your society and culture have accepted as fact.

These extraordinary individuals are known throughout Britain and beyond. Your character has not personally met any of these people yet.

Reduced character sheets for most of these important figures are available for the gamemaster's use in the "Characters and Creatures" chapter of this book. Players are advised to review these characters to get an idea of the highest level of success and power which can be reached by characters in the game.

KING ARTHUR

King Arthur is the greatest king who has ever lived. He is the High King of Britain, Chief Knight of the Round Table, and conqueror of Europe. For two decades Arthur has fought great wars to unify Britain and maintain his claim against foreign kings. Now his court, at Camelot, is the center of civilization, and from there spring the greatest adventures of the island.

Church officials and monasteries also rely upon land grants to knightly vassals in return for loyal service. Monasteries often became powerful landowners with their own knights to protect them.

Homage and Fealty

Everyone but the king is someone's vassal. Everyone who has a lord has taken an oath of loyalty, a ritual composed of *homage* and *fealty* pledging two people to an unbreakable, permanent bond of loyalty.

Homage is an act of submission. The first part of the ceremony, homage, is ancient and originated among the Franks and Saxons. It is the personal oath of an underling to his lord. The vassal kneels before his lord and raises his clasped hands to his lord, who encloses them in his own. The vassal gives a brief oath promising aid and counsel. *Aid* means military assistance, while *counsel* means support of the lord in his business and the granting of advice. Then the lord gives a similar promise of leadership, and of support expressed as a *beneficium*, or a gift. The beneficium is usually a land grant, or *fief*. After swearing, the vassal rises, and both men kiss once to seal the oath. This finishes the act of homage.

Fealty is an oath of faithfulness. It is a solemn oath, often sworn upon saints' relics. Fealty's most common clause includes a promise never to attack the lord. Unlike homage, which can be sworn only once, a fealty oath is sometimes resworn to remind someone of his place, or whenever otherwise felt by the lord to be necessary.

After both of these oaths the vassal is the "man of another man." He is also sometimes called "a man of hands and mouth."

Multiple loyalties are possible. The issue is confused at court, but currently the most popular solution offered to the problem of multiple lords is the practice of having a *liege lord*. That is, among all of one's lords one is selected to be liege, and he has priority to the vassal's loyalty in case of conflict.

Your character has only one lord to begin, which creates no problem. However, if he acquires lands elsewhere the character will eventually have to choose one as liege.

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King Arthur is great as well as mighty. All the virtues of a king spring from him. He is generous to everyone, he upholds the rights of his vassals, he delivers justice both high and low without favoritism if at all possible. He is brave and does not shun personal combat, and he is a great military leader, being unbeaten in battle.

King Arthur is yet more. He seeks to ensure his royal justice and protection for every person in his realm, rich or poor, man or woman, noble or commoner. This is a novel idea, embraced by commoners and those who love or admire Arthur. It is manifest in the extraordinary ideals of chivalry and of "noblesse oblige," exemplified in the cry of "Might for Justice" as well as the normal standards expected of a king.

QUEEN GUENEVER

The wife of King Arthur is the most beautiful woman of the realm. She has introduced many civilizing influences to the realm, most notably that of courtly romance. She is the object of many man's Amor, but correctly refuses all serious advances, maintaining the lofty ideals of this delicate concept. In addition, she is a skilled politician and ably assists King Arthur in maintaining the glory of the realm.

SIR GAWAINE

The most renowned knight of the realm, Gawaine is Arthur's eldest nephew, and thus according to the Celtic reckoning special to the king, being Champion or, sometimes, even heir-apparent. Sir Gawaine has shown no political ambition, being content to serve the greatest king in Christendom.

Sir Gawaine is noted for his extraordinary courtliness and manners, his extravagant courtesy and flirting with women, his great prowess at battle, and his unrelenting vengeance when motivated by his love of family.

Sir Gawaine is the head of the Orkney clan, the most powerful family of northern Britain.

SIR LAMORAK DE GALES

This knight is the greatest fighter in the realm, though the newcomer from France shows great promise.

Many years ago Lamorak's father, King Pellinore, was treacherously murdered in secret, and since then Sir Lamorak has rarely appeared at court. Instead he prefers to wander the countryside seeking adventure, even appearing at tournaments in disguise.

Sir Lamorak is head of the de Gales family which was once powerful in Cambria. Since the death of King Pellinore the influence of the de Gales clan has diminished considerably. Thus, even though Lamorak and two of his brothers are members of the Round Table, their patrimony of the Kingdom of Gomeret and The Isles has been seized by King Maelgwyn.

SIR LANCELOT DU LAC

This knight is a newcomer to court, having arrived only a few years ago. He is the youngest member of the famous de Ganis clan which has taken refuge with King Arthur. Originally from Ganis, on the continent, they were driven out many years ago by the French king. They impatiently await their opportunity to regain their lands.

Although present at court for only six winters, this Lancelot has already impressed everyone with his courtly manners, prowess at battle, and success at adventure. Recently he killed Sir Carados of the Dolorous Tower, an

Social Classes

SOCIETY CONSISTS OF three strictly separate social classes: nobles, clergy, and commoners. Everyone believes in this system. People are born into a specific class and enter the same occupation as their parents. People do not usually expect to change their status.

This seems shocking to us today, when individual freedom is the highest ideal. Members of our modern, democratic society have difficulty understanding the class system which dominates medieval society, but an understanding of it is necessary to capture the feel and meaning of the literature and events of the Middle Ages.

Strict social classes are not inherently bad. Many people find comfort in avoiding responsibilities and knowing that their daily routine will be predictable and unchanging. It is not being in a caste which is bad, but rather being in an exploited and abused caste. Thus, although many miserable serfs would like to have their condition improved, they figure that they would still, always, be serfs, and have all the advantages of being a man or woman of the soil.

The ruling class of nobles jealously holds its prerogatives. So insistent are noblemen on maintaining class differences that a knight will lose his status for engaging in non-knightly behavior, such as physical labor or money-lending. The inarguable belief in "might makes right" allows noblemen to maintain their prerogative at everyone else's expense.

It is important, however, to remember that these are social classes, not strictly hard castes. For instance, any knight might attain to the status of lord by being richly rewarded by his own lord. Furthermore, a commoner might attain knighthood through prowess or arms displayed on the battlefield. Finally, the clergy fill their ranks from people of all classes.

Admittedly, every age has people who do not fit into their class. Such people are exceptional, and like exceptional people anytime, will find a way through or around the system to their advantage. In the Middle Ages exceptional commoners

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Sir Ywaine is Described

Sir Ywaine, hard on an adventure, has discovered the woman of his dreams. After a remarkable wooing, he gets his wish, and a marriage is planned. The Duchess introduces Ywaine to her court.

"You should know that he is no lesser man that King Urien's son. Apart from his being of high birth, he is of such great valor and is so courtly and intelligent that nobody should advise me against accepting him. I suppose you've all heard of my lord Ywaine; it is he who is seeking my hand."

—from Yvaine, or The Knight with the Lion, by Chretien de Troyes (D.D.R Owen Trans.)

evil knight of awesome prowess who had troubled the realm for many years.

Sir Lancelot is often absent from court, searching out glory in adventure. He is King Arthur's shining example of a dutiful knight, traveling into unsettled realms to bring the High King's justice and custom to the realm.

Everyone is certain that he will soon be admitted to the high honor of the Round Table.

MERLIN

The most skilled and revered of all magicians, Merlin disappeared some fifteen years ago. He was instrumental in helping Arthur establish his throne, and his mysterious absence is a sore grievance to the king, who has ordered a search that continues to this day. Throughout his life Merlin has been known to disappear on previous occasions, not returning to court for years at a time, and so many believe he may yet reappear, or at least is still alive. Thus the search goes on.

Even without his actual presence the magician's influence is everywhere. He set many great events into motion, and the greatest of these are not yet finished, especially including the events of the Grail Quest.

NIMUE

Nimue is the Lady of the Lake, a powerful enchantress and head of a sisterhood of powerful pagan priestesses. She is not only a priestess, but also studied under the great Merlin. Nimue is among the most firm supporters of the king. She has taken over the magical protection once provided by Merlin, who has mysteriously disappeared.

Her home is beneath a magical lake which comes and goes at her call, and which may appear in almost any land. Beneath it is a great palace where her lover, Sir Pelleas, lives, and where Lancelot, Bors, and Lionel were raised.

The Isle of Avalon, the home of her pagan sisterhood, is a magical place like Nimue's lake. It exists at the edges of normal reality, sometimes not in this world at all. It, however, does not move about, and if found is found in the marshes of Somerset.

SIR YWAINE

Sir Ywaine is the son of King Uriens of Gorre and Morgan le Fay, the wicked sister of King Arthur. Sir Ywaine is one of the great knights of the Round Table even though he was once banished by Arthur. Ywaine has since continually proved his unswerving loyalty to the High King. Ywaine has participated in many great adventures, and in them has

usually joined the church, or became personal employees of a nobleman. Exceptional members of the ruling class became saints, like St. Francis, or heroes, like King Arthur.

The Noble Class

The nobility is the upper class. Noblemen are the leaders and warriors of society. They do not work for their own maintenance, but acquire the food and goods of their life from others.

However, within this class not all persons are equal. Two distinct divisions exist, commonly called the higher and lower nobility. The lower nobility are the knights. The higher nobility are called lords. Lords include all knights who have vassals who are knights or lords, and includes all the hereditary landholders. Lords are also knights, of course, but are usually referred to by their higher rank.

This division is common among most feudal cultures. In English the terms for higher and lower nobility are Lords (higher) and Gentry (lower); in French barons and *chevaliers*; in German *Herren* and *Ritter*; and in Spanish *grandes* and *hildagos*.

Within the category of lord are several ranks of noblemen, ranged from lowest to highest: banneret, baron, earl, duke.

Knights' primary responsibility is to serve as the military force for their lord. They have many privileges and freedoms which are not available to the lower classes, gained in exchange for the pledge that they will die if necessary for their lord.

Knights fill the most advantaged class, and thus have the greatest freedom and most privileges of anyone else in the game. *Pendragon* concerns itself primarily with this class of men.

The Clerical Class

The clergy includes all members of the church, a powerful institution which owns considerable lands and has many rights of its own. Churchmen are exempt from most ordinary laws, and claim loyalty to God, a higher authority than the king — a claim which is a source of great conflict between clergy and royalty.

The clergy, supposed to be chaste, can hardly be expected to reproduce itself and so draws members from both the nobility and the commoners. It is not unusual for

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acquired the friendship of a mighty lion which is as peaceful as a lap dog when Ywaine is present.

THE FISHER KING

King Pellam, better known by his title of Fisher King, is the Keeper of the Holy Grail. His realm is normally hidden from mortal eyes, known only through legend. But rumor insists that his land had been growing outward, filling the deep woods and hidden realms with its presence, threatening to engulf even the lands of men with its enchantment. But though the realm grows, the secret Castle of the Holy Grail remains undiscovered.

MORGAN LE FAY

This wicked witch is the youngest sister of King Arthur. Morgan was once friendly, but has proved herself treacherous and been driven into hidden exile. She has maneuvered many plots against the king and his knights, and her secret strongholds throughout the land provide refuge for bandits, and meeting places for conspirators.

Morgan is a powerful sorceress, known to commune with faeries and other pagan powers. Her powers of seduction and lust are rumored to be as great as her magic.

SIR MORDRED

Sir Mordred has recently come to Camelot. He is the youngest son of King Lot, who was once an enemy of King Arthur. Thus he is Sir Gawaine's brother, and a member of the Orkney clan. His mother is Queen Margawse, Arthur's sister, who is explained below.

Sir Mordred has a strong personality, and is both cynical and sly. More, he seems sinister, as if possessing some dark secret, and his mere presence often makes men uncomfortable, as if his shadow is too large and cold. Everyone believes that the Pendragon tolerates the young man because of his natural love for the Orkney kinsmen of his family.

QUEEN MARGAWSE

The Wicked Queen of the North is the oldest sister of King Arthur. She holds a deep and relentless grudge against her younger brother, seeking vengeance for the wrongs done to her father and mother by Arthur's father. Her husband, King Lot, was killed in the wars of unification, and she took refuge with her youngest son, Mordred, in the far northern realm of the Orkney Islands.

Ironically, her eldest son, Sir Gawaine, is Arthur's most sincere follower, having made his choice of loyalties many years ago. Young Mordred has also deserted his mother's cause, having arrived this very year at court to be knighted.

KING MARK

The King of Cornwall is the most powerful British king who has not yet paid homage to King Arthur. He rules over Cornwall, a rich and powerful kingdom, and much of Brittany. His rule is maintained by political diplomacy, good trade agreements, a strong army, and the powerful sword arm of Sir Tristram, a promising young knight who is the king's nephew.

King Mark's wife Isoud is famous for her wit and beauty, which some compare even to Queen Guenever.

SIR TURQUINE OF THE DOLOROUS TOWER

This unrepentant Saxon rebel hates King Arthur and all good knights, especially those of the Round Table. His brother

younger sons of the nobility to join the clergy rather than be landless knights, seeking whatever opportunity the church can give them. For bright and ambitious commoners the church provides the best opportunity for advancement.

Churchmen may be secular clergy or monastics. Secular clergy includes bishops and the village priests who administer the sacraments to commoners, and who oversee the spiritual development of their parish. Monastics are men or women who have taken the religious path of isolation and joined special communities which practice devotion apart from the ways of ordinary mankind.

The Common Class

Everyone who is not noble or clergy is a commoner. They are the basis for society. They are the ordinary people who provide the food and goods which allow noblemen and clergy to pursue their specialized functions. Commoners are mostly farmers, whether poor serfs without any freedom or rich landholders who maintain the right to change lords at will. The artisans who populate cities and make their wares are commoners. The merchants who act as middlemen for trade and cross Britain with their goods are also commoners.

Members of the nobility can become commoners. A squire's sons are considered commoners, though of good status within the broad spectrum of commoners.

Commoners can enter the ranks of knight as well. Anyone who can acquire weapons and employment in the ranks of mercenaries might rise further through recognition by his leader. Commoners who perform outstandingly, even off the battlefield, can be raised to the status of squires or even knights by their grateful lords. Sometimes lords desperate for money sell knighthood to rich men.



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Carados was recently slain by Sir Lancelot and so Turquine has sworn unrelenting vengeance on Arthur and his realm, sallying forth from his hidden stronghold to raid and plunder. Anyone who brings Turquine's head to Arthur would probably warrant membership in the Round Table, and even information leading to his demise would be greatly appreciated.

SIR BRUS SANS PITIE

A treacherous, back-stabbing knight and slayer of women, Sir Brus has been sighted in many places across the island wreaking terrible havoc against all that is good. He owns an incredibly swift horse of magical origin which has saved him many times from the king's justice.

Britain and Europe

IN THIS SHORT SECTION the basic geographical and political organization of your character's world is revealed. If your character is a knight he probably has memorized this material a long time ago. Players should note that the information here represents commonly accepted estimates, not the work of trained geographers, demographers, or other technical specialists, who will not exist for perhaps a thousand years. Thus it is always up for reappraisal.

As you will see, your character knows little about the world outside his own homeland of Logres, less of Europe, and nothing about lands and peoples outside of Europe.

Political Divisions of Britain

Britain is divided into five areas. They are Logres, Cambria, Cumbria, Pictland, and Cornwall. Logres is by far the most important.

Logres, Arthur's Kingdom

This is information which your character knows about his homeland, the Kingdom of Logres. This information is generally known by all informed knights.

Logres is King Arthur's kingdom. Your character's home county, the County of Salisbury, is located in Logres. Logres is the largest and most powerful kingdom of Britain, and includes most of the lowland areas of the southeast. It is the home of British civilization and culture, and includes about one half of the island's population. Most of the large cities of Britain are in Logres, including Camelot, the cultural center, and London, the economic center.

Many great lords rule portions of Logres, and populate Arthur's court as courtiers and fill his army with knights. Four nobles are the *really great* landholders: the Dukes of Clarence, Lindsey, Anglia, and the Archbishop of Carlion.

The many lesser ones include the war-worn Duke of Silchester, several Earls (including the Earl of Salisbury) and other barons.

The Christian Church in Logres has one supreme churchman, the Archbishop of Carlion, a Cymru, Dubricus

Customs of Society

The Universal Laws

Certain customary laws are universal among all the peoples of Britain. They are the unwritten laws of loyalty, family, hospitality, and honor. Your character knows these laws well. From childhood on they have been a part of life for every knight.

Players must understand that these laws precede and underlie the bold new concepts of chivalry that King Arthur is promoting. Even the most barbaric or vicious groups in Britain accept these ancient traditions as necessary and essential for survival in a hostile world.

These laws are respected even between enemies. For instance, when an enemy Pictish king accepts the hospitality of King Arthur, he is confident that he can eat and relax in the Pendragon's halls without fear of murder, even if he is dead drunk. Only the Saxons and other dastards perfidiously break this rule, and then only occasionally. Similarly, if the enemy Pict king was conquered by Arthur and swore loyalty, then Arthur can be confident that he will be obeyed by his new vassal. Finally, if someone marries into a family, even that of his enemy, he becomes a kinsman and can therefore be trusted.

Every player must remember that these rules are the keystones of his character's society and of the world. They are what make people into people, and set them apart from beasts.

This is not to say that your character must *always* abide by the four laws, or that he must assume that others will. You control your own character, and tricky issues, such as consistency of behavior or your character's reputation, are handled by the game rules, not just left to the gamemaster to enforce or ignore. In game terms, these laws are the four basic Passions. See the "Ideals and Passions" chapter for further information.

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Armies of Logres

The only detailed information known by your character about Logres is military, as would be expected from a warrior. Below is a list of the various subdivisions of the kingdom and their armies. The term "Soldiers" indicates footsoldiers.

Anglia
Army: 75 knights, 250 soldiers

Bedegraine
Army: 75 knights, 75 soldiers

Brun
Army: 50 knights, 250 soldiers

Clarence
Army: 100 knights, 300 soldiers

Dorset
Army: 50 equites (a Roman term for knights), 2000 soldiers

Essex
Army: 60 knights, 200 soldiers

Hampshire
Army: 100 knights, 300 soldiers

Hertford
Army: 80 knights, 100 soldiers

Huntington
Army: 90 knights, 200 soldiers

Jagent
Army: 75 knights, 150 soldiers

Kent
Army: 80 knights, 250 soldiers

Lambor
Army: 75 knights, 150 soldiers

Lindsey
Army: 300 knights, 1000 soldiers

Lonazep
Army: 75 knights, 75 soldiers

London
Army: 70 knights, 1000 soldiers

Rydychan
Army: 60 knights, 150 soldiers

Salisbury
Army: 75 knights, 165 soldiers

Silchester
Army: 150 knights, 1000 soldiers

Somerset
Army: 100 knights, 500 soldiers

Southports (including Wight)
Army: 35 knights, 125 soldiers
Navy: 25 war ships with 500 sailors

Sussex
Army: 60 knights, 250 soldiers

Tribruit
Army: 50 knights, 500 soldiers

Wuerensis
Army: 70 knights, 125 soldiers

by name, twelve Bishops, and a dozen or so Abbots of great houses. Churchmen are not considered noble unless they are also landlords, which is not uncommon since many noble families send their younger sons into God's service.

Merlin the Enchanter was the only Archdruid, but the position has not been filled since his disappearance. Many lesser druids and enchantresses also exist, but generally as local covens without much central organization. Thus druids are not normally considered noblemen, but sometimes continue to have a noble status in lands where the ancient pagan ways are upheld.

Exploring Logres

Exploration and questing are themes of the *Pendragon* game, and adventures will often consist of investigating other areas, sometimes to just sight-see the marvels of enchanted Britain, at others to fulfill some heroic task.

The roads shown are all Royal Roads. They are considered to be the property of King Arthur himself, and anyone who commits violence incurs the penalty as if violating the sanctity of Arthur's feast hall. Other Royal Roads also exist in Logres.

Hospitality

Among the divergent cultures of Britain there is one matter upon which all agree: the rules of hospitality.

A man's house is considered to be sacrosanct, protected by whatever powers watch over mankind. This is true whether he lives in a hovel or a mighty castle. This sanctity does not mean the powers intervene to protect a house if it is attacked. It does mean that the offender is never trusted in anyone's house again if he breaks the rules, and that an ill fate will dog the offender's footsteps from then on.

The rules insist that a person need not invite anyone into the safety of his hearth, but if he does, then *both* people must obey certain rules of respect and safety. Once inside, peace must reign between them, even if they discover they are deadly enemies. They can go outside and fight, or one of them can leave and then return with hostile intentions, if he is permitted back in. But while inside both men must be peaceful and the visitor must even aid the owner of the hearth to defend it if they are attacked.

The host may never act against his visitor, but must treat him as an honored guest. The visitor must in turn be civil and not insult his host.

Any breach in this unwritten contract is seen and corrected by the powers that oversee the laws of hospitality. They will see that justice is eventually delivered. Superstition assures your character that if a person abuses this rule, something terrible will occur to him at the most inconvenient time, whether delivered by God, Llew, or Wotan, all of whom protect the hearth. The famous events in the Grail Castle, precipitated by the unlucky Sir Balin, illustrate the workings of fate as regards hospitality.

First Sir Garlon, a vile knight, insulted and struck his brother's guest, Sir Balin. Then Sir Balin committed another crime when he killed Sir Garlon. Thus King Pellam, the host, was caught in a trap of honoring either his own hospitality and maintaining peace, or his own family loyalty and avenging his brother. He chose the latter, and in the fight against Sir Balin Pellam suffered the Dolorous Stroke. For these wrongs the hapless Sir Balin was condemned to a useless and tragic death, and King Pellam suffered terribly until fi-

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When Is This?

King Arthur's reign lasts for 55 years, from the time that he draws the sword from the stone (510 A.D.) until he boats to Avalon (565). The *Pendragon* rules depict the central period of Arthur's reign, starting around 531. Your game could be set earlier or later, in which case some information here is not yet relevant. Be sure to check with your gamemaster on the precise date of your campaign.

Foreign Britain

To the knights of Logres, all the rest of Britain is full of foreign lands. These lands are commonly grouped into several large regions, each of which has several kingdoms within it.

Cambria

Cambria is the western region of Britain. It is sometimes called Wales, or in the French fashion as Gales. Cambria, however,includes modern Wales and a much larger region in the east. Two strong kings contend for power in Cambria.

The King of Estregales rules the southern regions, even over some lowland areas taken from Logres in earlier days. Its king has always been friendly to Arthur and, since he is heirless, has willed his lands to the Pendragon.

The lands of Gomeret and Isles are ruled by King Maelgwyn, an ambitious and difficult king. After King Pellinore was killed many lords vied for the kingship, and Maelgwyn was victorious. He has since sworn fealty, but his kingdom has never been conquered by Arthur, and Maelgwyn uses Arthur's sense of justice to protect his own prerogatives. Maelgwyn is always late on paying his tribute, never catches robbers who ambush Arthur's men, and cannot find the knights who steal cattle from neighboring Cameliard. Christian churchmen all hate Maelgwyn. Yet his people love him, and his son Rhun is one of the most respected princes in Cambria.

Pendragon Cambria is defined in greater detail in the supplement *Savage Mountains*.

Sir Ywaine



Cumbria

The people of Cumbria are often called the "northern British." Cumbria includes all the lands north of the Humber River and south of the Pictish mountains. The kings from this region initially resisted Arthur's kingship, but were conquered and are now his vassals. Much of the region is rugged mountains and dense, unexplored forest. The supplement *Perilous Forest* details information about the western half of Cumbria.

The Kingdom of Malahaut is one major power in Cumbria. Sir Barant de Apres has almost as many titles as King Arthur does: the Centurion King, King of the Brigantes, heir of King Coel the Old, and King of One Hundred Knights. He rules a mixed population of British, Saxons, and Romans from the city of Eburacum (York). He pays his tribute and houses the Pendragon's men, but he is formal and reluctant rather than enthusiastic.

nally healed by the celebration of the Mass of the Holy Grail many years later.

Trust Your Kin

The world is a dangerous place. There is plenty to mistrust in others, even if they are not strangers who speak a different tongue and worship alien gods. Foreigners are, *a priori*, hostile and threatening.

However, one's kin group should always be trusted. Even if a kinsman acts despicably he is still to be trusted. Only the family can be counted upon in an emergency — any emergency. Thus an individual is not helpless against the world, but can always count on his kin for aid.

The loyalty and affection of a person for his family is considered to be inherent to nature. It is unthinkable that someone would turn against his family. A kinslayer is unheard of — inhuman, almost demonic.

Sometimes a knight has to choose between loyalty to his kin and loyalty to his lord. There may be no way to resolve problems without offending someone important. Such dilemmas are what the greatest stories are made of, and offer the best chances to roleplay. Some of the commonly-used family terms are:

clan: all people who claim descent from a common ancestor.

lineage: all people who can actually trace their ancestry to a common ancestor. This is the *Pendragon* family.

kindred: all people who are relatives of an individual, including those which are outside his lineage (i.e. his wife's family).

Loyalty

Loyalty is acknowledged as the basis for all of society beyond the family. All members of society except the mad hold loyalty to someone. For warriors and soldiers (like your character), loyalty is particularly important because it is the foundation of military organization and the basis of survival in battle.

Logic and self-interest both provide a basis for loyalty. No one would consider it fair or just to perform hostile acts against the person who supports them with food, protection, and comfort. Moreover, loyalty to a leader extends a person's influence outside of his own family, giving him a place in the larger world.

Loyalty is assured by ritualized pledges and oaths which establish the re-

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King Uriens is the other powerful king, ruling from the mountainous land of Gorre and receiving vassalage from most surrounding lands. He is heir to the unity established by King Lot many years ago. His widespread lands are thinly populated and full of wild forests, mountains, and unexplained landmarks. His wife, Morgan le Fay, fled from Uriens' house many years ago, but the king still loves Arthur as a brother-in-law and kinsman.

Pictland

Pictland includes everything north of Cumbria. Most of it is mountain, unexplored and unknown to anyone except the wild, tattooed natives. Much of it is rugged coastline, occupied in part by Irish from the powerful kingdom of Dal Riada. The region is called the Long Isles. Other island kingdoms, like the Out Isles and Orkneys, once submitted to Arthur but have since reverted to a piratical independence. Since they primarily prey upon each other, King Arthur generally leaves them alone.

Cornwall

Cornwall is the last area of Britain. It includes the entire southwestern peninsula, an area much larger than the Cornwall of today. Cornwall is famous for its rich tin mines, and its close political connections with Brittany. The Kingdom of Cornwall has never submitted to Arthur, but is neutral at worst. Its king is named Mark. King Mark is known to be ruthless and, as convenient, perfidious even to his kinsmen. Such traits in a king are reflected in his knights, and Cornishmen are generally considered to be inferior to other knights and are the butt of numerous jokes.

Brittany: Brittany is a peninsula on the continent which has recently been settled by emigrants from Britain. Its lands are rich and growing, although the interior is a wild and enchanted forest. The most powerful king here is Mark of Cornwall, thanks to the additional strength provided by his estates in Britain. King Conon of Vannetais is the other major ruler, ambitious and troubled by a hatred for the King of France.

Areas Outside Britain

Ireland

Ireland is a wild and barbarous island populated by five great kingdoms which are filled with unruly Irish clansmen. Ireland is beset by all the difficulties inherent in decentralized tribal government. Its High King rules more in name than in fact.

Europe

Little is known of Europe in King Arthur's time, except for Rome, Brittany, Ganis, and Gaul.

The great Roman Empire of the Caesars has fallen, replaced by warring barbarian kingdoms ruled by grandsons of the ancient German war gods. A few years ago Theoderic (a Goth) conquered his neighbors and named himself Emperor. Theoderic made a fatal mistake in offending the High King several years ago, provoking the Roman War.

lationship between two people. As noted above, feudal loyalty is an agreement between two parties: a leader and a follower.

Those who break their oath of loyalty are outcasts from society and will never be trusted by right-thinking people. As with the laws of hospitality and kinship, the supernatural powers that watch over man may intervene to bring oathbreakers to a terrible end.

Loyalty and the further implications of this concept on your character's life are discussed in detail below.

Honor

Honor is the last of the universal laws of society. Honor is required of knights, but not of everyone else. Having honor is one of the things which sets a knight apart from all others. Churchmen do not need honor, for they are supposed to put the interests of God and Church before their own. Commoners do not need honor, for they have enough difficulty just staying alive. Women do not need honor, because they are just women, although women who have honor are esteemed above others. Knights, however, must have honor because they have agreed to take the oath of knighthood. Without honor no oath is worth anything, for without it the sworn word will soon be broken. It is conceivable that a knight could cheat and connive, but still maintain his own sense of honor as long as the oath of knighthood was never violated.

Honor includes your character's personal code of integrity, pride, and dignity, which is important enough to be backed up by force of arms. Beyond these words, however, definition gets more difficult. Difficulty stems from using the critical adjective "personal." Every knight has agreed that it includes some things. For instance, the Dishonorable Acts Table in the "Ideals and Passions" chapter lists the things which everyone agrees are dishonorable actions for a knight. Performing these deeds (killing a woman, for example) always diminishes honor. Knights have agreed not to do these things.

However, the concept of a personal definition of honor is important. It means two things. First, some aspects of honor are determined by the individual, not by common social consent. Secondly, "personal" is used to separate honor from the other sworn or innate social obligations, including the other unwritten laws of society or any others, which are determined socially.

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Arthur and his greatest warriors marched to Rome, crushed Theoderic's armies, and slew the Gothic overlord. The Pope then anointed Arthur as Emperor, and Arthur is still emperor today.

Gaul is occupied by Franks. Once great under King Clovis, the French kings continually bicker among themselves. Thus the fate of Brittany and Ganis, occupied by French troops, wavers continually in the unruly continental politics.

Sailors of Ganis and Brittany control the Atlantic trade routes between Britain and the Mediterranean. From that distant market come exotic commodities such as destriers, two-handed greatswords, horse barding, and sumptuous goods.

Every other land in Europe may be treated as a feudal kingdom, except the Byzantine Empire which is so far away it is out of play. The farther north the kingdom lies the more barbaric it is likely to be, making the Picts and the Scandinavians among the most barbaric.

Camelot

CAMELOT IS THE CENTER of Arthur's magnificent realm. It is a place of man-made magic conjured into being by Arthur's dreams and hard work.

In ancient times Camelot was the capital of a pagan kingdom which was converted to Christianity by Joseph of Arimathea. However, the place lost its importance between then and Arthur's time, for it is not mentioned again except as Arthur's city.

Arthur chose the site to be his capital and began construction in 522 after his political and military situation was secure. The central palace was finished in less than a year as the laborers worked as if by magic, inspired by Arthur's dream and hard cash. The rest of the city was added over the years, always growing in splendor. The immense castle-palace is so extensive that it will never be finished.

The courts and customs of the High Court originate at Camelot. King Arthur and Queen Guenever set the fashions of the kingdom here, imitated closely by the courtiers and visiting kings. Those powerful personages each have their own private quarters in the city, varying in size and splendor according to the status of the individual. These private courts imitate the styles of the High Court as best possible. The biggest courts, banquet halls, and gardens which are most like the Pendragon's court are the sections belonging to the Kings of Malahaut, the Dukes of Britain, and so on.

Other significant parts of Camelot include its cathedral, gardens which house parts of the famous Camelot menagerie, stables which hold thousands of steeds, lofty mews with magical birds, and the stadium-sized tournament field.

Arthur has three main courts in Camelot: the Outer Court, King's Throne Room, and Round Table Hall. The Queen's Court is indoors, while her Court of Love usually meets in a magical garden outdoors. A Visitor's High Court is available for important occasions. The Great Banquet Hall

Customs of the Family

Patriarchy

The rules and laws of *Pendragon* are based on those of Europe in the 12th and 13th centuries, not the sixth century of the historical Arthur. Feudalism and vassalage, already discussed, are the most obvious examples of these customs. The laws of family, property, and marriage are others.

The laws are based on Roman models and are reinforced by the beliefs of both the Judeo-Christian and the Germanic warrior traditions. These three systems uniformly place men and male things to be more important than women and female things. Property belongs to the father, or *patriarch*. Thus the system is called patriarchal.

The position of women in this system is sad. They are degraded by the church and the legal system. Women are promised as pledges of friendship between would-be allies, and allowed to oversee the household. Everything of importance revolves around the family head.

Marriage and Inheritance

Marriage is a sacred and legal institution which is supposed to secure certain inheritance rights for all members involved. It is sanctioned and blessed by pagan and Christian churches, and is recognized by all government authorities.

Divorce is not allowed. Occasional annulments are made by the Pope on grounds of consanguinity (i.e., that the person whom you married is more closely related to you than you originally believed). In general, marriages between any person more closely related than third cousins is prohibited.

Note that there are absolutely no emotional requirements for marriage. It is a political act, with little care for individual feelings. Thus it is not surprising that both men and women sought love, emotional expression, and satisfaction in extramarital affairs. These affairs eventually acquired

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is where the knights closest to Arthur normally eat, with several other banquet halls for lesser knights and servants.

The Outer Court is a parade ground and courtyard capable of holding both a teeming mass of commoners and a proud display of chivalry at once. Public assembly occurs here.

The *King's Court* holds the thrones of the High King, his Queen, and the heir-presumptive. The last-titled is hoped to be the son of the king and queen. Most of the time, however, it is Sir Gawaine's seat.

The Round Table Hall is used only when the Round Table meets, either annually at the Pentecost (the seventh Sunday after Easter), or at Arthur's command (such as the Christmas when Gawaine meets the Green Knight). The magnificent Round Table measures one hundred and fifty feet in diameter, and is housed beneath a lofty dome. Singing birds fly overhead. The table has an open center accessible to dancers, musicians, jugglers, and other performers, and the floor there is slightly lower than the knights' level. Thus the servants, entertainment, and miraculous events of the Pentecost assemblies occur in the middle, where all the Round Table knights can see. Banners and tapestries line the walls, commemorating the grand deeds of the noble knights. The seats of the knights are each ornate and beautiful, with their names gleaming in gold.

The Queen's Court is decorated with pale glowing marble imported from the Antipodes Islands, beyond the edge of the world. Despite any severe weather outside, sunshine always beams through the open skylight sections of the roof in daytime, and clear starlight at night. Guenever's throne alone sits atop the dais, and from here the Queen rules her private domains and affairs.

The Court of Love is a garden paradise of flowers, where each blossom symbolizes some portion of love's splendor and agony. Within its pathways are places for lovers to discover the symbolic truths of love, and to find inspiration for immortal private poetry. It mirrors the truth of the world and changes with each season, to test the passions of lovers. Although glorious under sunlight, this garden is most beautiful under the moon.

The Great Banquet Hall serves most of Arthur's knights for daily eating. Only other honored guest eat here; most knights eat at their own lord's hall, or at one of the dozen auxiliary feast halls used to feed lesser knights, unknown visiting knights, and the hordes of squires left to fend for themselves. Other halls with simpler fare feed the city-sized population of servants and workers.

The cathedral of Camelot is a lofty buttressed structure with fifty stained-glass windows fifty feet high, each showing a portion of Christ's life and the Holy Grail. Masses are sung every day at Prime (about 6:00 A.M.), Sext (12:00 noon), and Vespers (about 6:00 P.M.). A dozen confessionals are always open. The areas around the cathedral house the priests, visiting clergy, and their knights and staffs. Several independent monasteries have separate quarters in other parts of the palace.

Camelot's gardens are cared for by expert gardeners, with each trying to outdo the other with imported plants from far lands of the known and invisible worlds. None outdoes Guenever's Garden of Love, although some have special effects which temporarily eclipse the queen's in novelty. All

unofficial sanction in the Courts of Love, wherein the art of Fine Amor was developed and exercised.

Rules of Marriage

In marriage a woman leaves her blood family and takes up residence with her husband, thereby joining herself and her children to his family. Marriage is a legal institution upheld by society, and a religious sacrament upheld by religion.

A critical function of marriage is to produce an heir who will obtain control of the properties of both father and mother, as ordained by law. Thus marriage is a legal institution, and children born to a legally married couple are *legitimate*, or within the law, and can inherit things without problem or question. Children born outside of wedlock are illegitimate, commonly called bastards, and discussed below.

Marriage also serves to increase property holdings, may be performed for political ends, and (on rare occasions) serves emotional needs as well.

Marriage and love are entirely separate matters for most medieval couples. Many marriages are arranged, and some couples see each other for the first time on their wedding day. The occasional happy marriage inspires bards to write poetry, spiteful overlords to become jealous and cruel, and lovers to take heart. Most, however, are not so full of love.

Marital fidelity was a constant issue in the Middle Ages. The desire for the lord to maintain his blood line demanded fidelity from his wife, and fearful punishments could be invoked upon her for having a lover. Churchmen, themselves servants of a jealous Father God, constantly thundered about chastity from their pulpits. Undoubtedly, most women followed the social norm and remained faithful to their loveless marriage, just to keep things simple and safe.

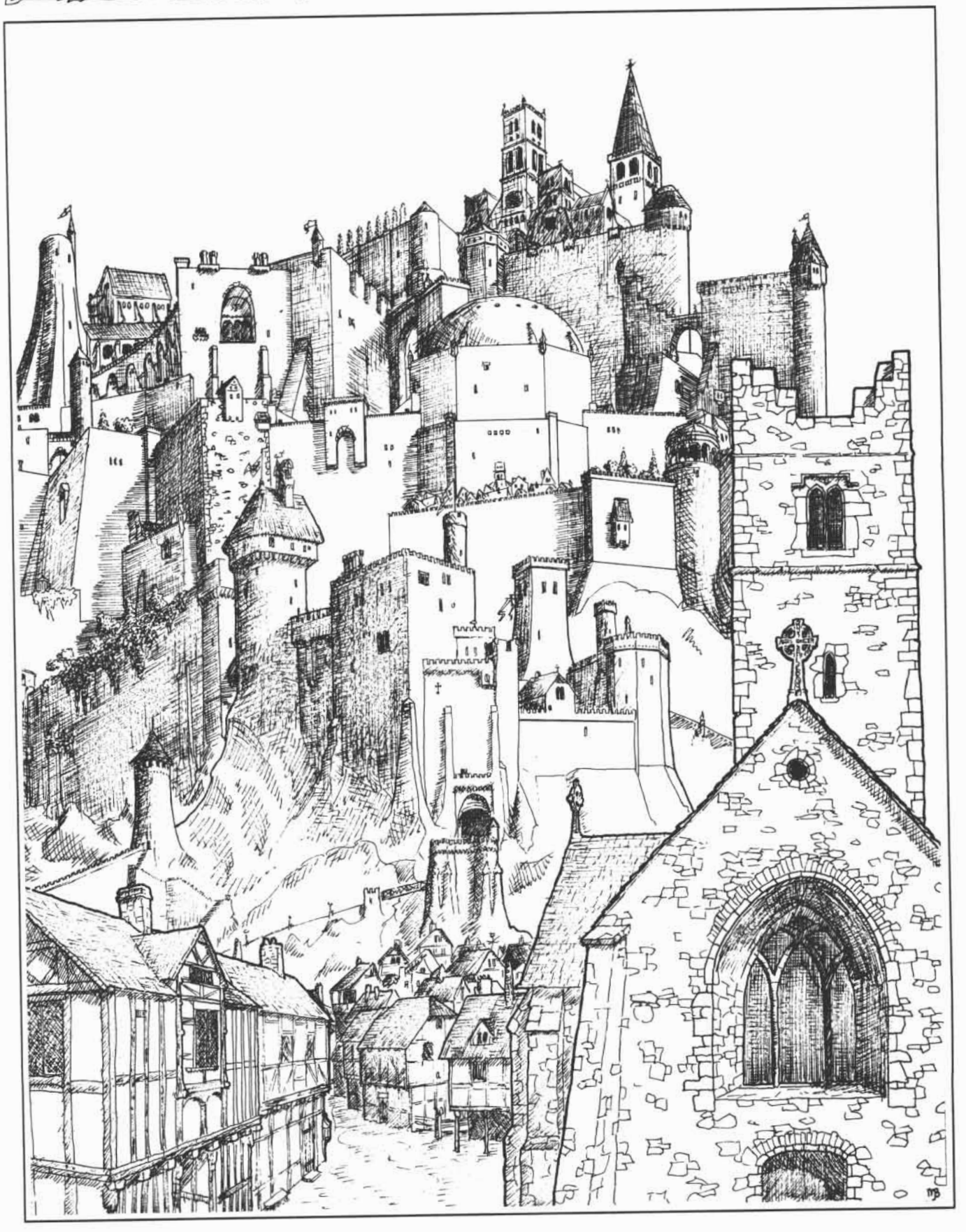
Such fidelity was not expected, or at least not as expected, from men. The now-infamous "double standard" was in its heyday. Women could be murdered for having a lover, but men were admired for their capacity to engender children upon numerous women.

Illegitimacy

Many children were born out of wedlock. Noblemen seemed especially subject to propagating this vice. Their partners were sometimes called lovers, concubines, courtesans, or paramours, and were frequently of a social class significantly lower than the nobleman.

Children of such issue were illegitimate, or basely said, bastards. The issue is not one of knowing one's father or not. Often the children knew quite well who their father was, but because they were

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the gardens contain decorated pens for display and control of wild beasts according to their needs. For instance, the Deer Garden has several herds of roving animals which do not molest the vegetation or landscaping, but carefully prune and clip it according to the gardener's command; but the lions are kept caged, and the fierce wyrm is held behind a magical barrier.

The stables are immense, and the magic of Camelot overcomes the Augean task of cleaning them each night. Thus, of all the stables in the world, these do not offend the civilized noses of the daintiest maiden or city-dweller. In Arthur's central stable, oats are always the fare, and sometimes destriers or magical steeds ridden by heroes can be seen.

The mews of Camelot house a miraculous variety of sporting birds. Every known species is present, including species of eagles which only the king and queen, and their hawkers, may command. Only the healthiest birds are kept here, shining and keen-witted enough to help even the most amateur hunter.

The vast tournament field of Camelot is generous enough for two teams of a thousand knights each to charge each other comfortably in front of immense stands for the two thousand viewers, a small town of shelters and storage sheds for lances, saddles, and spare weapons, with a nearby 250-bed hospital.

Camelot seems even bigger on the inside than on the outside. The spaces between important places are crammed with roomy quarters for the thousand of anonymous servants and workers necessary to maintain the splendor. It works in magical ways beyond the understanding of the participants.

The High Order of Knighthood

IN THIS PART of the chapter, the concept of knighthood as your character knows it is introduced. As a knight, your character knows all this information intimately. Further important information about knighthood is found in the "Glory and Ambitions" and "Chivalric Duties" chapters.

The Origins of Knighthood

In the beginning all men were equal, but the original sins of Adam and Eve condemned all humanity to live in the world. Envy and covetousness came into being, and might triumphed over right. Knighthood was instituted to restrain the unjust and to defend the weak. One man in every thousand (*ex mille electus*), the most strong, courageous, and loyal, was chosen to be a knight (*miles.*) He was given a horse, the most noble of beasts, weapons, and armor. He was given a squire to serve him, and placed over the common people who were to till the earth and support the knight. Since then it has been the duty of each knight to train his son to follow in his noble steps, and so the institution has continued. Biblical heroes were knights: Judas Maccabeus and King David, for instance. Ancient pagans were knights as well: Alexander and Julius Caesar are among their number.

born outside of marriage they had fewer rights than legitimate children. Most importantly, illegitimate children had no rights to inherit any property from their father.

Illegitimate children could be legally adopted and, therefore, allowed to inherit, but only if no legitimate children lived. Even then their rights could be challenged by other kinsmen close to the deceased father.

Noblemen often provided for their concubines after they were dismissed. Sometimes the women were married to one of the noble's retainers as a reward. Often the women received valuable properties which would be passed on to the bastard afterwards. The fathers often kept half an eye on their illegitimate sons, too, and used their influence to help them advance in station beyond their mother's class. This influence might be quite overt. The illegitimate sons often helped their more legitimate brothers as loyal, reliable retainers.

Divorce

Divorce is the dissolution of the sacred bond of matrimony. It is not a legal matter, but a religious one. But the parts are so bound together that no one in the Middle Ages ever got a legal divorce without church approval (at least not until Henry VIII, at the end of the late era).

Divorce is allowed only for adultery and *consanguinity.* Adultery meant the woman had a lover, and was never applied to men. Consanguinity meant that the couple were too closely related to each other, as defined by the rules of the Church. Proving consanguinity was an expensive and laborious matter, usually left only to kings or others who could afford the immense cost of pontifical procedure.

Inheritance

Strict laws govern inheritance. They may be bent, but they cannot be broken without someone intervening. Parties who defend the laws are usually the next of kin who stand to inherit the property, and the lord, who has much to say in its governing.

The British cultures of *Pendragon* follow the custom of *primogeniture.* The eldest son of the father is held to be the heir. As a rule, the eldest son gets everything. If the father is rich, then the younger sons

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Becoming a Knight

A formalized sequence for learning the skills of knighthood is an established part of the feudal tradition. Except under very special conditions, every aspirant to knighthood must follow these steps.

Page

Pages are young boys and girls between the ages of 10 and 15 who are learning the ways of courtly life by observing their elders and doing those tasks assigned to them. After serving as pages most girls become maids-in-waiting and wives. Boys become squires.

Squire

Boys may become squires at age 15. Squires are servants of their knights. They study the ways of knighthood while they serve. Those who are confident in themselves, who show promise, and have the right connections may become knights. Most will remain squires.

Knight

Most aspirants must wait until age 21 to be knighted after serving six years as squires. Men knighted younger are exceptional but not unknown. Lancelot was knighted at age 18. Sometimes a young heir must be hastily knighted and ennobled upon reaching his majority at age 18 or, even rarer, 15.

Grades of Knighthood

All knights share certain duties and traits. However, all knights are not equal, and there exists several grades of knighthood. The difference between these is primarily the source of income for the knight.

Note that the descriptive term to describe a knight may either precede or follow the word "knight." Thus it is equally correct to say knight bachelor or bachelor knight. This is a vestigial remnant of the French influence on old English.

Here I deal with only what your character actually knows. The grade or rank that your character attains affects the course of the game in many ways. The rules for the effects of varying incomes are given in the "Game Mechanics" chapter. The rules for how increased prestige affects the game, as derived by increasingly powerful and respected grades of knight, are found in the "Glory and Ambitions" chapter.

Knight Mercenary

Knights without a lord are the lowest class of knights. They are called *mercenary* because they must seek to sustain themselves through work for money. Since knights are fighting men, they generally make their living by seeking mercenary soldier employment, and differ from ordinary mercenary cavalry (sergeants) only in that they have taken the oath of knighthood to a lord.

Knight Bachelor

Knights whose income is derived directly from their lord, either through direct maintenance or by cash payments, are called knights bachelor. The word comes from *bas chevalier*, or "low knight." The word "bachelor" has come to be associated with unmarried men because bachelor knights were generally not rich enough to support a wife.

Knights bachelor are also called household knights because they live in their lord's household, not on their own

might get something, though if they are knighted and receive sets of armor, they should be grateful. If a lord is very rich he is more likely to give small parts of his wife's property to his younger sons, but keep his patrimony intact.

The Merovingian French divide their estates among all their sons, but the result of the practice is seen in the impoverished and anarchic state of that kingdom. The lesson is not lost to the British.

The eldest son also inherits his father's coat of arms. Thus his arms are exactly the same as his father's, but with a small mark called a *difference* to set them apart as long as both father and son live. This *difference* has been established by tradition to be a horizontal stripe with downward tabs, and is used for eldest sons in *Pendragon*. Although a tradition of other differences is present, younger sons can also choose their own coats of arms.

If there are no sons, the eldest daughter often inherits the land, or the widow might keep it. There is, however, a good chance that some other male of close kinship receives it instead. Likely candidates are the brother to the dead lord, or his bastard son, or the father if he lives. In all cases the lord of the lands has some say about who gets disputed property. If a woman, whether daughter, widow, or mother retains property rights, a lord always has final say on who she marries.

Wills may specify the inheritance preference of a deceased property holder. Your character sheet has a place for Heir to be written in. Use it. The gamemaster need not accept any unrecorded will.

Second only to war, litigation is a lord's favorite activity. Few of us want to game out constant legal wranglings. If legal disputes do arise, they should be settled through trial by combat, or be referred to the judgment of the next highest common lord, or perhaps High King Arthur Pendragon himself.

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land. They are his bodyguard and standing army, and travel wherever their lord takes them. Their loyalty is crucial to the lord's success, perhaps even to his survival, so they are treated well and receive great honor.

A knight bachelor may bear a *pennocelle* (a small pennant) upon his lance to distinguish his rank from the commoners, who wear no decoration.

Knight Vassal

Knights who own their own land are knight vassals. They are substantial landlords and capable of equipping themselves for war. Knight vassals generally live at their own home, but are obliged to serve for 40 days per year at war, plus a customary extension of 20 more if the lord demands it. They must also serve three months of castle garrison duty, and at court to offer advice whenever the lord demands it.

A knight vassal may bear a pennant on his lance.

Knight Lord

Knights are sometimes lords over other knights, and are thus called knight lords. Knight lords are the upper rank noblemen, the lords of the land. In this book, when I refer to a "lord" I mean any knight who has taken on other knights as followers.

The lowest grade of lord is a banneret knight. The highest is the high king.

Customs of Knighthood

King Arthur: the Fount of Chivalry

King Arthur has revitalized the order of knighthood by reminding everyone of its ancient origins and sacred social duty. He has reminded everyone that the King is the origin of all knighthood, and has taken it upon himself to provide the most shining example of what a knight can, and ought, to be.

King Arthur has also provided a means whereby any knight may accept the challenge of his new type of knighthood by instituting the Companions of King Arthur. Membership in The Companions is voluntary. A knight must travel to wherever King Arthur holds his Pentecost feast for the year, and join in a mass swearing to uphold the Companions by swearing knight-allegiance to King Arthur. Since loyalty is the primary virtue of knighthood, this allegiance is stronger that knights' loyalty to their lords.

Anyone who has taken the oath of Companionship can state, without reserve, that he is a "knight of King Arthur."

The Coat of Arms

Each knight has his individual coat of arms. This is a design commonly carried on a shield or surcoat, but which can be used to mark anything of the owner's as a personal possession. Only the man, his wife, and his hired herald (who must wear a special coat called a tabard) can wear a knight's arms. His eldest son wears the arms, but with a difference which is taken off after he inherits the title and other rights of his dead father.

Heraldry, the art and science of understanding coats of arms, is discussed in many books, and only touched upon in *Pendragon*.

The Shield of Peace

Knights all have a regular shield with their coat of arms painted prominently upon it. Lately many knights have taken to the latest custom out of Camelot which is to also have a shield of peace.

The shield of peace does not carry the coat of arms of the knight, but instead some other personal device by which he

Customs of Knighthood

You Are the Law

Knights are sheriff, judge, and jury for all matters of Low Justice on their own domains (see below for the three types of justice). If a character has land, then it is his responsibility to maintain justice within it. Likewise, on their lord's land, knights must act in their lord's behalf, either delivering justice then and there or else taking the wrongdoer to the lord's court.

Knights who break the law are subject to justice in the courts of whoever was offended. If in their own domain, then their own lord makes judgment. The only exception to this is when a knight breaks a rule of his lord's, in which case the other knights of the court stand to deliver a judgment.

Appeal to a higher court can be made, but it is at the mercy of the higher lord's court whether to even hear the petition.

Knights accused of wrongdoing at any time may claim trial by combat instead of normal court justice.

Trial by Combat

In any case of justice, any knight may choose trial by combat instead of the normal court justice. In this trial everyone knows that God will favor the right party, and that might will aid right.

A lord can and a woman must choose a knight to fight in their stead. The fight may be for love of fighting (the first combatant to be knocked down or wounded loses the fight), for conquest (the knight who yields loses), or to the death. The ruling made by the god of battles cannot be reversed or appealed.

Justice

Three types of justice exist.

Low Justice is available to any noble of a land, including knights. They can judge

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wishes to be recognized. This custom is becoming popular at tournaments, where the shield is often a square shape, called *targe*, with the device painted on.

According to the latest fashion, the shield of peace is to be used at tournaments where rebated weapons are used. It is also being carried by young Sir Lancelot, the trend-setter, as he goes on his many quests these days.

Badges

A coat of arms is individual. Members of a family share similar coats of arms which designate their relationship. But sometimes another sign is needed to show individuals' relationships which are not based upon family.

Badges are used by knights to designate members of their household. Thus everyone, commoners included, who live in the lord's household may wear a badge upon their clothing. A lord with multiple manors may have different badges for each household.

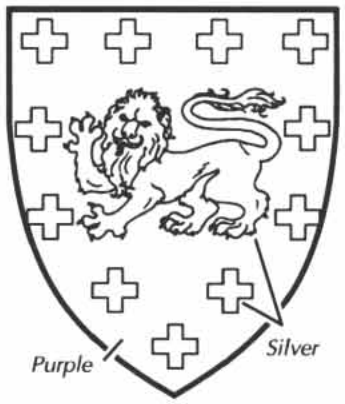
Badges may be used by knights to show their membership in a group. The green sash worn by Round Table knights is a badge. So was the *planta genet*, or broom plant, which was worn by soldiers of Anjou and gave its name to a dynasty of English kings; or the red and white roses worn by opposing households in the English War of the Roses.

Oaths

An oath is a promise made under the witness of God. An oath is the most sacred form of promise, and cannot be broken except with the most serious consequences. To Christians, lying to God provides one of the consequences, with its subsequent threat of eternal damnation in Hell. Perhaps just as important are the more immediate social consequences.

Oath-breakers are shunned by all normal people. A man's sworn word is one of the few possession that he has after all material goods are taken away. It measures his soul and personality. A breaker of oaths has a shriveled and tiny soul, is not to be trusted, and forfeits the rights which he had as a member of society. Since all of society is based upon oaths and keeping one's word, anyone who fails in this duty fails to uphold society and, therefore, cannot be part of it.

Lamorak de Gales



Oaths can be taken literally or figuratively. However, most common people look to the spirit to be fulfilled, but intellectuals sometimes allow only the letter to be fulfilled. Such misunderstandings are the cause of much friction between classes.

In game terms, oaths are handled using the Honor passion. See the "Ideals and Passions" chapter for more information.

Combat for Love or Conquest

Knights may decide to do combat for love or for conquest. Both knights must agree to the terms, or else the combat is for conquest.

"For Love" means that the knights will fight for the love of fighting, not for personal gain. Thus when there is a friendly joust the winner will receive the Glory for winning, but nothing else. Fellows of the Round Table are always expected to joust and fight one another for love. See the "Glory and Ambitions" chapter for more information on Glory.

any case which is less critical than murder, rape, or other capital crime. Knights can deliver justice to commoners, including imprisonment and the cutting off of hands, ears, and other body parts of commoners. They cannot judge on capital crimes or deliver a sentence of death, or judge other nobles or members of the clergy (who have their own separate system of justice).

High Justice is reserved for higher nobles, usually only kings. They make rulings on anything that may be rewarded with the death penalty. This includes treason, rape, murder, and theft of the lord's goods.

Arthur's Justice, or the King's Justice, is a humanitarian system of rules inaugurated by King Arthur to pacify his lands and to keep the peasants happy and whole. The ideals of the Round Table are extended not just to the noble class, but to all of humanity. Thus a peasant may not be murdered for cursing at a knight who has trampled his crops and carried off his daughter, if the place is protected by the King's Justice. Thus, as Arthur's bold fellowship conquers the island the reign of peace grows, and fair (if not exactly equal) justice is available to all.

Noble Prisoners

Knights are often captured and held in various states of arrest. Often they are held shamefully in dark dungeons, dirty and unfed. Sometimes they are maintained according to their station, sharing in their captor's table and making no attempt to escape since they have given their word of surrender.

Surprisingly, even enemies of the worst kind do not kill their enemies. Hated murderers languish away in prison rather than being hung or killed. Player character knights may occasionally spend years in prison this way, and the gamemaster should know why.

The answer lies in the fact that most knights and lords do not have the right of life and death over their prisoners. This is determined by the division of Justice into High and Low, as mentioned above. Most lords have the rights only to Low Justice, which allows them to enforce most laws *except* those of capital crimes. Any crime

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"For Conquest" is more serious. This combat is hostile, roughly equivalent to an act of war. This does not always mean that it will end in death, but it might. The loser in the struggle is not always held for ransom, but may be. Alternatively, and more popularly, the winner will seize the loser's horse, weapons, and armor as his reward, and let the man go.

Some vile knights fight for conquest, but accept no ransoms, preferring to keep the prisoners in shameful imprisonment. Such villains include the late Sir Carados of the Dolorous Tower, his brother Sir Turquine, and others.

Adventuring

A primary activity of all the famous knights is to adventure. Adventuring, in fact, is the activity which sets famous knights apart from the ordinary knights who stay at home and acquire Glory passively (out of play).

Adventuring is an activity which is recognized as a legitimate knightly duty by the Arthurian court. Under the reign of King Arthur, knights have a duty to seek adventure which is as important as their duty to stand garrison and serve an active 40 days in the field.

Most knights do not take the job. For them the everyday activities of guard duty, tournaments, and battles, are enough to satisfy their sense of adventure. Other knights, like the player knights, seek more, and undertake quests.

Most of the lords of Logres are in favor of the new sport of adventuring, and are happy to oblige their knights who wish to engage in it. The recent lull in peace has left the castles full of boisterous fighters with nothing to fight. Adventuring sends the knights to work off their energy elsewhere, perhaps even far away from Logres. Undoubtedly the lord hopes that the questing knights will arouse something from the other, less enthusiastic knights as well.

Adventures abound. Even the normal, stay-at-home knights have adventures as part of their routine, without having to seek them out. Adventures include going to tournaments, participating in battles, engaging in romance, visiting unusual sights, and encountering unusual beings.

Questing

Quests are adventures, but not all adventures are quests. A quest is a protracted adventure and must also include several elements to qualify as such: going to an unknown place, encountering something mysterious or unusual, facing unusual dangers, and (always) facing death.

Quests must, by definition, occur in the strange lands, where High Adventure and opportunity wait to test the neat ideals of the heartland of civilization.

Thus knights must request a leave from their lord and normal duties to quest and adventure. A knight always represents not only himself, but also his lord, and so the lord will try to send only individuals who he will not have to get out of trouble, or who will not bring shame or dishonor to them.

A time limit is often imposed on absentee time for questing. The proverbial "year and a day" is a good starting time period. At the end of the time the knight must return to court and report the results of his activities. Later on the time limit may be longer, indefinite, or geared to the specific task. Not that this cycle is the same as that which occurs with the Round Table knights at Arthur's court.

Questing is the excuse for player knights to wander the roads and trails of Britain. Questing is the activity which sets an Arthurian knight apart from the ordinary knight.

Thus, whereas knighthood is the heart of *Pendragon*, Questing is its soul.

which warrants death of the culprit are High Justice, enforceable only by the king. To execute a criminal would be unusual, illegal, and draw the lord's attention and wrath significantly enough that the knight might lose his station for disobedience to his office. Remember, most knights are still law-abiding in their own realm and sworn to uphold their king's justice. Thus, instead of killing their foes, the knight simply throws the offender into jail, a thing which is within the rights of his office.

Punishments

Knights can be punished for disobeying their lord's laws or the custom of the land. Usually the punishment is a fine. A more severe penalty is banishment, during which the knight must depart all of his lord's holdings for the term of the banishment, which is typically a year and a day for the first such offense. The banished knight is considered an enemy of the lord, even unto being able to be killed without his kin justly claiming revenge. During his absence the lord controls all the lands and obtains all income and benefits therefrom. More serious offenses can be punished by outlawry, which is permanent banishment, and is usually accompanied by forfeiture of all lands and titles out of the knight's family to the lord. Finally, degradation is the ultimate punishment, for the knight is stripped of his title and right to his rank. The ceremony is a public humiliation, and is permanent, so that another lord cannot re-bestow knighthood.

The Church

Christianity came to Britain with Joseph of Arimathea, the friend of Jesus' who lent his tomb to the Savior. Joseph reached western Britain a few years before the first Romans invaded the eastern island. Many druids converted to the new faith, and

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Magic

MAGIC IN *PENDRAGON* EXISTS. It is a factor of great mystery, uncertainty and danger. This section explains how knights feel about it. To them, magic is unknown in every way; facts about magic are unknown to both player knights and their players in the game. It is possible that someone may play a magic-user in the game, but still magic is rare and dangerous, subtle and hidden.

Pendragon has a magic system which is used to imitate traditional magical effects seen in Arthurian literature, rather than to make comic-book flash-bang nonsense spells. The magic of Britain is extremely potent, partially because of its very mystery. *Pendragon* magic is also dangerous, because it is hidden and subtle. But your character knows that magic is more likely to drive him mad or age him a century in a day than to toast him with a fireball. Magic in this game is for purposes of roleplaying, not for cartoon violence.

Everyone in the world of *Pendragon* knows that magic exists. Magic includes everything which is unknown, which is plenty. Fate and luck are important components of magic, not just spells and spellcasters. The fundamental laws of society, such loyalty or hospitality, are enforced by the decrees of fate, and thus enter the realm of magic.

People accept the world of magic as a normal part of the great unknowable reality, even though they do not understand it. Men cannot explain how Merlin marched King Ban's army over 165 miles in a few days, even if they remember doing it. Men know that druid shapeshifters change their appearance, that magical ladies live beneath enchanted lakes, and that another invisible world exists with a populace of frightful beings. They have heard about, and perhaps seen, magical objects like the sword Excalibur and the Holy Grail. But men do not hope to understand it, and in fact mistrust it immensely.

Magicians are not to be trusted. Everyone knows some reasons for this, though the reasons vary depending on the point of view of the observer. Some mistrust them because they can alter reality, or because they talk to the dead, or because they can tell what the weather is going to be and change it if they don't like it. Other people dislike magicians because they believe that all occult powers come from the Devil. Some don't like anyone who is strange, and magicians have access to the unknowable, and what is not known cannot be trusted.

Different types of magic are recognized: druid magic, Christian miracles, native Old Heathen magic, Saxon battle magic, necromancy. The primary types are the pagan druidic and Christian. The main difference between Christianity and the others is that pagan magic is immediate and demonstrative, while Christian magic is subtle and assertive.

Pagan druidic magic stems from mastery of the power of *glamour*, which is the ability to create a temporary reality. Its effects are obvious, material, personal, and generally flashy. These include pyrotechnics, castles in the air, great clouds of dense mist, kingdoms hidden under lakes, and charms.

Christian magic, on the other hand, is subtle, long-term, and miraculous. Often the effects are permanent, rather than temporary. A fountain once blessed may last for generations. Knowledge and wisdom are two of the best-known

started the Culdee sect. Much later King Lucius asked Rome to send some missionaries to enlighten his folk. When they arrived they discovered a thriving Celtic Christian community already in place. Centuries later Christianity became the Roman state religion, and it is still the main religion throughout the former Roman colony. A couple of centuries ago the local British belief, called Pelagianism, was condemned as heresy by the Roman Pope, the leader of the Church. Despite that, the beliefs expressed are still current as Semi-Pelagianism, although condemned from Rome.

Christianity, despite these minor differences, unifies all of western mankind. It is, in fact, one of the two factors which unify all European peoples (the other being the feudal system). A person can travel from Ireland in the west to Italy in the east, and from Germany in the north to Spain in the south, and in every place he stops he will find the same ceremonies, the same holy days, and the same morality administered and overseen by clergy.

Christianity believes in a single God who created the world and everything in it. Adam and Eve were the first human beings, and because they sinned all of the world became corrupted, Death was loosed upon humanity, and evil became stronger than good.

During the Roman times God incarnated Himself as a human being, and after a short life on earth allowed Himself to be killed by being tortured and nailed to a cross. He was buried, but three days later rose from the dead and ascended into Heaven.

He did this to fix the wrongs done by Adam and Eve and to return sanctity to the world. This sacrifice by God allowed humans to obtain eternal salvation and, after death, to join God in Heaven.

Saints are also important in the religion. They are exceptionally holy persons who are rewarded after death for a lifetime of dedication to the church. They have the power to intercede between God and his worshipers. Many saints are important in the Arthurian Britain, but one of the foremost is Saint Mary, the Mother of God.

Philosophically speaking, Christianity is focused on the transcendent aspect of God, to the exclusion of the immanent. Its promise of eternal salvation for each individual is intimately associated with that person's understanding and contact with the transcendent reality which can be

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applications of Christian magic. Magical healing is done by laying on of hands rather than using physical components.

Curses, blessings, and healing are common to both types of magic. Spirits are acknowledged, and can be summoned, banished, or exorcised.

Old Heathen magic is the integral magic of the land which predates all humanity. It can be sensed in the rocks, in the earth and tides, and in the glimpses of gods' minds caught on holy, moon-bright nights. It is the power of the Forest, of Moor or of the ever-changing river which exists with or without mankind.

Necromancy is speaking with the dead, and gaining magical powers from them. Everyone knows that people have spirits which survive their corporal death, but varying theories exist about where the spirits go, and so people view this practice differently.

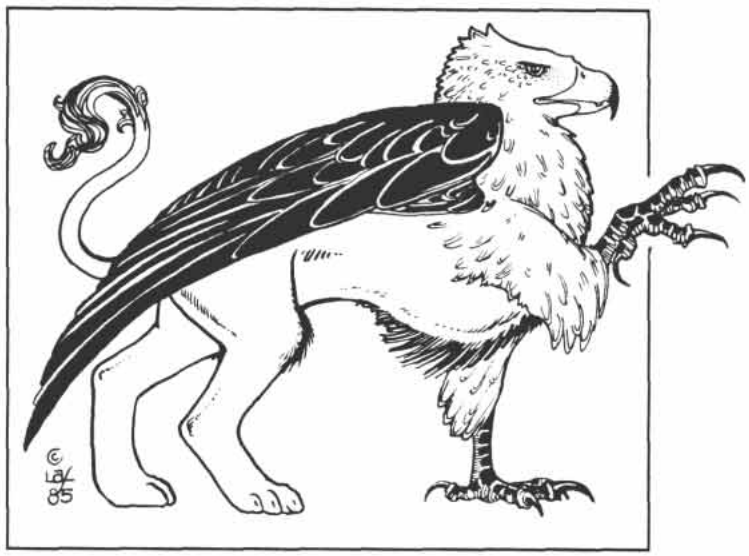
Saxon magic makes users mad in battle. It is gained from a blessing from Wotan, their war god. But few Saxons in Britain worship Wotan any more.

Demonic magic, the least important type, gives magic which is gained from making deals with the truly evil forces of Satan, the Christian god of evil.

Not everyone believes in these forces. (For instance, among 6th century Christians belief in Satan was not universal). Some or all of these forces may be totally false. Part of the adventure is to figure out what scheme the gamemaster has adopted to use for his magic.

Magic should never dominate the game. Gamemasters should feel free to make magic take whatever form they wish, as long as it is subtle. Establish a mood with magic: let palaces glow from a warm internal light, serve exotic and intoxicating wines from Cathay, mark trails through the forest with glowing stones.

Magic is an essential plot device for gamemasters. A magical event or curse can form the basis for an adventure. Magic can be used to save villains or player knights. But never should the plot rely upon a magician to do something or not do something magical — this is an example of the gamemaster working against himself, which only occurs at the players' expense.



The Enchantment of Britain

The magic of Arthur's reign comes from the Enchantment of Britain. The causes of this enchantment are not clear: they began when Balin, the Knight of Two Swords, struck down good King Pellam; or as divine retribution to punish King Arthur for the sins which he committed; or simply because Arthur is the King of Adventure.

The era in which this book's *Pendragon* campaign is set is the time when the Enchantments begin to flow out of the magical lands into the world of Logres. Encounters with human beings continue to be the most common event, but magic seems to be more common than in the past.■

reached only through imitation of Christ's virtues.

The holy days of the Christian religion mark the significant parts of the life of Jesus. Christmas, which occurs at mid-winter, celebrates His birth day and is a day of joyful celebration marked by exchanges of gifts. The spring season has the most holidays, starting with Good Friday, which marks the day that He died, sacrificed upon the cross for the redemption of Mankind. Easter is next, three days after Good Friday, and is the most important holy day because it is the anniversary of the day which He proved His divinity by rising from the dead. Pentecost, celebrated on the 7th Sunday after Easter, commemorates the moment when the followers of Jesus were gifted with knowledge of foreign tongues to facilitate their mission to spread the Good Word of God's miraculous life, death, and rebirth. Saints have their own holy days, too, and are so numerous that every day is dedicated to one or another of them.

Mass is the name of the most common type of formal worship service. Sacraments of the church are the most holy rituals which the Christian religion has. They include: baptism, which is given upon entering the religion; communion, the basic act of participation with God, around which the Mass is centered; confirmation, which initiates members of the church as Soldiers of Christ; matrimony, which blesses marriage; Holy Orders, by which a man is made a priest; and Extreme Unction, given at death to ease a person's journey to Heaven.



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Character Generation

You must have a character to play. In this chapter you create your first character, an experienced squire from Salisbury who is ready to be knighted.

THE IMAGINARY *PERSONAE* used for play in *Pendragon* sessions are called characters. Characters controlled by players are called player characters. Characters used by the gamemaster are called gamemaster characters or non-player characters. Not including player characters, the gamemaster controls everyone from High King Arthur Pendragon to the half-wit gooseboy.

The Character Sheet

Players use the two-sided character sheets to record all information pertinent to the play of their imaginary *Pendragon* personae. This information includes such things as the characters' physical qualities, appearance, family data, personality, equipment, and personal history. Each character requires a separate character sheet. Once the generation of a player character is completed, the character sheet is the only piece of paper that is necessary for play.

If your character dies during the game, give his character sheet to the gamemaster. Gamemasters should keep these together in a "cemetery" for later reference, and to use as instant gamemaster characters by changing their name and origin. The character sheet should be filled out using a pencil. The information contained on it will change during play.

Creating a Character

You can create your first *Pendragon* character while you learn the contents of the character sheet. When you are finished, and have read the "What Your Character Knows" chapter, your character will be on the verge of knighthood. All you need then is to play the game.

Two methods exist to create a player character: the default character and the designed character. I recommend that you actually create a designed character, if at all possible. This chapter is your guide.

The Default Characters

The default characters found below have all values given in full already. To create a character, simply copy the information from your favorite default knight's sheet onto a blank character sheet and determine a name.

All the default knights are complete, except for names, and have been constructed to represent standard types. They are all from the county of Salisbury, and have spent all their life there. Although these characters are quite ordinary and rather bland, several sessions will reveal individual personality (see the "Ideals and Passions" chapter below for more information on personality).

Note that the default knights do not have character sheet backs provided.

The Designed Character

With this method you create your character the way you wish him to be. Players choose the qualities and attributes for their desired characters. This assures you that you will not have to play a character you despise.

Limits are given within which to create your character. Also, some guidelines are given to steer beginners towards important points.

Advanced Methods

Other more complex and variable methods of character creation are given later in this chapter, in the section titled, "Advanced Character Generation."

Rounding Off Fractions

When performing calculations in *Pendragon*, round .5 an higher up and lower fractions down. For example, a character with a Damage value of 4.43 would have a 4 and a character with a Damage value of 4.5 would have a 5.

Your First Character

FOLLOW THESE STEPS to create your first character. This procedure creates characters which fit into the mainstream of central Arthurian society. All the characters generated through this procedure will come from Salisbury, an important land loyal to King Arthur. They will speak the same native language, live by the same culture, and will have been raised as Christians. They will be experienced squires, ready to become knights.

Many characters who you will meet during play are not from this mainstream. They may be of different gender, nationality, social class, or religion, and may belong to some esoteric organization such as the Templars.

Once you have gained experience with your first character, feel free to create your own type of character, with gamemaster approval. Later in this chapter is the advanced character generation system, with which you can generate a variety of knights, even female knights!

Procedure

Several steps must be considered when creating a character. The first seven steps are essential for the play of *Pendragon*. Step Eight, the Character Sheet Back, is not as important but is highly recommended. The steps are:

Alberto Cabra (order #82793)

1. Determine Personal Data
2. Allocate Personality Traits and Passions
3. Allocate Prime and Derived Statistics
4. Determine Starting Skills and Combat Skills
5. Determine Previous Experience
6. Knighthood
7. Determine Other Data
8. The Character Sheet Back

Note: located just below the *Pendragon* name, above "Personal Data," is a space labeled "Player." The name of the player needs to be written here before start of play. This will help the character sheet find its way back to the player if misplaced.

1. Personal Data

This information includes such items as the character's name, homeland, culture, character age, date of birth, and so forth.

Name

Write in your character's name. Here are some sample names, taken from obscure characters in *Le Morte D'Arthur*, to use:

Adtherp, Alein, Aliduke, Annecians, Archade, Arnold, Arrouse, Bandelaine, Bellangere, Bellias, Berel, Bersules, Bliant, Breunis, Briant, Caulas, Chestelaine, Clegis, Cleremond, Dalan, Dinaunt, Driant, Ebel, Edward, Elias, Eliot, Emerause, Flannedrius, Florence, Floridas, Galardoun, Garnish, Gerin, Gauter, Gherard, Gilbert, Gilmere, Goneries, Gracian, Gumret, Guy, Gwinas, Harsouse, Harvis, Hebes, Hemison, Herawd, Heringdale, Herlews, Hermel, Hermind, Hervis, Hewgon, Idres, Jordans, Lardans, Leomie, Manasan, Maurel, Melion, Miles, Morganor, Morians, Moris, Nanowne, Nerovens, Pedivere, Pellandres, Pellogres, Perin, Phelot, Pillounes, Plaine, Plenorias, Sauseise, Selises, Selivant, Semond.

Homeland, Culture, Religion

All initial characters are from Salisbury, were raised in a Cymric culture, and are Christian.

Father's Name

Choose another name from the above list to be your character's father's name.

A campaign takes on appropriate tone when the characters have appropriate names. It is impossible to stop some people from using ridiculous names like Exxon, Frodo, or Conan in a campaign, but it is possible to forestall most of this foolishness by using only names found in popular or historical literature.

Characters should have one name only. Last names or family names are not used. Instead the name is modified by the addition of a title: a physical distinction, a description of origin such as "of such-a-place," or a family link such as "son of so and-so." Titles such as "the Bold" are also important and may be self-given or earned in play. Many Malorian names are given in French, and if you use a French title it rings with authenticity. See below for more information on titles.

Examine the name list or select a name that sounds right to you. If you have trouble pronouncing it, write it down the way you think it sounds. It is important that you be comfortable with the name.

Sounds can be arranged and re-arranged to make new names. Feel free to make a name which you can live with without ridiculing the campaign (i.e. no Xerox or Groucho).

Don't choose names which you already know from the King Arthur stories since those are most likely the most famous characters in the story. It gets confusing during play to have to keep saying that you are not *that* Tristram or Lancelot.

Titles

Characters often have descriptive titles as well as a name. These are taken only after the character is knighted and experience has been gained, but you may wish to plan for one now.

Titles are often in French, even though the characters is from another country. You decide if it sounds better in English or French. Some are descriptive: *le blank* (the white), *le noir* (the black), *le petit* (the little). Some simply tell where they are from: de Ganis, of the Orkneys, and so on. Some are more descriptive of actions: *le Desirious* (the Desirer [of battle]), *le Chevalier au Leon* (the knight of the lion), of the Seven Adventures, of the Golden Ring, of the Hat.

It is often best to wait until your character *earns* a title for his actions.

Father's Class

Vassal knight. All characters created using this simple character generation are sons of a vassal knight.

Son Number

You are the eldest son of your family. Write a "1" here. Eldest sons have a big advantage in *Pendragon*. Primogeniture is the law of the land, meaning that the eldest son will inherit everything (or almost everything) from his father. The younger sons are left out, to make their own way as knights in whatever service they can find.

Liege Lord

Your character's only lord is Sir Robert, Earl of Salisbury. Listing a lord's title in this space is sufficient. If a knight has multiple lords one will be selected as liege, and should be specially marked here.

Current Class

Your first character is a squire on the verge of knighthood. He will become a vassal knight during the course of play. Leave this space blank for now.

Current Home

Your home is the manor which is your inheritance, as the eldest son of your father. This manor often provides the knight's title, as discussed above, being from (*de*) the manor. Roll 1d20 to get the name of a Salisbury manor from this list:

Salisbury Manor Table

d20	*manor*
01	Baverstock
02	Berwick St. James
03	Broughton
04	Burcombe
05	Cholderton
06	Dinton
07	Durnford
08	Idmiston
09	Laverstock
10	Newton
11	Newton Tony
12	Pitton
13	Shrewton
14	Stapleford

Alberto Cabra (order #82793)

15	Steeple Langford
16	Tisbury
17	Winterbourne Gunnet
18	Winterbourne Stoke
19	Woodford
20	Wylye

Only one person may inherit each manor, so gamemasters should modify this list by eliminating manors already taken. These places can all be found on the map of Salisbury manors, in the chapter titled "Your Home."

Age, and Year Born

This entry should remain blank until character generation is completed. At the end of character generation your character will be 21 or more years old, based on your preferences for the character's amount of previous experience. Once character generation is complete, go back to this entry and ask your gamemaster the year that his campaign is currently in (campaigns usually begin in 531 A.D.). Subtract your age from the current game year to find the year your character was born. Write it down.

2. Personality Traits and Passions

Every reference to King Arthur and his knights is full of personality and passion, whether taken from the romances, legends, or Hollywood movies. The game emphasizes those points. The personality traits and passions are methods of quantifying your character's inner self. They record both reputation and propensity. They help you run your character in a consistent manner and according to his actual play activity.

A value of 16 or more indicates great interest and activity in that Trait or Passion, perhaps bordering on the fanatical. The behavior is very obvious to everyone, and thus significant in game terms.

New characters start play with only one value of 16, in the trait of your choice. No passions begin at 16.

Personality Traits

The personality traits used in *Pendragon* consist of thirteen opposed pairs of virtues and vices. But what is a virtue in one culture is sometimes a vice in another. Thus the Christian and Saxon cultures view Modesty and Pride differently. However, all initial characters begin from the same Christian moral base. And all characters, regardless of culture, determine Chivalry from the same five traits. Use these three steps:

Check Religious Background: Initial traits are modified by the religious background. Here are the traits which Christianity deems the most important. The Christian virtues are underlined on your character sheet.

Christian Virtues Table

Traits: Chaste, Forgiving, Merciful, Modest, Temperate

Assign Traits: The Valorous trait always begins at a value of 15, reflecting your character's martial training. The Christian traits listed above begin at a value of 13. The remaining traits to the left of the slash (/) begin at 10, Pious for example.

You may assign any one trait a value of 16 if you so desire. This includes traits on the right side of the slash, such as Worldly or Reckless.

The total on the two sides of the slash *must equal 20.* Complete the traits by subtracting the values you have assigned from 20, and filling in the resulting number opposite the chosen trait.

As your character develops, these initial values will change, and various rewards may become available.

Your Famous Trait: Assigning a 16 is optional. If you do assign a 16, put it in a trait which denotes the behavior you wish your character to be famous for.

For your first character, be sure to choose a value 16 trait which you can live with. Since this will show how your character *has acted,* try to make the trait in line with your intended actions and attitudes for the character.

This will affect the player's actual control over his character; the character's actions may be determined by the trait and contrary to the wishes of the player. For example, a character with an Honest trait of 16 will tell the truth in most situations, even those where honesty might be inadvisable! See the "Ideals and Passions" chapter for more information.

Directed Traits

Leave these blank for now. They will be used during game play.

Passions

Passions are strong emotions within a single individual. They include love, hate, amor, loyalty, envy, and honor, among others. Beginning characters all begin with five passions: Loyalty to their lord, Love of family, Hospitality, Honor, and Hate (Saxons).

Loyalty is the prime virtue of the medieval world — without it the feudal system could not exist. Most knights believe in "King before God." Showing obedience to one's immediate overlord is correct behavior, and disobedience to a lord is shocking to all true knights.

Love of family is a natural emotion common to mankind in any age. To most people, Family = society = their world. The travel restrictions of the era emphasize family closeness.

Everyone learns Hospitality at their mother's knee, and it is so ingrained that it is almost subconscious.

Honor is the knight's special passion. All knights must have honor (in other words, a value greater than 0) in order to be knighted.

Other passions may be allowed at the beginning by the gamemaster, and characters will acquire passions as the result of game play. Note that Hate (Saxons) is an inherited passion of all Salisbury residents, whose lands suffered heavily under their invasion and raiding some years ago.

Enter the values below onto your character sheet. (They are already entered onto the beginning character sheet.)

Alberto Cabra (order #82793)

Passions Value Table

passion	starting value
Loyalty (lord)	15
Love (family)	15
Hospitality	15
Honor	15
Hate (Saxons)	Roll 3d6

3. Statistics

The physical traits of any *Pendragon* character are quantified by five statistics. Various other statistics are derived from this group. These crucial five prime statistics and their common abbreviations used in *Pendragon* are Size (SIZ), Dexterity (DEX), Strength (STR), Constitution (CON), and Appearance (APP). Statistics are determined by allocation from a pool of 60 points.

Definitions

Size (SIZ) reflects the bulk and height of your character. The smallest that a normal human can be is SIZ 8. Bigger characters are superior in combat because bigger men do more damage, can absorb more damage, and because SIZ is also used to calculate Knockdown, as explained in the Combat section of the "Game Mechanics" chapter.

Dexterity (DEX) reflects your character's quickness, agility and manual dexterity. In game terms, the higher the DEX value the better your character's sense of balance.

Strength (STR) reflects your character's ability to lift and carry weight. High STR indicates a strong character. STR influences combat and movement rate.

Constitution (CON) reflects the health of your character. A CON value less than 5 indicates a sickly character, while a value greater than 15 indicates robust health. For combat, CON determines how severe a wound a character can take and still be unaffected, called the Major Wound.

Appearance (APP) reflects the physical beauty of a character. APP over 15 indicates a handsome or beautiful person, while APP below 5 is extremely ugly and repulsive. Do not neglect this stat! It is tempting to reduce this in favor of combat-oriented statistics, but handsome knights have a distinct advantage in some situations.

Distinctive Features, below, help define the exact appearance of your character more fully than a simple number can.

Allocate Statistics

Distribute a total of 60 points among the five statistics, keeping in mind the restrictions below.

CON will automatically increase by +3 during the next step, "Cultural Modifiers," regardless of allocation, and the maximum for CON is 21, so if you allocate more than 18 to CON, the extra points will be wasted.

Restrictions: No statistic can have an initial value greater than the maximum possible for a character of that culture (15-21, depending on culture and statistic). Minimum value for a statistic is always 5 or higher, again depending on culture. In the simple character generation, all knights come from the Cymric culture.

Cymric Statistics Table

statistic	minimum	maximum
SIZ	8	18
DEX	5	18
STR	5	18
CON	5	21
APP	5	18

Suggestions: Your first character should be designed so that STR and SIZ have a total of at least 21. This gives him a respectable Damage statistic of 4d6 (see below for more information on the Damage statistic). His CON also ought to be at least 11 (you need allocate only 8 points to CON, given the cultural modifier below). Characters with less than these values will be handicapped in combat.

You have plenty of points to work with. For example, assigning values of SIZ 11, STR 10, and CON 8 (recommended minimums) yields 31 more points to be allocated to DEX and APP (for example, DEX 13 and APP 18).

Effects of Low Statistics: As you can see, no statistic can have an initial value of less than 5, and SIZ must be at least 8. Don't be tempted to assign more than one of these minimums to statistics. Statistics will be reduced during the game, and when any statistic is at 3 the character is bedridden and cannot leave his room. Worse, any statistic value at 0 indicates death. Thus even a low APP can be hazardous, due to aging and wounds (see the "Game Mechanics" chapter for more information).

Cultural Modifiers

Your character's original culture modifies his statistics. This modification is done after the above step is completed. The modifiers are based on culture. Your first character is Cymric.

Cymric Modifiers Table

Modifier: +3 CON

Yearly Statistic Increases

Characters can slowly increase their statistics up to the maximum values given above through a yearly procedure known as the *Winter Phase*. You may perform several simplified Winter Phases as a part of character generation (see "Previous Experience" below).

This process is considered to be physical growth or training, or some combination of the two. Two limitations apply: SIZ can be increased only up to age 21 (few persons grow significantly after that age); and all other statistics can be increased only up to age 35.

After age 35, only magic or Glory can increase statistics: see the "Glory and Ambitions" chapter and the "Magic" section in the "What Your Character Knows" chapter.

Derived Statistics

Some of the statistics are derived from those already determined above.

Damage: A character's Damage value reveals his potential to do harm to his foe. The value acquired from the equation below indicates the number of six-sided dice which the player rolls when his character successfully hits something or someone with a sword or other heavy weapon.

Damage = SIZ + STR divided by 6

Healing Rate: The healing rate of a character indicates the number of hit points which can be regained during a week of

Alberto Cabra (order #82793)

KING ARTHUR PENDRAGON

First Knight's Sheet

Player . . . . . .

Personal Data

Name . . . . . .
Homeland . . . . . .
Culture . . . . . Religion . . . . . .
Father's Name . . . . . .
Father's Class . . . . . Son Number . . . . . .
Lord . . . . . .
Current Class . . . . . .
Current Home . . . . . Age . . . . Year Born . . . . .

Personality Traits

Chivalry Bonus [•] (total = 80+) . . . . . .
Religious Bonus (underlined traits all 16+) . . . . . .

☐	Chaste	/	Lustful ☐
• ☐	Energetic	/	Lazy ☐
☐	Forgiving	/	Vengeful ☐
• ☐	Generous	/	Selfish ☐
☐	Honest	/	Deceitful ☐
• ☐	Just	/	Arbitrary ☐
• ☐	Merciful	/	Cruel ☐
• ☐	Modest	/	Proud ☐
☐	Pious	/	Worldly ☐
☐	Prudent	/	Reckless ☐
☐	Temperate	/	Indulgent ☐
☐	Trusting	/	Suspicious ☐
• ☐	Valorous	/	Cowardly ☐

Directed Trait . . . . . ☐
Directed Trait . . . . . ☐

Passions

Loyalty (lord) (15) . . . . . ☐
Love (family) (15) . . . . . ☐
Hospitality (15) . . . . . ☐
Honor (15) . . . . . ☐
Hate Saxons (3d6) . . . . . ☐
. . . . . ☐
. . . . . ☐
. . . . . ☐

Equipment Carried

Armor Type [..... points] . . . . . .
Clothing [..... Librum value] . . . . . .
☐ Personal Gear [on horse #.....] . . . . . .
☐ Travel Gear [on horse #.....] . . . . . .
☐ War Gear [on horse #.....] . . . . . .
. . . . . .
. . . . . .

Statistics

SIZ . . . . . (Knockdown)
DEX . . . . . .
STR . . . . . .
CON (+3) . . . . . (Major Wound)
APP . . . . . .
Damage ((STR+SIZ)/6) d6
Healing Rate ((STR+CON)/10) . . . . . .
Movement Rate ((STR+DEX)/10) . . . .
Total Hit Points (SIZ+CON) . . . . . .
Unconscious (HP/4) . . . . . .

Distinctive Features

. . . . . .
. . . . . .
. . . . . .

Skills

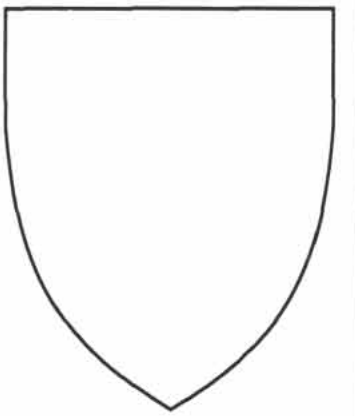
Awareness (5) . . . . . ☐
Boating (1) . . . . . ☐
Chirurgery (0) . . . . . ☐
Compose (0) . . . . . ☐
Courtesy (3) . . . . . ☐
Dancing (2) . . . . . ☐
Faerie Lore (1) . . . . . ☐
Falconry (3) . . . . . ☐
First Aid (10) . . . . . ☐
Flirting (3) . . . . . ☐
Folk Lore (2) . . . . . ☐
Gaming (3) . . . . . ☐
Heraldry (3) . . . . . ☐
Hunting (2) . . . . . ☐
Industry (0) . . . . . ☐
Intrigue (3) . . . . . ☐
Orate (3) . . . . . ☐
Play (.....) (3) . . . . . ☐
Read (.....) (0) . . . . ☐
Recognize (3) . . . . . ☐
Religion (.....) (2) . . . . ☐
Romance (2) . . . . . ☐
Singing (2) . . . . . ☐
Stewardship (2) . . . . . ☐
Swimming (2) . . . . . ☐
Tourney (5) . . . . . ☐
. . . . . ☐
. . . . . ☐
. . . . . ☐
. . . . . ☐

Squire

Name . . . . . .
Age . . . . . .
First Aid (6) . . . . . ☐
Battle (1) . . . . . ☐
Horsemanship (6) . . . . . ☐
. . . . . ☐

Glory

Glory This Game



Current Hit Points

Wounds . . . . . .
. . . . . .
☐ Chirurgery Needed

Combat Skills

Battle (10) . . . . . ☐
Horsemanship (10) . . . . . ☐

Weapon Skills

Sword (10) . . . . . ☐
Lance (10) . . . . . ☐
Spear (6) . . . . . ☐
Dagger (5) . . . . . ☐
. . . . . ☐
. . . . . ☐
. . . . . ☐
. . . . . ☐
. . . . . ☐
. . . . . ☐

Joust Score

Wins . . . . . Losses . . . . . .

Horses

Best Warhorse (#1)

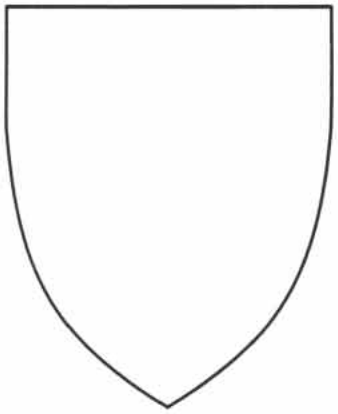
Type . . . . . .
Damage . . . . . Move . . . .
Armor . . . . . HP . . . .
SIZ . . . . . CON . . . . . DEX . . . .
Breed . . . . . Attack Skill . . . .

Other Horses

Own Riding (#2) . . . . . Move . . . . . .
Squire's (#3) . . . . . Move . . . . . .
(#4) . . . . . Move . . . . . .
(#5) . . . . . Move . . . . . .

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Alberto Cabra (order #82793)



Family

Year Wed. . . . . Spouse Name . . . . . Status . . . . . .
Will . . . . . .
Children Born. . . . . .
. . . . . .
. . . . . Family Characteristic . . . . . .

Annual Glory Rewards

Traits . . . . . Chivalry . . . . . Holdings . . . . . .
Passions . . . . . Religion . . . . . **Total** . . . . . .

Selected Events

Born . . . . . Ennobled . . . . . .
Squired . . . . . Landed . . . . . .
Knighted . . . . . .
Member of Round Table . . . . . .
Died . . . . . .

Holdings

. . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .
Annual Land Glory . . . . . .

Equipment at Home

Denarii . . . . . .
Libra . . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .

Army

Old Knights. . . . . .
Middle-Aged Knights . . . . . .
Young Knights. . . . . .
Total Family Knights . . . . . .
Vassal Knights . . . . . .
Other Lineage Men . . . . . .
Levy . . . . . .

History — Glory

Date	*Important Event*	*New*	*Total*
. . . . .	. . . . .	. . . . .	. . . . .
. . . . .	. . . . .	. . . . .	. . . . .
. . . . .	. . . . .	. . . . .	. . . . .



KING ARTHUR PENDRAGON

First Knight • Sheet

Player

Personal Data Courtier

Name

Homeland Salisbury

Culture Cymric Religion Christian

Father's Name

Father's Class Vassal Son Number 1

Lord Earl Robert

Current Class

Current Home Pitton Age 21 Year Born 510

Personality Traits

Chivalry Bonus [*] No

Religious Bonus No

☐ Chaste	13	7	Lustful ☐
* ☐ Energetic	10	10	Lazy ☐
☐ Forgiving	13	7	Vengeful ☐
* ☐ Generous	10	10	Selfish ☐
☐ Honest	10	10	Deceitful ☐
* ☐ Just	16	4	Arbitrary ☐
* ☐ Merciful	13	7	Cruel ☐
* ☐ Modest	13	7	Proud ☐
☐ Pious	10	10	Worldly ☐
☐ Prudent	10	10	Reckless ☐
☐ Temperate	13	7	Indulgent ☐
☐ Trusting	10	10	Suspicious ☐
* ☐ Valorous	15	5	Cowardly ☐

Directed Trait ☐

Directed Trait ☐

Passions

Loyalty (lord)	15	☐
Love (family)	15	☐
Hospitality	15	☐
Honor	15	☐
Hate Saxons	11	☐
Amor (Guenevere)	15	☐

Equipment Carried

Armor Type: 12 Reinforced Chain

Clothing 1 (1 librum value)

☐ Personal Gear 2

☐ Travel Gear

☐ War Gear 1

Sacred Christian Relic (blood)

Statistics

SIZ 14 (Knockdown)

DEX 11

STR 11

CON 11 (Major Wound)

APP 16

Damage 4 (6)

Healing Rate 2

Movement Rate 2

Total Hit Points 25

Unconscious 6

Distinctive Features

Tall and Thin

Skills

Awareness (5)	5	☐
Boating (1)	1	☐
Chirurgery (0)	0	☐
Compose (0)	0	☐
Courtesy (3)	15	☐
Dancing (3)	5	☐
Faerie Lore (1)	1	☐
Falconry (3)	3	☐
First Aid (10)	10	☐
Flirting (3)	5	☐
Folk Lore (2)	2	☐
Gaming (3)	3	☐
Heraldry (3)	5	☐
Hunting (3)	2	☐
Industry (0)	0	☐
Intrigue (3)	10	☐
Orate (3)	5	☐
Play (Lute) (3)	3	☐
Read (Latin) (0)	1	☐
Recognize (3)	3	☐
Religion (Christian) (2)	2	☐
Romance (2)	10	☐
Singing (2)	2	☐
Stewardship (2)	2	☐
Swimming (2)	2	☐
Tourney (5)	5	☐

Squire

Name

Age 15

First Aid	6	☐
Battle	1	☐
Horsemanship	6	☐
Play (Harp)	5	☐

Glory 175

Glory This Game

Current Hit Points

Wounds

○ Chirurgery Needed

Combat Skills

Battle (10)	10	☐
Horsemanship (10)	10	☐

Weapon Skills

Sword (10)	10	☐
Lance (10)	10	☐
Spear (6)	6	☐
Dagger (5)	5	☐

Joust Score

Wins Losses

Horses

Best Warhorse (#1)

Type Charger

Damage 6D6 Move 8

Armor 5 HP 46

SIZ 34 CON 12 DEX 17

Breed Attack Skill

Other Horses

Own's Riding (12) Palfrey Move 14

Squire's (13) Sumpter Move 16

(#4) Move

(#5) Move

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The Default Characters

For an instant character, copy the information on the small character sheet of your choice (using a pencil) onto a photocopy of the character sheet.

A Man of the de Falt Clan

This young man, like most of his family, is average in all ways for his homeland, culture, and religion. As the eldest son of the family (like all player characters), he will hold the very ordinary Falt manor to the southeast of Sarum as soon as he is knighted. De Falt is unremarkable in reputation and behavior, with no famous personality trait, and only an average dislike of Saxons.

Choose this character if you wish to start the game simply, and learn the rules without receiving any surprises from your character. De Falt is not exceptional, but neither does he have any major flaws or weaknesses.

Like many experienced squires, de Falt has chosen to concentrate on his Sword skill.

Note that "Current Class" is left blank because de Falt will soon become a knight.

KING ARTHUR PENDRAGON

First Knight • Sheet

Player

Personal Data de Falt

Name

Homeland Salisbury

Culture Cymric Religion Christian

Father's Name

Father's Class Vassal Son Number 1

Lord Earl Robert

Current Class

Current Home Dinton Age 21 Year Born 510

Personality Traits

Chivalry Bonus [*] No

Religious Bonus No

☐ Chaste	13	7	Lustful ☐
* ☐ Energetic	10	10	Lazy ☐
☐ Forgiving	13	7	Vengeful ☐
* ☐ Generous	10	10	Selfish ☐
☐ Honest	10	10	Deceitful ☐
* ☐ Just	10	10	Arbitrary ☐
* ☐ Merciful	13	7	Cruel ☐
* ☐ Modest	13	7	Proud ☐
☐ Pious	10	10	Worldly ☐
☐ Prudent	10	10	Reckless ☐
☐ Temperate	13	7	Indulgent ☐
☐ Trusting	10	10	Suspicious ☐
* ☐ Valorous	15	5	Cowardly ☐

Directed Trait ☐

Directed Trait ☐

Passions

Loyalty (lord)	15	☐
Love (family)	15	☐
Hospitality	15	☐
Honor	15	☐
Hate Saxons	11	☐

Equipment Carried

Armor Type: 12 Reinforced Chain

Clothing 1

☐ Personal Gear

☐ Travel Gear

☐ War Gear 1, 2 Spears

5 Jousting Lances, 1 librum

Statistics

SIZ 13 (Knockdown)

DEX 12

STR 12

CON 14 (Major Wound)

APP 12

Damage 4 (6)

Healing Rate 3

Movement Rate 2

Total Hit Points 27

Unconscious 7

Distinctive Features

Curly Hair

Skills

Awareness (5)	10	☐
Boating (1)	1	☐
Chirurgery (0)		☐
Compose (0)		☐
Courtesy (3)	10	☐
Dancing (2)	2	☐
Faerie Lore (1)	1	☐
Falconry (3)	3	☐
First Aid (10)	10	☐
Flirting (3)	3	☐
Folk Lore (2)	2	☐
Gaming (3)	3	☐
Heraldry (3)	3	☐
Hunting (2)	3	☐
Industry (0)		☐
Intrigue (3)	3	☐
Orate (3)	3	☐
Play (Harp) (3)	3	☐
Read (0)		☐
Recognize (3)	3	☐
Religion (Christian) (2)	2	☐
Romance (2)	2	☐
Singing (2)	2	☐
Stewardship (2)	2	☐
Swimming (2)	2	☐
Tourney (5)	5	☐

Squire

Name Oswald

Age 15

First Aid	6	☐
Battle	1	☐
Horsemanship	6	☐
Sword	5	☐

Glory 175

Glory This Game

Current Hit Points

Wounds

○ Chirurgery Needed

Combat Skills

Battle (10)	13	☐
Horsemanship (10)	10	☐

Weapon Skills

Sword (10)	15	☐
Lance (10)	13	☐
Spear (6)	9	☐
Dagger (5)	5	☐

Joust Score

Wins Losses

Horses

Best Warhorse (#1)

Type Charger

Damage 6D6 Move 8

Armor 5 HP 46

SIZ 34 CON 12 DEX 17

Breed Attack Skill

Other Horses

Own's Riding (12) Palfrey Move 14

Squire's (13) Sumpter Move 16

(#4) Move

(#5) Move

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The Courtier

This young man pursues Glory at court, through romance, chivalrous actions, and courtesy. Though average on the field of combat, he shines in court situations.

Select this character if you are interested in Glory derived from roleplaying as well as combat. He can be a spokesman for the rest of the party, and will do very well with the ladies (note his Appearance).

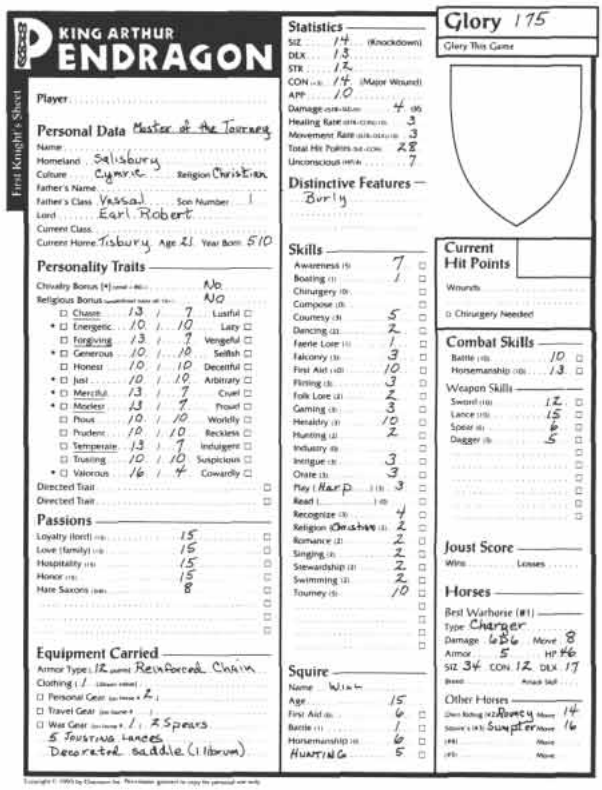
Avoid this character if you are primarily interested in killing enemies and monsters.

Alberto Cabra (order #82793)

Master of the Tourney

This young man wishes to be the jousting champion of all Britain. He has studied all the skills important to the tourney, including the use of the lance and the lore of Heraldry.

Select this character if you wish to gain Glory from chivalrous as well as lethal combat. The Master of the Tourney is somewhat less biased towards roleplaying than the Courtier, and represents a good compromise.


KING ARTHUR PENDRAGON

First Knight's Sheet

Player

Personal Data: Master of the Tourney
Name
Homeland: Salisbury
Culture: Cymric — Religion: Christian
Father's Name
Father's Class: Vassal — Son Number: 1
Lord: Earl Robert
Current Class
Current Home: Tisbury — Age: 21 — Year Born: 510

Personality Traits

Chivalry Bonus [*]		No	
Religious Bonus		No	
☐ Chaste	13 / 7	Lustful	☐
* ☐ Energetic	10 / 10	Lazy	☐
☐ Forgiving	13 / 7	Vengeful	☐
* ☐ Generous	10 / 10	Selfish	☐
☐ Honest	10 / 10	Deceitful	☐
* ☐ Just	10 / 10	Arbitrary	☐
* ☐ Merciful	13 / 7	Cruel	☐
* ☐ Modest	13 / 7	Proud	☐
☐ Pious	10 / 10	Worldly	☐
☐ Prudent	10 / 10	Reckless	☐
☐ Temperate	13 / 7	Indulgent	☐
☐ Trusting	10 / 10	Suspicious	☐
* ☐ Valorous	16 / 4	Cowardly	☐
Directed Trait			☐
Directed Trait			☐

Passions

Loyalty (lord)	15	☐
Love (family)	15	☐
Hospitality	15	☐
Honor	15	☐
Hate Saxons	8	☐

Equipment Carried
Armor Type: 12 (plate) Reinforced Chain
Clothing (1)
☐ Personal Gear: 2
☐ Travel Gear
☐ War Gear: 1 / 2 Spears
5 Jousting Lances
Decorated saddle (1 librum)

Statistics

SIZ	14	(Knockdown)
DEX	13	
STR	12	
CON	14	(Major Wound)
APP	10	
Damage	4	(d6)
Healing Rate	3	
Movement Rate	3	
Total Hit Points	28	
Unconscious	7	

Distinctive Features: Burly

Skills

Awareness (5)	7
Boating (1)	1
Chirurgery (0)	
Compose (0)	
Courtesy (3)	5
Dancing (2)	2
Faerie Lore (1)	1
Falconry (3)	3
First Aid (10)	10
Flirting (3)	3
Folk Lore (2)	2
Gaming (3)	3
Heraldry (3)	10
Hunting (2)	2
Industry (0)	
Intrigue (3)	3
Orate (3)	3
Play (Harp) (3)	3
Read ( ) (0)	
Recognize (3)	4
Religion (Christian) (2)	2
Romance (2)	2
Singing (2)	2
Stewardship (2)	2
Swimming (2)	2
Tourney (5)	10

Squire
Name: Wish
Age: 15
First Aid (6): 6
Battle (1): 1
Horsemanship (6): 6
Hunting: 5

Glory: 175
Glory This Game

Current Hit Points
Wounds
☐ Chirurgery Needed

Combat Skills

Battle (10)	10
Horsemanship (10)	13

Weapon Skills

Sword (10)	12
Lance (10)	15
Spear (6)	6
Dagger (5)	5

Joust Score
Wins — Losses

Horses
Best Warhorse (#1)
Type: Charger
Damage: 6D6 — Move: 8
Armor: 5 — HP: 46
SIZ: 34 — CON: 12 — DEX: 17
Breed — Attack Skill
Other Horses
(Own Riding (x2)) Rouncy — Move: 14
(Squire's (x3)) Sumpter — Move: 16
(#4) — Move
(#5) — Move

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The Berserker

This fierce young warrior is big, strong, and ugly. He bears the scars of many fights, although only 21 years old. Reckless by nature, and famous for his wild acts, he has the constitution to survive most injuries with little permanent effect.

Choose this character if your primary interest lies in combat. He will not do very well in formal situations, however.


KING ARTHUR PENDRAGON

First Knight's Sheet

Player

Personal Data: Berserker
Name
Homeland: Salisbury
Culture: Cymric — Religion: Christian
Father's Name
Father's Class: Vassal — Son Number: 1
Lord: Earl Robert
Current Class
Current Home: Burcombe — Age: 21 — Year Born: 510

Personality Traits

Chivalry Bonus [*]		No	
Religious Bonus		No	
☐ Chaste	13 / 7	Lustful	☐
* ☐ Energetic	10 / 10	Lazy	☐
☐ Forgiving	8 / 12	Vengeful	☐
* ☐ Generous	10 / 10	Selfish	☐
☐ Honest	10 / 10	Deceitful	☐
* ☐ Just	8 / 12	Arbitrary	☐
* ☐ Merciful	13 / 7	Cruel	☐
* ☐ Modest	13 / 7	Proud	☐
☐ Pious	10 / 10	Worldly	☐
☐ Prudent	4 / 16	Reckless	☐
☐ Temperate	13 / 7	Indulgent	☐
☐ Trusting	8 / 12	Suspicious	☐
* ☐ Valorous	15 / 5	Cowardly	☐
Directed Trait			☐
Directed Trait			☐

Passions

Loyalty (lord)	15	☐
Love (family)	15	☐
Hospitality	15	☐
Honor	15	☐
Hate Saxons	15	☐

Equipment Carried
Armor Type: 12 (plate) Reinforced Chain
Clothing (1)
☐ Personal Gear: 2
☐ Travel Gear
☐ War Gear: 3 / 2 Spears
5 Jousting Lances

Statistics

SIZ	15	(Knockdown)
DEX	11	
STR	14	
CON	18	(Major Wound)
APP	5	
Damage	5	(d6)
Healing Rate	3	
Movement Rate	3	
Total Hit Points	33	
Unconscious	8	

Distinctive Features: Scarred, Loud Voice

Skills

Awareness (5)	10
Boating (1)	1
Chirurgery (0)	
Compose (0)	
Courtesy (3)	3
Dancing (2)	2
Faerie Lore (1)	1
Falconry (3)	3
First Aid (10)	10
Flirting (3)	3
Folk Lore (2)	2
Gaming (3)	3
Heraldry (3)	3
Hunting (2)	10
Industry (0)	
Intrigue (3)	3
Orate (3)	3
Play (Harp) (3)	3
Read ( ) (0)	
Recognize (3)	3
Religion (Christian) (2)	2
Romance (2)	2
Singing (2)	2
Stewardship (2)	2
Swimming (2)	2
Tourney (5)	5

Squire
Name: Beau Port
Age: 15
First Aid (6): 6
Battle (1): 1
Horsemanship (6): 6
Lance: 5

Glory: 185
Glory This Game

Current Hit Points
Wounds
☐ Chirurgery Needed

Combat Skills

Battle (10)	15
Horsemanship (10)	10

Weapon Skills

Sword (10)	15
Lance (10)	15
Spear (6)	6
Dagger (5)	5

Joust Score
Wins — Losses

Horses
Best Warhorse (#1)
Type: Charger
Damage: 6D6 — Move: 8
Armor: 5 — HP: 46
SIZ: 34 — CON: 12 — DEX: 17
Breed — Attack Skill
Other Horses
(Own Riding (x2)) Rouncy — Move: 14
(Squire's (x3)) Sumpter — Move: 16
(#4) — Move
(#5) — Move

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Alberto Cabra (order #82793)

game time by the character, as long as that character is quietly resting. Refer to the "Damage and Health" section of the "Game Mechanics" chapter.

Healing Rate = CON + STR divided by 10

Movement Rate: This value indicates the number of yards per melee round that your character can walk while in armor. The Movement Rate number also affects daily overland rates for forced march. See the "Game Mechanics" chapter for more information on movement.

Move = STR + DEX divided by 10

Total Hit Points: Total Hit Points are used in combat to determine how much damage a character may sustain before going unconscious or being killed.

Total Hit Points = CON + SIZ

Unconscious: This value acts as a threshold below which a character falls unconscious. If any character's current hit points fall below this value then that character falls unconscious.

Unconscious = Total Hit Points / 4

Distinctive Features

APP measures relative appearance, determining whether a character is handsome, beautiful, or ugly. Higher APP statistics indicate a more handsome character, while numbers below 5 indicate real ugliness.

Distinctive features allow for objective differences between characters with the same subjective value. A distinctive feature is not always a negative quality, though you may wish to make it so. The following suggestions includes ideas for both positive and negative features.

The number of features your character receives is determined by his APP, cross-indexed on the table below.

Distinctive Features Table

APP value	*number of features*
5-6	3
7-9	2
10-12	1
13-16	2
17 or more	3

Players are free to choose the specific details which best fit their characters, rather than making a roll.

Distinctive Features Detail Table

d6 roll	*distinctive feature*
1	Hair (very long, curly, red, crewcut, blond, excessively hairy, huge beard, prematurely gray, glossy, bald, a particular cut, etc.)
2	Body (slouched, barrel-chested, hunchback, tall, thin, broad-shouldered, high-shouldered, very muscular, burly, squat, smooth skin, etc.)
3	Expression (bright-eyed, proud, sneering, haughty, nice smile, hidden behind beard, straight teeth, dour, cheerful, squint, piercing glance, etc.)
4	Speech (lisp, stutter, accent, basso, sharp, nasal, shrill, squeaky, musical, loud, soft, strong, national accent, etc.)
5	Facial Feature (noble nose, scarred, darkly tanned, black eyes, bushy eyebrows, deep-set eyes, high cheekbones, red and weatherbeaten skin, braided beard, big ears, long mustache, small nose, facial blemishes, birthmark, etc.)
6	Limbs (short legs, bulging biceps, one arm longer than the other, rough hands, long nails, hairy arms and hands, bow legs, limp, big feet, long fingers, etc.)

4. Skills

Skills in *Pendragon* define those activities which characters commonly perform during game play. The numerical value of these skills reflects the chance of successfully completing that action during the game. As a result of different personal experience, not all characters have equal ability in these skills. Characters who matured within the same culture show certain similarities in their abilities.

The values for each character's skills are derived from three sources: the character's culture, his social class, and from the individual choices of the player. Once skill determination is complete, your character will have the skills of a 21 or more-year old squire who is ready to be knighted.

Beginning Cultural Values and Beginning Class Values

A character's beginning skills values are shaped by his environment, especially his culture and his father's social class. In this simple character generation, all characters are of the Cymric culture, and are sons of a knight. The character sheet for Cymric knights has the beginning skill values written in (parentheses). These serve as the basis for most skill values. However, you may pick the skills that your character will specialize in.

Individual Skill Choices

During youth each person discovers those things which interest him most, and he spends as much time as possible in doing those things. The following process lets the player pick the things that interested his character most.

No skill may ever be raised above 15 by these extra points. Also, no skill with a beginning value of 0 may be augmented, except for weapons skills. Hence, no Cymric character can have a Chirurgery skill before starting play.

- Choose any 2 non-combat skills other than First Aid which will be used to qualify your character for knighthood (any will do; Dancing, for example). Make each of them 10.
- Choose any one combat or non-combat skill at which you excel. Make it 15. The Sword skill is a popular choice.
- Add 10 more points to any number of combat or non-combat skills of your choice, within the limits given above.
- Give the other skills listed on the sheet the value given in parentheses. For example, if you did *not* pick Hunting in any above step, write in a value of 2 (the same number in parentheses) into that space now.

5. Previous Experience

As figured thus far, your character is 21 years old and has already gained the reputation, connections, and minimum skills

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needed for knighthood. You may wish to add some years to your character's age before play, allowing him to gain some further pre-play experience. Each additional year of age provides a character with one (not two or all) of the following benefits, which are based on the Winter Phase system of the game. (See the "Game Mechanics" chapter below.) You should normally not age your character more than 5 additional years using this table.

Yearly Previous Experience Table

Pick one action from below per year

1. Distribute 1d6 points among the character's skills as desired, except that no non-weapon skills with a beginning value of 0 may be augmented, and no skill may be raised above value 15. Make a note that your character is a year older. Or...
2. Add one point to any personality trait or passion, up to a maximum of 19 for traits and 20 for passions. Note that your character is a year older. Or...
3. Add one point to a statistic. No statistic can be raised to a value greater than the maximum possible for a character of that culture. Make a note that your character is a year older.

If you simply wish to play an older character, the easiest way is to determine what age you wish him to be, then roll 1d6 worth of skill points per year beyond age 21 (a 24-year old character would roll 3d6 for his points).

6. Knighthood

New characters created using this first character system always qualify for knighthood; the gamemaster should make sure that they become knights as soon as the ceremony can be integrated into play.

The Importance of Knighthood

Knighthood is an extraordinary and rare honor, too important to be conferred automatically on characters. Instead, the ceremony is part of the game. Players must speak the part of their character in taking the oath of knighthood. If this is their first knight, the oath will be the first words they speak "in character." The oath appears in a boxed article discussing the knighthood ceremony, found in the "Scenarios" chapter.

Beginning knights receive a full 1000 Glory points when knighted, are entitled to use the title Sir before their name, and also qualify for a heraldic coat of arms.

Note that new characters are assumed to have contacts at court who will sponsor them properly, and it is further assumed that their lord needs another knight. In the advanced character generation, characters are created who will have to strive for knighthood, rather than gain it so easily.

New Campaigns

If the gamemaster is just beginning a campaign, then he should refer to the "Scenarios" chapter once characters are complete, and conduct the beginning scenario. At the appropriate point he will perform the knighthood ceremony for all the characters in the campaign, who will then have the same lord and homeland, an important bond between them.

Ongoing Campaigns

If your new character is entering an ongoing campaign in which the other characters are already knights, then as soon as you've finished your character, the gamemaster should announce a court session, and conduct the ceremony of knighthood, with the other player knights as witnesses.

If the other player knights are in the middle of an adventure elsewhere and cannot come to court, the gamemaster should interrupt the action long enough to conduct the knighthood ceremony, with non-player characters as witnesses.

7. Other Information

Glory

This space is provided to display your character's accumulated Glory. Characters gain Glory through family ties. Every son receives Glory equal to 1/10 of his father's Glory, determined either when the character begins play or when the father dies, whichever comes first. Determine it now for your starting character, using the simple table below.

When your character is knighted, he will gain a massive 1000 Glory points. If your gamemaster practices the custom of "The Leap," then your character may have jumped onto his horse after he was knighted, and his Glory would then be increased by 10.

Inherited Glory Table

father's social class	*inherited Glory*
Knight	6d6 + 150

Glory This Game: The "Glory This Game" box is provided to keep track of new Glory gained during game play, but not actually displayed because winter has not yet arrived in game time. See the "Glory and Ambitions" chapter for more information.

Coat of Arms

When your character is knighted, you may color in the shield here in a design of your own making. Every knight deserves his own coat of arms. Confer with the gamemaster about your chosen coat of arms. Nearby pages include coats of arms that you can trace.

A coat of arms is the design worn by a knight on the outside surface of his shield. This design serves to identify the knight and his family when he wears full armor and is not otherwise recognizable. The skill that allows the identification of a coat of arms is called Heraldry. A group of people, called heralds, spend all their lives mastering this skill.

A knight is entitled to bear his own, unique, coat of arms. If your character does not have a ready-made coat of arms and you cannot make one up on the spot, your character may apply for provisional arms and ride for a year with a blank shield. Additionally, a squire may reserve his design ahead of time by checking with the Royal Herald (the gamemaster).

Draw the coat of arms you want or trace a design from the nearby pages. One page of Charges (pictorial elements) and

Alberto Cabra (order #82793)

one page of Ordinaries (geometrical background designs) are given.

Label each section with the desired color, or color it in with pencils. Normally a coat of arms includes a color and a metal. Colors available are red, green, blue, purple, and black. Metals include silver (white) and gold (yellow). "Furs" are also possible. For the sake of readability, do not use a metal adjacent to another metal, or a color adjacent to another color. For example, if you chose a Lorraine cross as your charge and Barry as your ordinary, the stripes could be silver and blue, with a black cross, but *not* black and blue with a silver cross, or silver and gold, with a blue cross.

Be sure you do not use the same color scheme and arms as recorded for someone else who is listed in this book. Each coat of arms must be unique, otherwise it is not fulfilling its purpose of identifying an individual.

Feel free to invent, alter, and otherwise be creative in your heraldic devices. Remember that the gamemaster has final say about the design which you choose. Simplicity is the key of heraldic design. The symbol should be easily recognizable



Sir Gawaine

Alberto Cabra (order #82793)

Gawaine



from a distance or it will not achieve its purpose.

Joust Score

This space is provided to record the results of every joust resolved during game play. You will start with zero in each category.

Add one to the Wins column every time that your character wins a joust, and add one to the Losses column every time that your character loses a joust. These tallies are mainly for the amusement of the players, and do not directly affect the game unless the gamemaster wishes them to.

Horses

In this space you keep track of your five most important horses. Most characters begin play with only three horses, but eventually your character may accumulate an entire stable. Your character starts with one of each of the following horses, and luck may give you another.

- Charger (your warhorse).
- Rouncy (a small horse for riding; also carries equipment).
- Sumpter (for carrying equipment).

List the horse's type and selected statistics under each number. Characters usually ride a rouncy, listed under Own Riding horse (#2) in order to keep their warhorse (#1) fresh to use in a fight.

Sample statistics for each type of horse are:

Horse Table (bytype)

	charger	*rouncy*	*sumpter*
Damage	6d6	4d6	3d6
Movement	8	6	5
Armor	5	4	3
SIZ	34	26	22
CON	12	14	16
DEX	17	10	12
HP(hit points)	46	40	38

Checklist of Equipment Carried

This entry is further explained below, under Equipment Carried.

Squire

After knighthood, characters are assigned a squire by their lord or a subordinate. Starting squires are always age 15. Usually a squire's success at performing his duty is determined by attempting a Squire Roll (see the "Game Mechanics" chapter.) Sometimes a simple Squire Roll does not seem appropriate, or the squire requires more definition. Thus skills are given; the skills we use here are taken from the son of a Cymric squire, and are given on the character sheet in parentheses.

First Aid 6; Battle 1; Horsemanship 6; and [Your choice of skill in blank] 5.

Equipment Carried

Beginning characters start with standardized equipment. Write the values listed here in the spaces provided (in parentheses).

Starting Equipment (as the son of a knight)

Your starting character gets:

Reinforced chain mail (12 points).
2 spears, shield, sword, dagger, 5 jousting lances.
Fine clothing worth 1 £.
Charger, rouncy, sumpter (listed above).
Personal gear, travel gear, war gear.

Locating Equipment

The simplest way to divide a knight's cargo among several steeds is to classify it into one of these types, and write in the number for the appropriate steed to locate it (the character does not normally carry these items himself).

Personal Gear: includes money, documents, best set of clothing, favorite secondary weapons, and so on. Generally a small bundle, very portable. It is generally carried on the knight's riding horse (rouncy). Note any unusual item in the small space provided to the right.

Travel Gear: This includes a tent, blankets, tent stakes, cooking and eating materials, horse-tending equipment, cold weather and rain cloaks, and so on. This can be carried on a horse which is also being ridden, and is about a quarter horse load per person (you and your squire, once you are a knight), without much food or water. If your character has something special in his travel gear, such as a mirror or a wig, write this in the small space provided.

War Gear: This includes things for extended military camping, such as more warm socks, rope, paint to fix up shields, whetstones, pieces of armor, mail-polishing keg of sand, spare weapons, a couple bottles of wine, and anything which might not be replaced while on campaign. This is about one horse-load per knight and squire team, and includes the Travel Gear for each person. These possessions are usually kept in a trunk in the lord's hall. When a knight goes on campaign with his lord, the lord lends the knight a horse to carry this gear. If adventuring on his own, a knight must find, borrow, buy, or otherwise obtain a horse if he wishes to both carry this gear and allow his squire to ride.

Luck Benefits

This table gives various colorful items to beginning characters. Make up the where and why of this, if necessary. Most of the entries are simple references to money. This extra money can be used to purchase something from the Price List, found in the "Wealth" chapter. Money in *Pendragon* is measured in Libra (singular Librum), abbreviated £. A Librum can be divided into 240 denarii, also called pennies, and abbreviated d.

Roll 1d20 to find your Luck.

Alberto Cabra (order #82793)

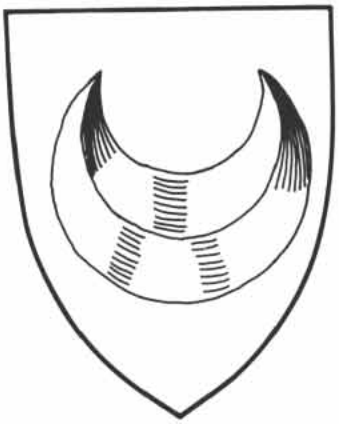
Charges

Trace the Charge of your choice onto your character's coat of arms and use an Ordinary to vary the background colors.

Lion Sejant



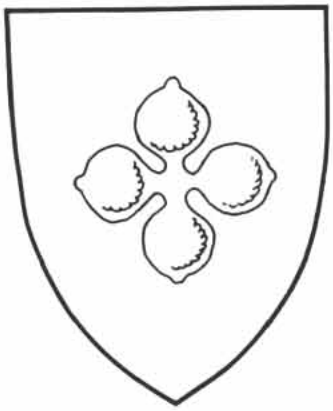
Crescent



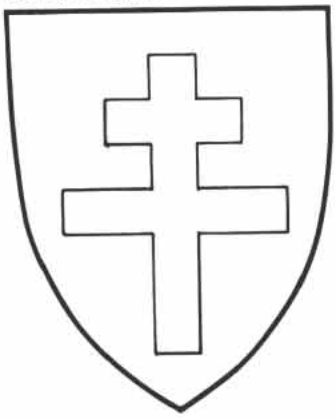
Lion Rampant Reguardant



Quatrefoil



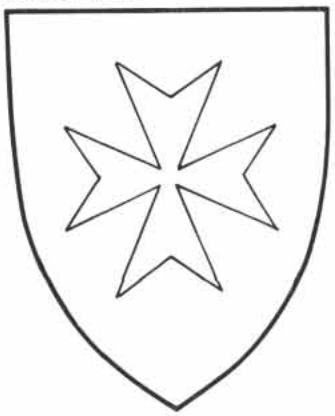
Lorraine Cross



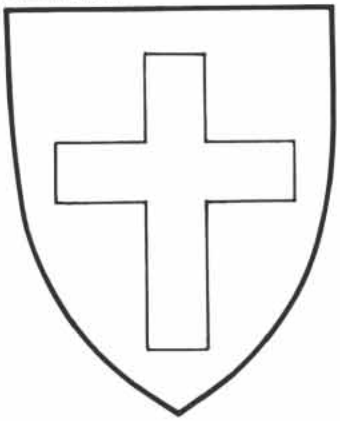
Lion Couchant



Maltese Cross



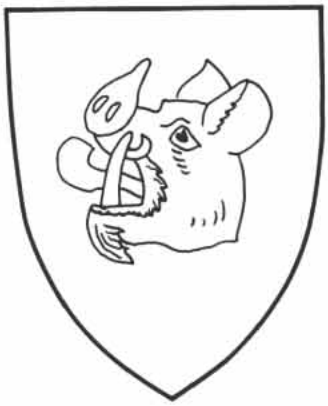
Latin Cross



Dolphin Naiant



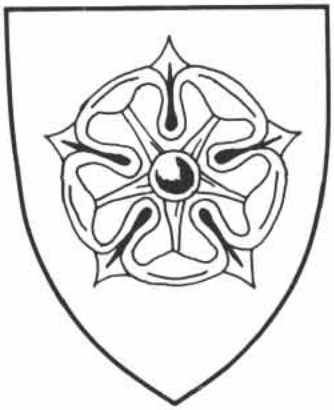
Boar's Head Couped



Martlet



Rose



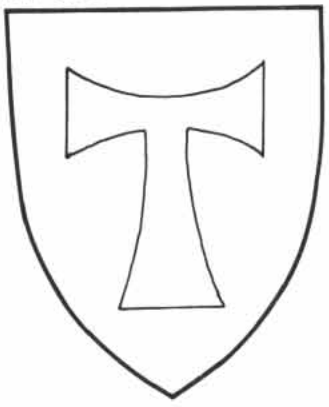
Stag Trippant



Eagle Rising, Wings Elevated and Addorsed



Tau Cross

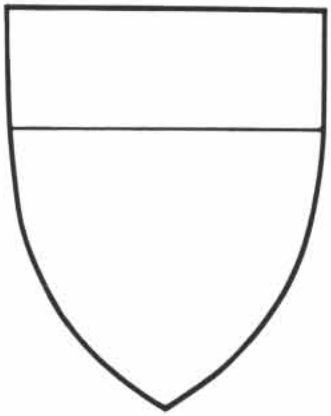


Alberto Cabra (order #82793)

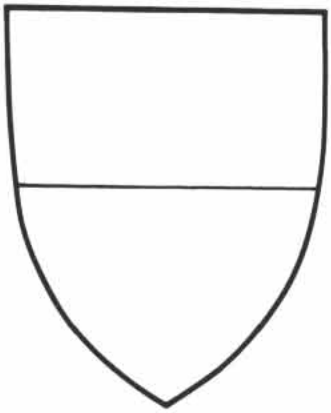
Ordinaries

Trace the Charge of your choice onto your character's coat of arms and use an Ordinary to vary the background colors.

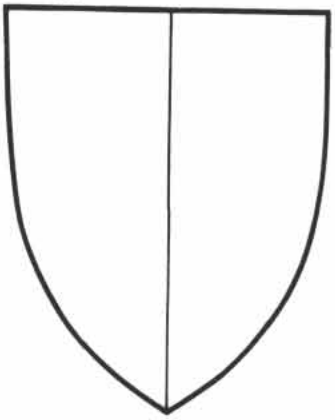
A Chief



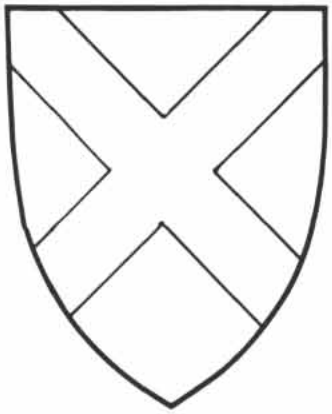
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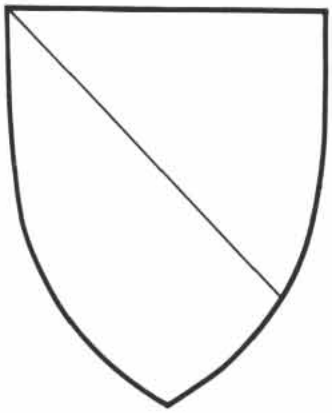
Per Pale



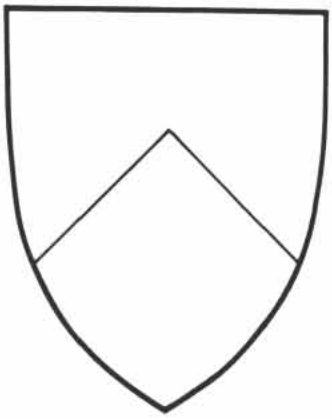
A Saltire



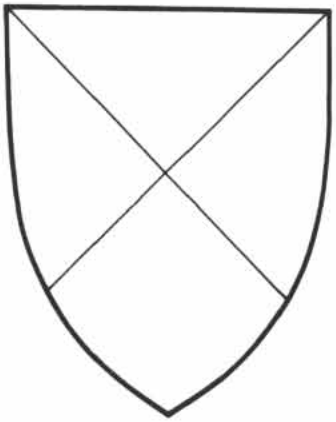
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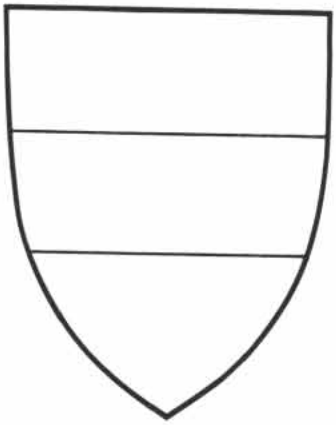
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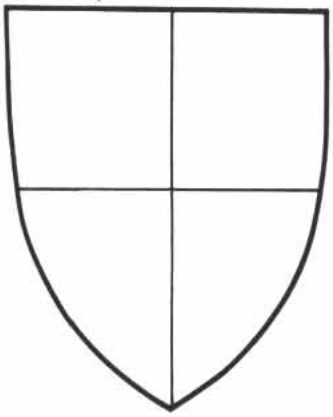
Per Saltive



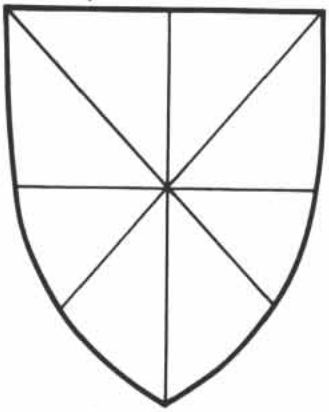
A Fess



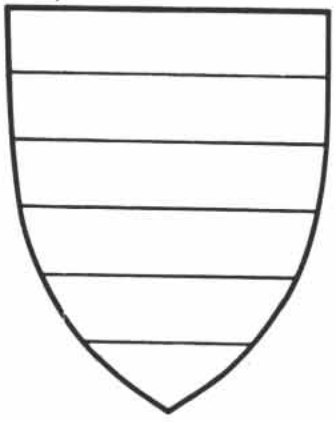
Quarterly



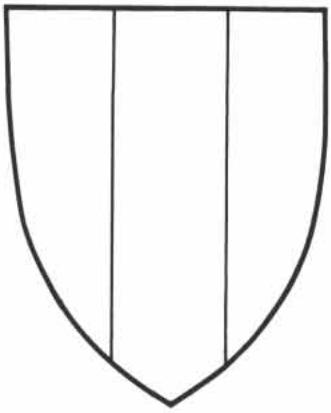
Gyronny



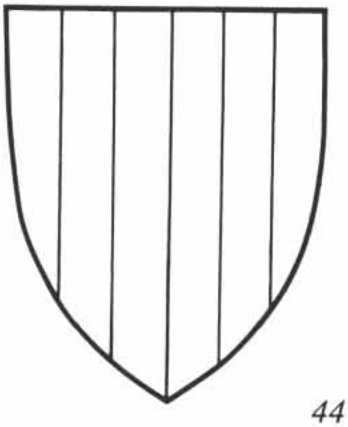
Barry



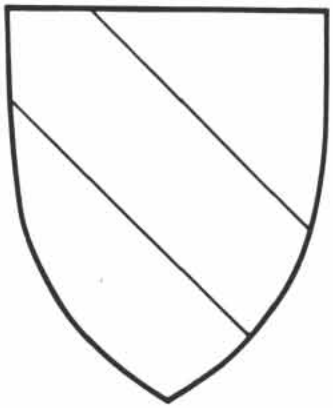
A Pale



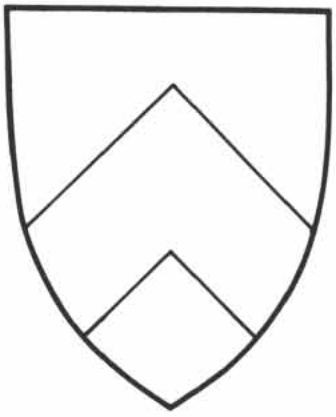
Paly



A Bend



A Chevron



Alberto Cabra (order #82793)

Luck Benefits Table

d20	*Result*
01	Money. 3d20 denarii.
02-03	Money. 3d20+100 denarii.
04-06	Money. 1 £. (240 d.)
07	Money. 1d6 £.
08	Family Heirloom: sacred Christian relic. Roll 1d6 (1=finger, 2=tears, 3-4=hair, 5=bone fragment, 6=blood)
09	Family Heirloom: ancient bronze sword. +1 modifier to Sword skill value when used. Weak blade; it will break in combat as if it was not a sword (see the "Game Mechanics" chapter below). Value = 2 £.
10	Family Heirloom: blessed lance. Add +1 modifier to Lance skill value when using this lance until it breaks. Value = 25 d.
11	Family Heirloom: decorated saddle. Value = 1 £.
12	Family Heirloom: engraved finger ring. 1d6 roll for value: 1-4 = silver, worth 0.5 £.; 5-6 = gold, worth 2 £.
13	Family Heirloom: arm ring. (roll 1d6: 1-5 = silver, worth 1£., 6 = gold, worth 8 £.)
14	Family Heirloom: valuable cloak worth 1£. from (roll 1d6: 1-2 = Byzantium, 3 = Germany, 4-5 = Spain, 6 = Rome.)
15	A magic healing potion, heals 1d6 damage once. Priceless.
16-17	A rouncy
18	A charger
19	A destrier (a huge warhorse: see the "Characters and Creatures" chapter for statistics).
20	Roll twice more, re-rolling further rolls of 20.

Heirlooms

For heirlooms, you can make up a story of how it came into the family's possession. It might be from the mother's side of the family, a gift from a lord, a war trophy, and so on.



8. The Character Sheet Back

Use the back of your character sheet to record the game history and significant facts of your character. You do not have to write things down, but you should. You lose much of the long-term impact of playing this game if you don't. *Pendragon* is a campaign, with knights staking their lives for glory. Their play-lives are worth the minor effort of a one-line synopsis for each of their adventures.

Selected Events

Use this box to record the dates upon which these seven critical events of a character's life occur:

Born - Your character's birth date.

Squired - Birth date plus 15 years, and to whom squired, if part of the campaign.

Knighted - the year in which your character is knighted, and by whom.

Titled - the year in which the character receives a lord's title, if ever.

Landed - The year in which a household knight becomes a vassal knight. Your character, being the eldest son of a vassal knight, will be landed when knighted.

Member of the Round Table - the year in which your knight is accepted at the Round Table — a rare honor!

Died - the year in which your character died. Useful if you created a family for your character.

Family

Record your family information.

Year Wed - The year in which your character marries, if at all.

Spouse Name - The name of your character's wife. No knights start the game already married. However, marriage is an important part of the *Pendragon* fantasy, and most player knights should wish to be married. See the chapters entitled "Your Family" and "Glory and Ambitions" for more information.

Will - Write here the name or relationship of the person whom your character has designated as heir to his property. "Family" is usually sufficient. Only personal property is transferred — gifts from a lord return to him. If nothing is written here then everything goes to the lord.

Children to reach majority - the date of birth and name of any children your character may have.

Family Characteristic - A family characteristic is some unusual feature which everyone in the family has. Figure it now, from the table below, and add the value to the appropriate skill. Please roll this randomly, even though the other components of your character were yours to chose. This addition can violate the rules previously established for limitations. Thus it might raise a skill above 15, or perhaps even above 20.

This feature is transferred through the male line, and is given to all children of all men of this line. Thus your brothers and sons will also have this characteristic.

Note the feature carefully: some have advantages which will not become apparent until you play the game.

Family Characteristic Table

d20	*characteristic*
1-2	Good with horses (+5 Horsemanship)
3	Excellent voice (+10 Singing)
4-7	Keen sighted (+5 Awareness)
8	At home in nature (+5 Hunting)
9	Light-footed (+10 Dancing)
10	Natural healer (+5 First Aid)
11	Naturally lovable (+10 Flirting)
12	Never forgets a face (+10 Recognize)
13	Surprisingly deductive (+5 Intrigue)
14	Like otters in the water (+10 Swimming)
15	Natural speaker and storyteller (+10 Orate)
16	Natural musician (+15 Play (all instruments))
17	Good with words (+15 Compose)
18	Natural affection for armory (+10 Heraldry)
19	Good with birds (+15 Falconry)
20	Clever at games (+10 Gaming)

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Introducing Your Knight

Before a game everyone usually introduces their character. Here are two such descriptions, for two sample knights that will appear again in examples of play. They are young Sir Ambrut (a new player character) and his lord, Sir Yvane (an experienced player character).

"This is Sir Ambrut, a household knight of Sir Yvane le Cour, baron of the King of Listeneisse. He is 22 years old, dresses very well, and has pale skin and a deep voice. He is not notably Pious or attendant at church, but holds to the Christian virtues. He has the Glory of an Ordinary knight. He is proud of the fact that he is the oldest of the four brothers who make up the leaders of his family clan. His father, the famous knight known as Ambrut of the White Hawk, died heroically some years ago at the battle of the River Tribuit."

"I am playing Sir Yvane le Cour, a Baron of Listeneisse, age 29. He has blond hair, a shining smile, and a braided beard. He is a pious pagan, but keeps it to himself. He is noted for his great courage. He has the Glory of a Praiseworthy knight."

Holdings

Your character begins as the eldest son of a vassal knight. List the name of his future holding here — it is the same as his Current Home. If he acquires more land, list each manor or larger holding by name. List the number of manors in any larger holding.

Equipment at Home

Knights often accumulate Denarii, Libra, extra weapons, addition mounts, sumptuous goods, and so forth. If your character does not carry these things everywhere he goes, list them here.

Army

Family Knights: These are your relatives who are knights, whether uncles, brothers, or other relations.

One of the most important factors in the game is how many knights you can potentially call to your side in a crisis. Family knights are either Old (over 55), Middle-aged (35-55), or Young (20-35 or so.) Only the numbers are needed now, not the names or other information. The "Characters and Creatures" chapter gives sample data for each of the three categories of knight.

Determine them by rolling as follows, and then enter the numbers on the character sheet back.

Add all three numbers together, plus one more young knight (your character), to find the number for Family Knights, Total.

Old Knights: 1d6-5

Middle-Aged Knights: 1d6-2

Young Knights: 1d6+1

Vassals: Starting characters are never lords holding other knights as vassals; leave this blank for now. If your character acquires vassals during the campaign, list the number of vassals here. These knights are obliged to come to battle if summoned, and are probably close associates of the lord as well.

Other Lineage Men: Other adult men from the family can be useful in a fight. They are never well armed, and are generally unskilled at fighting, but at least they won't run away immediately upon being attacked by the enemy. They, as blood members, have much to gain in any family victory.

Total Number = 3d6+5

Levy: The levy calls forth every able-bodied man of the holding. Though the total population of your manor is around 420 people, this includes only 100 or fewer able-bodied men other than knights and squires. Not all of these peasants will come to fight.

For the sake of information, this number is the number anticipated *per manor.* So if your character gains more manors, roll again for each new manor and write the combined total down here. A knight with many manors can call upon a large levy!

Your gamemaster will decide how effective the men of your levy are in combat. The "Characters and Creatures" chapter gives sample data for an adult peasant.

Total Number = 5d20

Annual Glory Rewards

Each Winter Phase your knight receives Glory for exceptional traits and Passions, being Chivalrous, religiously virtuous, and holding land. (See the "Glory and Ambitions" chapter.) This area helps you keep track of that annual glory reward.

Find all traits of 16 or more, add them together, and write the total in the Traits entry. Do the same for Passions and write the total on the Passions entry. If your knight has the Chivalry Bonus (chivalrous traits total 80 or more), he receives 100 extra glory per year. Put that amount in the chivalry space. Likewise, if all his religious traits are at 16 or more, write 100 in the religion space. Each manor which a knight holds is worth 6 Glory per year. Finally, to simplify determining annual Glory, add all of the Glory amounts together and write the space labeled "Total." This is the amount of Annual Glory that your knight receives each Winter Phase.

History

Use this area to record various events of your character's life. Begin each entry with the date. The year designation is usually enough since most characters engage in only one adventure per year. At the end of each line is a column for listing any new glory gained in the adventure, plus a column to list the total glory gained by your character. Also list this total glory on the front of the character sheet.

After experiencing several adventures with a number of characters, you will begin to sense the history and movement which pervades Arthurian Lore, and your characters will grow into the story.

Conclusion

If you have followed instructions this far you now have a character ready to play. The character is a squire, 21 or more years old, possessing the connections, skills, and reputation necessary to become a knight immediately. As noted above, knighthood is a great honor. The Glory received from knighthood reflects this. The actual events leading to knighthood, and especially the ceremony, should best be played out during the game.

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Advanced Character Generation

For experienced players, characters from all the Arthurian lands and cultures are possible.

THE ABOVE CHARACTER generation rules allow only one type of character to be created for play: a Christian Cymric vassal knight, typical of the majority of Arthurian knights. Many other types are possible, as well as other methods of creating them.

Sometimes players find pleasure in creating a character which is generated at random. Other players may enjoy running unusual, even bizarre types of characters in order to realize their own ideas of Arthurian adventure. For these people, this advanced character generation system is offered.

The system is designed to offer players novelty, freedom, and flexibility. With it, your character can come from almost any of the lands where the stories of King Arthur were created during the Middle Ages. The characters from these lands can take on a variety of military roles, including young squires, hard-bitten mercenaries, tribal warriors, or proud knights.

Initially your character will be a fifteen-year old youth. You then pick which social class you wish the character to be in to start the game (squire, warrior, knight, etc.). Then previous experience will be accumulated as needed until the character's attributes qualify him for the chosen class, based on tables given below. At that point the character will be complete and can enter play.

The material relating to classes is also discussed in less game-specific form in the "Ambitions" chapter.

Why an Advanced System?

The rigid standards of the simple character generation rules do not allow for a wide variety of Arthurian experience. This new system can provide many different character types who are nonetheless coherent within Arthurian society. Some of these types, in fact, have never appeared in Arthurian literature, and so your exploration may be an original experience.

No effort has been made to make each type or nationality "balanced" for play. Instead we have tried to make each type consistent within the system, and also interesting and challenging to roleplay.

Not every knight's desire will be to become a Round Table knight. For some of these character types, a Pict for instance, it will be very difficult to do so. Some types are so difficult or unusual, in fact, that they may not even be generated without specific gamemaster permission, such as women knights. But all these character types offer new opportunities for roleplaying that go far beyond the basic vassal knights of Logres presented in *Pendragon*.

As with the basic *Pendragon* character generation system, the date is considered to be 531 or thereabouts. Earlier or later periods of Arthur's reign would be different.

The "Lands" and "Peoples" Chapters

This character generation system requires you to refer to other chapters in several instances. Information needed for certain steps below must be found by referencing the "Lands" and "Peoples" chapters that follow this chapter. Character generation has been organized so that first all the information from the "Lands" chapter is determined, and then the information from the "Peoples" chapter.

Homelands

Pendragon Europe is divided into several large, unequal regions, such as Logres or Gaul. This geographical information is presented in the "Lands" chapter.

Primary attention has been paid to places from which player characters are likely to come. Logres is dominant in this hierarchy of homelands, but even Pictland is included. However, the most obscure areas are not. Future supplements may reveal more regions of Europe for character generation.

Following the character homeland tables for each major region in the "Lands" chapter is a thumbnail description of each political subdivision of the region, and also any forests, mountains, or other geographic features of interest.

Homeland origination is weighted first towards those places which were featured in the legends, then lands from which original tales came, and then other places where the legends were told. A random roll determines the area of origin, and many other facts such as culture and religion.

Cultures

Further information for character generation is contained in the "Peoples" chapter. These sections give information specific to each culture, such as the Romans or Saxons. For example, each culture has its own luck table.

Making Characters

This section assumes the player has previously generated a basic character and thus has a familiarity with the character sheet, generation system, and the game in general.

This system is a set of guidelines, not absolute definitions, and is designed to help you create a character which is interesting and unique.

These instructions are for new characters without any previous family connections determined during a campaign.

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Naturally if your new character is, for instance, a son of your previous character, much of this will be predetermined. See "Your Family."

The General Character Sheet

Use the General Character Sheet on the next page for all characters. Unlike the beginning character sheet earlier in this chapter, the statistic modifiers and starting skills have not been pre-printed, since they vary for each culture.

Methods

Three methods exist to create an advanced character: Designated, Random, or Mixed systems. Personal data, personality traits, passions, and statistics are the groups of information subject to change with each method. In all three methods, skill values start at set values, and increase only by player choice, and luck benefits are always random.

The Designated System allows you to choose the statistic values which you desire, plus one personality trait at a value of 16. Even using the Designated system you must restrain your character within the limits indicated there. Note that this is different from the Designed system in the the beginning character rules, whose only intent is to create experienced and highly motivated squires, who are fully eligible to be knighted at age 21, and will immediately become standard vassal knights of Salisbury. Your objective using the Designated system may be different.

The Random System is presented in this section. In it one or more die rolls determine information. Characters created this way often show erratic results, but their random flaws often give them more personality and make them an entertaining challenge to play.

Since traits and passions have random values using this method, unusual behavior patterns may emerge. If you do not like the type of roleplaying wherein you are figuring out your character's motivations as you play, do not use the Random Method.

The Mixed System allows you to roll some information randomly, and to choose the rest. The player chooses which information is random and which is designated, subject to gamemaster approval. For example, the player might agree to randomly roll all statistics and passions, but the gamemaster could permit him to designate all his personal data and up to five personality trait values, subject to the limits given below. Other variations may be determined by the gamemaster.

We recommend using the Mixed method. Players willing to play an advanced character should also be willing to play characters with the faults generated by random rolls. On the other hand, no one should play a character which he is uncomfortable with. And, finally, some randomly generated characters are total losers and have little chance of survival, and should not be forced upon any player.

As usual, consult with your gamemaster to see which method he prefers, if any. The gamemaster may not wish all his players to have copies of Dax the Maxed Sax, with all 18s for attributes.

Advanced Character Generation Procedure

1. Region

Roll on this table to determine what region your character is from.

Regional Table

d20	*region*	*Go to Page*
01-09	Logres	72
10-11	Cambria	81
12-13	Cumbria	83
14-15	The North	86
16	Cornwall	88
17	Brittany	89
18	Western Isles	91
19	France	96
20	Gaul	100

2. Lands Chapter

Turn to your region in the Lands chapter and find and write in the following information:

Homeland

Somewhere within each major region will be found your character's homeland. For example, in Cumbria can be found the player character homelands of Cambenet, Catterick, Deira, Malahaut, Eburacum city, and Nohaut; but the lands of Rheged and Roestoc are not available as player character homelands, even though they are in Cumbria.

Note that the tables in the "Lands" chapter are provided for random determination of region and homeland. With gamemaster approval (see the "Mixed Method" sub-section above), pick your favorite region from the table instead.

Culture

Culture is determined by your homeland. Each homeland has one or more cultures within it.

In some cases two cultures are given for a homeland, those of the rulers and those of the subjects. The gamemaster and player should discuss which culture (and its linked religion) the character will come from. Normally characters should come from the ruling culture, but if a player wishes to play a mercenary knight, squire, or other unusual type of character, being from the subject culture is not unrealistic. The gamemaster may wish to permit the experiment.

Once culture is determined you may wish to refer to the appropriate section in the "Peoples" chapter to see what your character will be like.

Religion

Religion is also determined by a homeland roll, and by culture, as above. Players may not mix cultures and religions; for example, Cymric Wotanics are not allowed.

Normal player character religions include: Christianity, Paganism, and Wotanism. An exceptional religion (Judaism) is covered later in the book in the "Religions" chapter, but has only a slight chance

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KING ARTHUR PENDRAGON

Knight's Sheet

Player . . . . . .

Personal Data

Name . . . . . .
Homeland . . . . . .
Culture . . . . . Religion . . . . . .
Father's Name . . . . . .
Father's Class . . . . . Son Number . . . . . .
Lord . . . . . .
Current Class . . . . . .
Current Home . . . . . Age . . . . Year Born . . . . .

Personality Traits

Chivalry Bonus [•] (total = 80+) . . . . . .
Religious Bonus (underlined traits all 16+) . . . . . .

☐	Chaste . . . . . /	Lustful	☐
• ☐	Energetic . . . . . /	Lazy	☐
☐	Forgiving . . . . . /	Vengeful	☐
• ☐	Generous . . . . . /	Selfish	☐
☐	Honest . . . . . /	Deceitful	☐
• ☐	Just . . . . . /	Arbitrary	☐
• ☐	Merciful . . . . . /	Cruel	☐
• ☐	Modest . . . . . /	Proud	☐
☐	Pious . . . . . /	Worldly	☐
☐	Prudent . . . . . /	Reckless	☐
☐	Temperate . . . . . /	Indulgent	☐
☐	Trusting . . . . . /	Suspicious	☐
• ☐	Valorous . . . . . /	Cowardly	☐

Directed Trait . . . . . ☐
Directed Trait . . . . . ☐

Passions

Loyalty (lord) . . . . . ☐
Love (family) . . . . . ☐
Hospitality . . . . . ☐
Honor . . . . . ☐
. . . . . ☐
. . . . . ☐
. . . . . ☐
. . . . . ☐

Equipment Carried

Armor Type [..... points] . . . . . .
Clothing [..... Librum value] . . . . . .
☐ Personal Gear [on horse #.....] . . . . . .
☐ Travel Gear [on horse #.....] . . . . . .
☐ War Gear [on horse #.....] . . . . . .
. . . . . .
. . . . . .

Statistics

SIZ . . . . . (Knockdown)
DEX . . . . . .
STR . . . . . .
CON . . . . . (Major Wound)
APP . . . . . .
Damage ((STR+SIZ)/6) d6
Healing Rate ((STR+CON)/10) . . . . . .
Movement Rate ((STR+DEX)/10) . . . .
Total Hit Points (SIZ+CON) . . . . . .
Unconscious (HP/4) . . . . . .

Distinctive Features

. . . . . .
. . . . . .
. . . . . .

Skills

Awareness	☐
Boating	☐
Chirurgery	☐
Compose	☐
Courtesy	☐
Dancing	☐
Faerie Lore	☐
Falconry	☐
First Aid	☐
Flirting	☐
Folk Lore	☐
Gaming	☐
Heraldry	☐
Hunting	☐
Industry	☐
Intrigue	☐
Orate	☐
Play (.....)	☐
Read (.....)	☐
Recognize	☐
Religion (.....)	☐
Romance	☐
Singing	☐
Stewardship	☐
Swimming	☐
Tourney	☐
. . . . .	☐
. . . . .	☐
. . . . .	☐
. . . . .	☐

Squire

Name . . . . . .
Age . . . . . .

First Aid	☐
Battle	☐
Horsemanship	☐
. . . . .	☐

Glory

Glory This Game

Current Hit Points

Wounds . . . . . .
. . . . . .
☐ Chirurgery Needed

Combat Skills

Battle	☐
Horsemanship	☐

Weapon Skills

Sword	☐
Lance	☐
Dagger	☐
. . . . .	☐
. . . . .	☐
. . . . .	☐
. . . . .	☐
. . . . .	☐
. . . . .	☐
. . . . .	☐

Joust Score

Wins . . . . . Losses . . . . . .

Horses

Best Warhorse (#1)

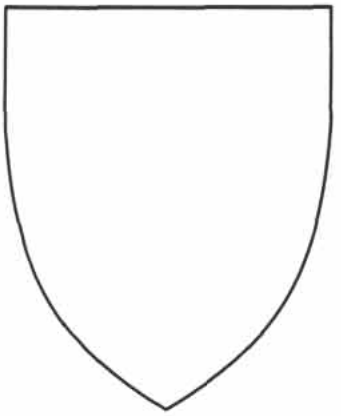
Type . . . . . .
Damage . . . . . Move . . . .
Armor . . . . . HP . . . .
SIZ . . . . . CON . . . . . DEX . . . .
Breed . . . . . Attack Skill . . . .

Other Horses

Own Riding (#2) . . . . . Move . . . . . .
Squire's (#3) . . . . . Move . . . . . .
(#4) . . . . . Move . . . . . .
(#5) . . . . . Move . . . . . .

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Alberto Cabra (order #82793)



Family

Year Wed. . . . . Spouse Name . . . . . Status . . . . . .
Will . . . . . .
Children Born . . . . . .
. . . . . .
. . . . . Family Characteristic . . . . . .

Annual Glory Rewards

Traits . . . . . Chivalry . . . . . Holdings . . . . . .
Passions . . . . . Religion . . . . . **Total** . . . . . .

Selected Events

Born . . . . . Ennobled . . . . . .
Squired . . . . . Landed . . . . . .
Knighted . . . . . .
Member of Round Table . . . . . .
Died . . . . . .

Holdings

. . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .
Annual Land Glory . . . . . .

Equipment at Home

Denarii . . . . . .
Libra . . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .

Army

Old Knights . . . . . .
Middle-Aged Knights . . . . . .
Young Knights . . . . . .
Total Family Knights . . . . . .
Vassal Knights . . . . . .
Other Lineage Men . . . . . .
Levy . . . . . .

History — Glory

Date	*Important Event*	*New*	*Total*
. . . . .	. . . . .	. . . . .	. . . . .
. . . . .	. . . . .	. . . . .	. . . . .
. . . . .	. . . . .	. . . . .	. . . . .

of being generated randomly. Further religions may be given in future *Pendragon* supplements.

Father's Class

This is a very important point. Your father may have been a knight, even a lord, or only a lowly squire. Result chances vary according to the major region (Logres, The North, etc.), with modifiers for some cultures and multiple tables in some regions, based on homeland.

To find your Father's social class, roll a d20 and cross-index the results with the Father's Class Table that is called for, based on your homeland and major region. Apply a modifier to the roll if your character belongs to one of the indicated cultures. The result gives the social class of your character's father.

As an example, in Logres, rolls of 02-03 on the Logres Father's Class Table indicate that your character's father is a banneret knight. If your Logres character's culture is Roman, a modifier of -2 is applied. Thus rolls of 01-03 for a Roman would indicate that the character's father is the lord of the land, while rolls of 04-05 indicate that he is a banneret.

It is not recommended that father's class be determined by player preference. A random roll is best here.

Your character might be the son of a lord or officer. In this case a second table is rolled upon. About half the time your character will be an illegitimate son of one of these illustrious fathers. In all cases your character will get a bonus to beginning skills from your good luck. If you are lucky enough to roll the lord (a 1 out of 400 chance in most cases), your father is the ruler of your previously determined homeland, whether he is count, duke, baron, or king, but (as explained in the "Ambitions" chapter) this will require you to be a part-time gamemaster, so consider it carefully.

Father's Class Tables

The Father's Class Tables reflect the training and experience of life that each youth gains by age 15. Each class offers a pool of points to allocate to skills as you wish, plus some additional mandatory increases to specific skills, and to several important traits and passions such as Loyalty (lord).

For example, sons of mercenary knights are naturally a little more harsh and ruthless than those from wealthy, comfortable families, and have less loyalty than those from higher classes.

Naturally some classes offer more points than others. Sons of less wealthy fathers must spend much of their time in cleaning armor, doing farm work, or similar drudgery, simply in order to ensure that their family survives. The only benefit gained from drudgery in game terms is in strength of character (personality traits).

Father's Class Tables

SON OF A...

SQUIRE

20 points
Energetic, Modest, Prudent +1d3 ea.
Valorous +1d6
Loyalty (lord) +3

MERCENARY KNIGHT

20 points
Sword skill +3
Any other weapon skill +3
Cruel +1d6
Valorous +1d3

WARRIOR

24 points
Awareness, Spear +2 ea.
Cultural Weapon +3
Proud +1
Reckless +1d3
Valorous +1d3+2
Honor +1d6
Loyalty (lord) +3

FAMILY CHIEFTAIN

28 points
Cultural Weapon +2
Love (family) +1d3
Valorous 1d3
Honor +1d3
Loyalty (lord) +1d3+3

CLAN CHIEFTAIN

30 points
Cultural Weapon +3
Valorous +1d3
Loyalty (clan) 2d6+6
Honor +1d6

BACHELOR (Household) KNIGHT

26 points
Valorous +1
Loyalty (lord) +3
Honor +1

VASSAL KNIGHT

30 points
Valorous +2
Loyalty (lord) +4
Honor +1

BANNERET KNIGHT

32 points
Valorous +3
Loyalty (lord) +5
Honor +1d3
— plus two rolls on the Luck table (multiple rolls within the table are also acceptable).

OFFICER

28 points
Valorous +1
Loyalty (lord) +4
Honor +1d3
— plus additional benefits depending on officer type:
Seneschal, Stewardship +5, Intrigue +3, Hospitality +1d3
Marshal, Battle +5, Valorous +1d3
Butler, Courtesy +2 Generous, +3.
Chamberlain, Read (Latin +5), Heraldry +3
Constable, Tourney +5, Horsemanship +2
Forester, Awareness +1d6, Hunting +5, Falconry +2
Castellan, Battle +2, Courtesy +2, Stewardship +2

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LORD

32 points
Courtesy +2, Heraldry +2, Intrigue +2
Battle +2, Sword +3, Spear +2
Proud +1d3
Loyalty (Lord) +6
Honor +3
Valorous +1d3
— plus roll three times on Luck Benefits.

CHURCHMAN

10 points
+5 to: Chirurgery, First Aid, Folk Lore, Read (Latin), Religion (Christianity)

Enchanter (Druid)

15 points
+3 to: Chirurgery, Faerie Lore, First Aid, Folk Lore, Read (Ogham for Cymri or Irish; Glyphs for picts), Orate, Religion (Paganism)

New Social Classes

The Warrior: A warrior is a member of the professional fighting class for the sixth-century cultures. Thus he is roughly the equivalent of a knight in the historic, non-feudal societies. A warrior is usually not a mounted soldier, nor is he concerned with chivalry. But his valor and honor are, if anything, more important to his way of life.

Family Chieftain: A family chieftain is the leader of a group of individuals who are closely related by blood, and who live in close proximity to each other. It is usually not a hereditary position, and is often informal rather than being official. By virtue of the status, they are usually richer than their kinsmen, and the sons are motivated by ambition to think of their family's welfare.

Clan Chieftain: A clan is an extension of the family to include more distant blood-relatives. The Passion of Love (Clan) is additional to other passions.

Clan Chieftains are individuals who lead a clan in its decisions, and are accorded respect and income as a result. Sons of chieftains are motivated to embody the virtue of honor which reflects favorably upon the prestige of their clan.

Churchman: Christian churchmen were not necessarily celibate during the *Pendragon* period, and so might have sons who take up the profession of arms. Alternately, a player knight may have retired from knighthood and entered the church during the time that his son was growing up. In either case, this information is used for his son's background. Otherwise, it is not possible to have a character with this background without gamemaster approval.

Druid: Gamemasters must give permission for this category to be used. This is only intended for generating a player knight whose father was a druid. If you wish to play a druid, use the character generation information in the magic chapter instead.

Liege Lord

Your character's lord is determined under each of the major region sections in the "The Lands" chapter. As always, the player may pick a lord with gamemaster approval. Note that the different political situations in each region are indicated by these tables.

The fact that a character has a specific lord does not affect character generation directly. However, the information is useful for storytelling and roleplaying purposes.

Note that if the character is a squire, his lord is his knight.

Current Home

Your home varies with your homeland, class, and other concerns. Wait until character generation is complete, then ask your gamemaster for your current home. For example, if you are a bachelor knight, your home is the main castle of your lord. For a squire, the current home is left blank since home is wherever the squire's knight is. The space may be left blank for a squire, mercenary knight, or sergeant, or the land in which the character is currently employed may be entered.

Son Number

To determine which son your character is, simply roll 1d6 and write in that number. For example, a "1" indicates that you are the eldest son. Then see how close you may be to inheriting.

Father's Survival Table

d20 roll	*result*
01-13	Father living
14-17	Father deceased
18-19	Father alive, but bedridden
20	Father missing for 2d6 years

3. Peoples Chapter

Turn to the "Peoples" chapter to determine the following information.

Name, Father's Name

The lists of names are contained in the Culture sections of the "Peoples" chapter. Select a name that sounds right to you. Write it in. If you have trouble pronouncing it write it down the way you think it sounds. It is important that you be comfortable with the name.

Father's Name, like the character's own name, is determined by culture. Lists of names are included in the "Peoples" chapter for each culture. Adding a title to your father's name, such as "the Bold" or "of Rochester" adds color to the name.

Trait Modifiers

Personality traits and passions may be affected by homeland, culture, and by father's class. Start the process of determining traits and passions by writing any modifiers in pencil next to the appropriate attributes (erase these after the actual values are determined). Look up your father's class from the past several pages to see if it contains any trait modifiers. Then look up your culture in the "Peoples" chapter for a mention of your homeland, and write all the modifiers, if any, next to the affected trait(s).

Directed Trait (if any)

In some cultures, each homeland has a particular directed trait associated with it. Directed traits in the "Peoples" chapter are indicated with an asterisk (*).

Passions (if any)

Your culture in the 'Peoples" chapter may also list a passion for your particular homeland. If a new passion is called for, write the name down now. For example, characters from Bedegraine, in Logres, gain a Hate (Norgales knights) passion from their homeland.

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Starting Skills

Starting skill values are based on two factors: cultural values and father's class. Previous experience and Family Characteristic may later increase skill values.

A character's beginning skills values are shaped by his culture. Beginning skill values for each culture are in the "Peoples" chapter. Write down the numbers from the Skill List for your culture now.

These numbers given are for the common male or common female children of the ruling class of each culture, at age 15. Thus, if you were to start a 15-year old character you would use these numbers, augmented by the Father's Class Values and Family Characteristic only. Find the skill bonuses for your father's class (listed above) and add those in as well. Note that the weapon skill in **boldface** indicates the cultural weapon.

Inherited Glory

Starting Glory is based on Father's Class, and also varies according to culture, as given in the "Peoples" chapter. Look up your culture to determine your Inherited Glory and write it in.

Starting Equipment

The starting equipment of a character varies according to the father's class and the culture. The list given here is to be used as the starting point. Check your father's class, then see the "Peoples" chapter to determine what your father gave you. This varies with the culture, although the range of outfits is fixed, and is given here.

If called upon to upgrade your outfit from the Luck Table (see below), upgrade to Outfit One from footsoldier's or warrior's outfit. Only extremely lucky characters will gain Outfit Six.

Illegitimate sons subtract 1 from the Outfit they would normally get from their father. Minimum for them is Outfit One.

Footsoldier's Outfit: Leather armor (4 points), great spear, sword or other cultural weapon, dagger, clothing worth 80 d.

Cymric Warrior's Outfit: Leather armor (4 points), spear, shield, sword, dagger, clothing worth 120 d.

Pictish Warrior's Outfit: No armor, 2 great spears, 5 javelins, great axe, dagger, clothing worth 10 d.



Mercenary Knight

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Irish Warrior's Outfit: Leather armor (4 points), 2 spears, shield, sword, dagger, clothing worth 60 d.

Saxon Warrior's Outfit: Cuirbouilli armor (6 points), 2 spears, sword, great axe, 3 javelins, shield, dagger, clothing worth 60 d.

Outfit One: 2 rouncys; cuirbouilli armor (6 points), spear, shield, sword, dagger, clothing worth 120 d.

Outfit Two: Charger, 2 rouncys; Norman chainmail armor (10 points), 2 spears, shield, sword, 5 jousting lances, dagger, clothing worth 1 £.

Outfit Three: Charger, palfrey, rouncy; reinforced chainmail armor (12 points), 2 spears, shield, sword, any one other weapon, dagger, 5 jousting lances, clothing worth 2 £., 1 £. in money, 1 squire.

Outfit Four: 1 Andalusian charger, palfrey, courser, 2 rouncys, reinforced chainmail armor (12 points), 2 spears, shield, sword, any one other weapon, dagger, 5 jousting lances, clothing worth 4 £., 2 £. in money, 2 squires.

Outfit Five: 1 ordinary destrier, 1 Barb charger, 1 Camargue palfrey, 1 rouncy, 1 sumpter, partial plate armor (14 points), leather hunting armor (2 points), 6 spears, 2 shields, 2 swords, any 2 other weapons, dagger, 10 jousting lances, clothing worth 8 £., 2 £. in money, 3 squires.

Outfit Six: 1 Frisian Destrier, 1 Andalusian charger, 1 Camargue palfrey, 2 rouncys, 1 sumpter, partial plate armor (14 points), engraved leather hunting armor (2 points), 6 spears, 2 shields, 2 swords, any 4 other weapons, dagger, 10 jousting lances, clothing worth 10 £., 3 £. in money, 4 squires.

Luck Table Benefits

Luck benefits vary according to culture. Look up your culture in the "Peoples" chapter and roll on the table for your culture.

4. Determine Traits

Religion affects traits, though not passions (unless the character is a holy person: talk to your gamemaster in that case).

Check under Personal Data to find your beginning religion, then refer to the Religious Virtues Table below. The personality traits listed after each religion are those which that religion deems the most important. Underline them. Pencil in a +3 modifier next to each underlined trait.

Religious Virtues Table

Christian: Chaste, Forgiving, Merciful, Modest, Temperate

Pagan: Lustful, Energetic, Generous, Honest, Proud

Wotanic: Generous, Proud, Worldly, Indulgent, Reckless

Judaism: Chaste, Energetic, Just, Prudent, Temperate

Heathen: Vengeful, Honest, Proud, Arbitrary, Worldly

Add for Father's Class

Some father's classes provide trait modifiers. See Father's Class, above.

Find Trait Values

Traits and passions for advanced characters can be assigned freely or determined randomly, rather than starting with set numbers as in the simple character generation system. Naturally, the character's upbringing and background have influence.

Remember that the results of strong traits and passions can be dramatic. The gamemaster has the right to call for mandatory rolls on any traits or passions which are 16 or greater after temporary modifiers are applied.

Designated Method: Simply assign a number which denotes your appropriate behavior, as you wish. The only restriction is that the sum of the two numbers on each side of the slash must equal 20.

For the sake of realism, you may wish to consider the influences of background, as determined above.

Only the most experienced players should use this method. And even they should be warned that characters with values of 19 in every trait are unplayable.

For less experienced players preferring to avoid random trait rolls, we recommend a variant of the designed method detailed in the simple character generation system. Here, the player assigns one famous (value 16) personality trait and starts the rest at normal values. Normal values are equal to 10 plus any modifiers. Normal values for directed traits are equal to 7.

Random Method: Personality traits rolled for beginning characters are shaped by their background, as determined above. Several steps determine personality traits using the Random Method.

Roll for Values: A player initially determines the values of his character's personality traits by rolling 3d6 for each trait in the *left-hand column.*

You should have already noted any modifiers in the steps above. Add the modifier to the number rolled if the left-hand trait in question has a modifier. Subtract the modifier if that trait's opposite has a modifier. Write the adjusted number in the space to the left of the slash mark (/).

The maximum beginning value for any trait is 19, regardless of modifiers, so rolls that result in numbers over 19 are considered to be 19. 1 is the minimum, with rolls of less than 1 considered to be 1.

Determine the Opposite Trait Value: Determine the values for all traits listed in the right hand column by subtracting the value on the left from 20. The result is the value of the right hand trait. The sum of the left hand and right hand values must equal 20, and no trait can be valued at 0 or less at this time.

Augment Personality Trait Values: To help create a character you can enjoy playing or that can qualify for your chosen class, despite his random flaws, you may alter his personality traits at this time. Do this by dividing a total of up to six (6) points among any of the traits, subtracting a like amount from the opposite trait. This is not mandatory.

If using the mixed system of character generation, the player and gamemaster will have to agree whether these six points are available.

Check for Bonuses

Check for Religious Bonus: Review your character's trait values, noting in particular the five underlined traits. If all five of the favored traits have a value of 16 or higher, then the character receives a special religious bonus. Bonuses vary by religion.

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Religious Bonus Table

religion	*bonus*
Christian	+6 to Total Hit Points statistic
Pagan	+2 to Healing Rate statistic
Wotanic	+1d6 to Damage statistic
Judaic	+3 to Total Hit Points statistic and +1 to Healing Rate statistic

If you qualify, enter a "Yes" onto the character sheet under Religious Bonus, and add the appropriate number to the character's statistic.

Check for Chivalry Bonus: Add up all the factors which have a dot next to them. Write the total into the space provided. If the number equals 80 or more, your character is noted for his chivalry, and gets the yearly Glory bonus for it. Enter a "Yes" next to Chivalry Bonus and note "+3 chivalric armor" next to Armor Type on the character sheet.

Chivalrous Bonus Table

Bonus = +3 to natural armor

King Bagdemagus Dares a Mysterious Challenge

Several knights have come together at the Abbey of the Adventurous Shield. A monk warns them of the danger of the shield. Sir Bagdemagus resolves to test the adventure. For safety's sake Bagdemagus borrows a squire to attend him and carry messages.

"Sirs," said the monk, "this shield ought not to be hanged about no knight's neck but he be the worthiest knight of the world, and therefore I counsel you knights to be well advised."

"Well," said Bagdemagus, "I wot well I am not the best knight in the world, but I shall essay to bear it," and so bare it out of the minister; and then he said unto Galahad, "And it please you to abide here still, till ye wit how that I speed."

"I shall abide you," said Galahad.

Then Sir Bagdemagus mounted and the brethren lent him a squire to attend him and to bring tidings unto Sir Galahad how he sped.

— Malory XIII, 9

Sir Bagdemagus's player gets to check Bagdemagus's Valorous, Proud, and Reckless for this venture. Shortly after setting off he is grievously wounded jousting with a white knight of supernatural prowess. Thanks to the squire's first aid and his report back to the abbey, the king is not slain.

This adventure is described in *Pendragon* as a short scenario: the Adventurous Shield.

5. Determine Passions

Designated Method

Simply assign a number which denotes your appropriate behavior, as you wish. The only restriction is that the passion may not be greater than 18 or less than 3. For the sake of realism, you may wish to consider the influences of background, even though choosing freely.

Random Method

Passions rolled for beginning characters are shaped by their background, as determined above.

Roll for values: A player initially determines the values of his character's passions by rolling the dice. Only roll for your character's passions after checking for any new passions or modifiers, as described above.

Threshold Values: Some father's classes or cultures have modifiers to passions. Even with multiple bonuses the upper limit for a starting passion is 18, and the lower limit is 3. If a roll plus bonus results in a number greater than 18, write down 18. If less than 3, write down 3.

Standard Passions

- Loyalty (lord) is 2d6+6, plus any modifiers.
- Love (family) is 2d6+6 if he is the eldest son. Each subsequent son subtracts one from this value, unless he is from a family which is rich enough to retain him (check with your gamemaster). Also see the "Peoples" chapter: some cultures do not use the subsequent son subtraction roll.

  Daughters all begin with a roll of 2d6+6, regardless of father's class and culture.
- Hospitality is 3d6 to start, plus any modifiers.
- Honor is 2d6+3, plus any modifiers.

6. Determine Statistics

Find Cultural Modifiers

Your character's culture modifies his statistics. Refer to the Cultural Modifiers Table to determine how your character's culture influences his statistics.

Cultural Modifiers Table

culture	*modifier*
Cymric	+3 CON
Irish	+3 CON
Picts	-3 SIZ, +3 DEX, -3 APP
Romans	+1 DEX, +2 APP
Saxons	+3 SIZ, -3 DEX, +3 STR
French	+1 DEX, +1 STR, +1 CON
Occitanian	+1 DEX, +1 CON, +1 APP

Determine Value

First add the cultural modifiers from the table above, then determine the statistic values using either the designated or random methods.

Designated Method: Apply cultural modifiers, from above. Distribute 60 points.

Random Method: Roll 2d6+6 for SIZ, and 3d6 for each of DEX, STR, CON, and APP. Then apply the cultural modifiers from above.

Limitations

Some limitations exist for characters created by either method. They are:

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Maximum: No statistic can have a starting value greater than the maximum possible for a character of that culture, accounting for dice rolls and cultural modifiers (i.e. 15-21, depending on culture and statistic). Thus maximums are 18 plus or minus the cultural modifier: for example, the maximum APP for a Pict is 18 - 3 = 15, while for a Roman it would be 18 + 2 = 20.

Minimum: Minimums are 8 for SIZ and 5 for the others (note that any statistic at 3 indicates that the character is bedridden; any value at 0 indicates death.)

Adjust Statistics: Minimums are in force even with the random method. If, after accounting for cultural modifications, any statistic has a value of less than 5, then make the value 5. Thus not even a Pict can have a starting APP value of 1-4, nor can a Saxon character have a starting DEX value of 1-4.

Players using the Designated Method (above) may not alter their characters' statistics using this rule.

Derived Statistics

Total Hit Points = CON + SIZ
Unconscious = Total Hit points /4
Movement Rate = (STR + DEX) /10
Damage = (SIZ + STR)/6
Healing Rate = (CON + STR)/10

Distinctive Features

Cross reference your character's APP on the table below to determine how may distinctive features he has.

Distinctive Features Table

APP value	*number of features*
5-6	3
7-9	2
10-12	1
13-16	2
17+	3

Roll 1d6 for each distinctive feature, referring to the Distinctive Features Detail Table on page 39.

7. Determine Skills

You already have the Starting Cultural Skills written down. Find the Family Characteristic, and write it on the back of your character sheet..

Family Characteristic Table

d20	*characteristic*
1-2	+5 Horsemanship
3	+10 Singing
4-7	+5 Awareness
8	+5 Hunting
9	+10 Dancing
10	+5 First Aid
11	+10 Flirting
12	+10 Recognize
13	+5 Intrigue
14	+10 Swimming
15	+10 Orate
16	+15 Play (all instruments)
17	+15 Compose
18	+10 Heraldry
19	+15 Falconry
20	+10 Gaming

Add to Skills

Your father's class determines how many points you can add to your skills. Look at the first entry on your father's class table to deterimine how many points you may add. Raise the starting skill values as you wish, subject to the limitations below.

The skills learned by your character should be primarily military, but this is up to you. Read the requirements for the various classes in step nine, below, before you allocate your skill points. Thus you will know what your long-term objectives are.

Skill values may be augmented several times in this process, but the limits listed will preclude full use of available points in most skills. Fifteen year-old characters can certainly be skilled, but only rarely to the point of mastery (20+).

Illegitimate Sons

If your character is an illegitimate son of a lord, he uses the Son of an Officer table, picking your favorite group of skill bonuses. If he is the illegitimate son of an officer, he uses the Son of a Vassal Knight table.

Limitations

No skill with a beginning value of 0 may be augmented, except for weapons skills. Hence, no Pict can have a Read (Latin) skill before starting play.

No skill value may be raised above 15 by Father's Class points *unless* the points are a bonus awarded to a specific skill. For example, for being the son of a Seneschal, Stewardship gains +4 points. Thus such a character could start the game with a 20 (15+5) Stewardship.

Naturally, once raised up to or beyond 15 by a specific skill bonus, no further points may be added to the skill value from the point pool. So allocate your points carefully.

8. Previous Experience

At this point, your character has reached the age of 15, and has received experience and training based on culture and his father's class. He is ready to begin play at one of the lower ranks listed below in step nine, such as squire, but you may wish to age the character more and begin play at a higher class.

Naturally, many years of previous experience will be required before the character enters play as a knight. Remember that even in the basic character generation system, where all characters were elite squires with much combat experience, and sons of vassal knights (with 30 points to spend initially), six more years were still needed to reach knighthood!

Each additional year of age provides a character with one (not all) of the following benefits:

- 1. Distribute 1d6 points among the character's skills and combat skills as desired, except that no skill with a beginning value of 0 may be augmented except weapon skills, and no skill may be raised above 15.

Or...

- 2. Add one point to any personality trait or passion, or one point to any skill at 15 or higher, up to a maximum of 19 for traits and 20 for passions and skills.

Or...

- 3. Add one point to a physical statistic. No statistic can be raised to a value greater than the theoretical maximum possible for a character of that culture. (See step six above.) Also, SIZ may not be increased after age 21.



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9. Qualify for a Career Class

In the basic character generation system, all players were restricted to bypassing play as squires and aging their characters to the point where they qualified for the class of knight. The advanced character generation offers far greater flexibility in determining character class. The requirements for all the advanced generation system career classes are listed below.

Family Characteristics

Note that the Family Characteristics Table provides characters of any family with an extra skill that they are well-versed in (value 10 or better). For qualification for some classes, particularly knight, the skill values increased on that table may prove useful, with luck. See step seven.

Squires

Note that the squire skill values listed on the character sheet in are for non-player squires, not superior player squires, who will almost always exhibit better skill values than the minimum.

Class Qualification Tables

If your character has all the attributes listed below, he qualifies for that class. Check with the gamemaster for female player characters.

Squire (basically no problem)

First Aid 6
Battle 1
Horsemanship 6
One other skill (normally Sword) at 5
Valorous 8
Loyalty (Lord) 10

Footsoldier

Great Spear 10
Other Weapon 5
Valorous 10
Loyalty (Lord) 10

Sergeant

Lance 10
Spear 5
Other Weapon 10
Horsemanship 10
Valorous 10
Loyalty (Lord) 10
— The character must own a healthy combat-trained horse (rouncy, charger, etc.) with all tack, weapons, and a suit of armor.

Warrior

Primary cultural weapon 10
First Aid 6
Valorous 12
Loyalty (Lord) 10
Honor 8
— The character must possess the traditional weapons and equipment for the culture.

Mercenary Knight or Knight Errant

First Aid 6
Sword or other weapon 10
Lance 10
Spear 5
Horsemanship 10
Valorous 12
Loyalty (Lord) 15
Honor 5
— The character must own a healthy combat-trained horse (rouncy, charger, etc.) with all tack, weapons, and a suit of armor.
— The character must be knighted by a lord for favors done or heroic acts performed during play, most commonly on the battlefield. Squires, warriors, and sergeants are all occasionally knighted for their actions, and if the lord performing the ceremony cannot support them, they must live as mercenaries or errant knights until another lord is found. See *Pendragon*.
— Sometimes during a campaign the son of a heroic player character will be knighted by the heroic character's lord, as a favor for past services. This must be determined during play. As on the battlefield, if the lord cannot support more household knights, the new knight becomes a mercenary or errant knight.

Bachelor (Household) Knight

First Aid 10
Battle, Lance, Horsemanship, Sword 10
Any other 2 non-combat skills 10
Valorous 15
Honor 5
Loyalty (lord) 15
— The character must own a healthy combat-trained horse (rouncy, charger, etc.) with all tack, weapons, and a suit of metal armor.
— Normally a household knight must be the son of a knight and age 21. Thus continuity is preserved. Some exceptions to these qualifications exist. Specifically, eldest sons may turn out not to qualify according to these standards, but may be knighted anyway if they can make a fair showing at knightly skills, especially if they are heirs to the title and their father is dead. Thus there are a fair number of rich, powerful, spoiled, unqualified adolescents riding around as knights.

Vassal Knight, Banneret, Lord

Not available at the start of play using this book. All bachelor knight requirements are needed. In addition, the character must have hereditary rights to the position, or be granted it through play. See *Pendragon* and the "Noble Ambitions" chapter for more information.
— Lucky player knights who are also eldest sons of a lord who has died may immediately take an oath of homage and fealty to their liege lord to obtain their rightful office. However, this may depend upon game play, since many lords insist that new knights first prove themselves worthy of their inheritance. The gamemaster controls the situation.

Holy Folk (druid, priest, etc.)

These characters have their own generation system. See the "Magic" chapter.

New Player Knights

Player knights actually start as squires, and must take an oath of homage and fealty to their new lord by participating in the knighting ceremony during a session of play, as in the basic character generation rules, before attaining the exalted class of knight. See your gamemaster for the details.

Beginning knights receive 1000 Glory points, are entitled to use the title Sir before their name, and also qualify for a heraldic coat of arms. Confer with the

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gamemaster about your chosen coat of arms. Bachelor knights receive spurs, a shield, and other important items from their lord.

10. Other Information

Joust Score

This is just for fun and is not used until play begins.

Horses

See the Outfits listed above. Additional types of horses are given in this book.

Checklist of Equipment Carried

This is the same as in the begining character generation section.

Squire

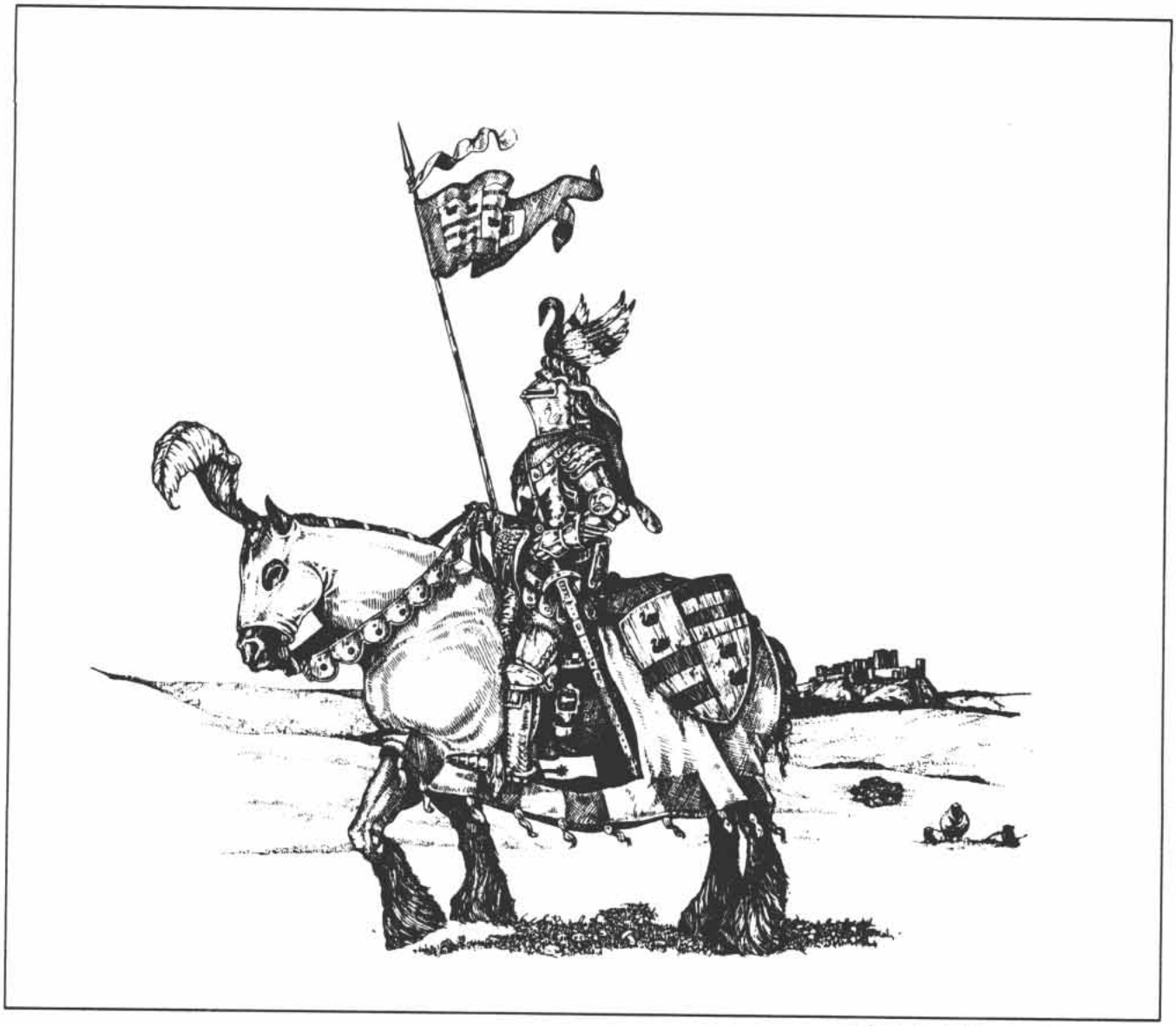
This is an age 15 non-player squire. Choose your preferred name.

First Aid	(6)
Battle	(1)
Horsemanship	(6)

Any skill at 5 (Usually **cultural weapon.**)

Character Sheet Back

Refer to the Begining Character section for information on the character sheet back.■



A Knight Riding to Tournament

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Your Family

*Your family is one thing you can **always** count on.*

A KNIGHT'S FAMILY is his most precious and reliable resource. The family I am discussing here consists of your closest relatives — those who can be relied upon to help each other out in any circumstances, against any odds. These are the ones who, if they heard you were in mortal danger, would get up from whatever they were doing to come help immediately. You, of course, would do the same for them.

This chapter is written from the perspective of a beginning knight from Salisbury. Many of the concepts in here will apply to later characters as well, but of course they will quite likely not be from Salisbury, and so elements like the Salisbury Family History Table won't be appropriate for them.

Why A Family?

Several reasons exist to have some further knowledge of your family than you have already gained from the beginning character generation.

Historical Perspective

Even if you have no desire to maintain your own dynasty, your roleplaying will be enhanced if you know about your family's past.

The extensive Salisbury Family History table below helps you figure out what your character's grandfather and father did. Naturally both did much more than this, but here are the salient facts to incorporate the family into Arthurian history.

Your character will gain not only a family history but a portion of his grandfather's and father's Glory, and one or more inherited traits or passions derived from your ancestors' experiences over the last generation.

Character Protection

A family provides many kinds of protection from enemies. The ultimate expression of this protection is whether they are willing to enter mortal combat for your welfare.

In game play one of the most useful functions of the abstracted family is to give player knights a small back-up army of their own. In this way everyone has an emergency force at their beck and call.

You have already calculated the basic numbers for your private army during Character Generation. In this chapter you will learn a little more. Actual statistics

✪ SALISBURY FAMILY HISTORY TABLE ✪

Introduction

This long table provides several things:

1. Some past history important to the game campaign, and,
2. Your grandfather's and father's actual part in these great historical events.
3. At least one family passion or directed trait that is handed down from father to son. These may be gained from some of the more dramatic and sanguinary historical events, mostly battles. Hate (Saxons) is mandatory, with others possible. (See the "Ideals and Passions" chapter for more information on passions and traits.)
4. Realistic and individual Inherited Glory from your ancestors, based on their actual achievements. This augments the Glory already gained from the Inherited Glory table (Step 7 of beginning character generation).

This table is based on your entering the game as a knight at age 21, in the year 531 A.D. Your father died one or more years ago, and you have been made a vassal knight, taking over from your father as head of the family.

If you took some previous experience during character generation, assume that it took place during your career as a squire, so that it is still 531. You will be older than the text assumes, but this presents no problem.

How to Use This Table

Your family history is determined year-by-year. The first year, 490 A.D., includes a detailed explanation of the method to be used for both grandfather's and father's histories.

Read the opening entry to get information, and then go to the year's Event Table. Roll the 20-sided die to determine your ancestor's part in the year's events, if any. For example, in 490 your grandfather may have fought in the great battle of Windsor. On the other hand, he may have died without achieving anything notable that year.

Check for a passion or trait at the end of the year's entries before you go on. If the ancestor is dead, the son gains the passion after hearing his father's last words. The son will either be you, or your father.

A pencil and paper to keep track of details will be needed (unless you wish to write in the book). Write down each year's event, if any, any Glory gained, and any passions or directed traits gained (by either grandfather, father, or your character).

When your grandfather dies, determine 1/10th of his final Glory and add this to your father's initial 1000 points. Note grandfather's passions and traits, if any, and assign one or more to your father (your choice), using the same numerical value that your grandfather had (for example, Hate (Saxons) at 15).

When your father finally dies the sequence is over. Take 1/10th of his final Glory as extra Inherited Glory beyond that already gained during character generation (which was based on a character having ordinary knights for ancestors).

If the text called for your character to take a passion or trait, write it down, including the value you rolled. You also may pick any one other passion or trait from your father. Write down the same value that he had.

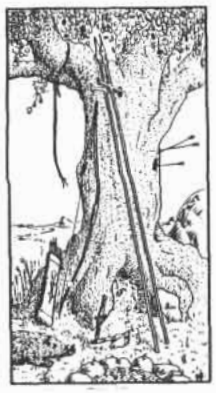
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for most of your family are available in the "Characters and Creatures" chapter.

The Dynastic Segment

Pendragon is designed to include long-term events which may take longer than a single character's lifetime to be finished. *Pendragon* time advances regularly. Some stories take the whole of King Arthur's 55 year-reign to complete — enough time for grandchildren of the original character to become knights.

To participate fully in a long-term *Pendragon* campaign every knight should raise a family that can bring a player through the entire saga. The best *Pendragon* history is established if your campaign begins early and continues through to the end: guidelines for this are contained in *The Boy King*. But in this *Pendragon* book, the campaign begins a generation or so later, so to help work your character into history the Family History table is provided.



Going Beyond the Single-Character Game

The emotional content of the game is changed by having a family. With a family a knight has someone other than himself for whom to live and to die. The motivation of individual characters changes when they have someone whom they love and for whom they will fight. The gamemaster should urge development of character families to provide that critical motivation.

Your character's sons can be given the same family characteristic, traits, passions, equipment, and starting statistics that your previous character had. Thus a character with a family doesn't really die.

Families allow players to interact in a natural way. When character knights marry into the same family, perhaps two sisters, they become enmeshed. This provides an excuse for the various knights to mingle so trustingly on adventures.

An established family provides a source of rank, power, traditions, knowledge, even heirlooms. Thus the magic sword which your knight cherished does not disappear from the game at his death. Instead it, with his coat of arms, title, and other possessions, goes to his son.

When the new character enters the game the old ones might say "I was with your father at Badon," or "I remember when he messed up at the Adventure of the Knight of the Parrot." And your new character, of course, knows the details of the Adventure of the Knight of the Parrot. Thus death does not diminish the family, which is heir to the accumulated property and Glory of the deceased.

Connections

Relatives may provide opportunities: if someone becomes well-placed then his relatives will benefit as well.

Hate (Saxons) is mandatory; it is already on your character sheet from the character generation procedure. If you inherit a higher Hate (Saxons) value than the one rolled during character generation (for example, a 15 rather than a 10), then erase the old number and write the new one down.

Note that passions of 16 or more gain their value in Glory during the winter. See the "Game Mechanics" and "Ideals and Passions" chapters for more information.

Your Grandfather's History

GRANDPA WAS BORN when Ambrosius Pendragon ruled Britain. Everyone knows that Ambrosius was "the last Roman," and that he ended the rule of the evil overlord Vortigern. Merlin the Magician was a young boy when Ambrosius destroyed Vortigern and reclaimed Logres. Ambrosius' reign was troubled by wars with the Saxons and northern British.

After Ambrosius died his brother, Uther Pendragon, inherited the kingdom. When your grandfather reached military age he followed his lord, the earl of Salisbury, in the many wars waged by King Uther against the Saxons. Your grandfather was successful. He had a good horse, armor, and the weapons of a heavy cavalry soldier. He was also lucky enough to survive the dangers of battle, at least until 490, the first year in this history. Sometime or other, he met your grandmother.

Start your grandfather's Glory at 2500 (he was a notable but not famous knight). He begins with no passions or directed traits. He may gain more Glory or a passion if you are lucky with your rolls on the tables below.

YEAR 490 (Sample Year)

This was almost an ordinary year. The Saxons raided heavily and were driven off. Of special note: a son was born — your father.

For this first year, italicized notes like this are included to explain the text above each note.

A sentence always introduces events for the year. Usually, either nothing happens, or a famous battle occurs. For each event, you need a d20. Roll it, and refer to the subsequent table for the event that occurs that year.

Year 490 Events Table

d20 event

01-05 Nothing significant happened.

An easy entry, self-explanatory. Go to the next year when you roll this result.

06 Died of Other Causes. See Miscellaneous Cause Table, Male.

This means grandfather died of something other than the main battle fought that year. The Miscellaneous Cause Table determines the exact cause.

07-20 He fought at the Battle of Windsor.

Whenever you have this entry, it means you have to make another d20 roll on a separate table about the battle which follows. The results change on each table.

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However, in *Pendragon* the player knight is the leader of the family. He is an unusual and adventurous, and successful, individual, from the moment he first becomes a squire. It is to your character that others turn for leadership. You won't find a rich uncle in *Pendragon* — your character is that rich uncle for the other non-played family members.

More important are the connections which a family provides between the successive knights of a single player. Your experience of the game will take on depth and elegance if most of your own player characters come from a single family.

Your Past Family

Causes of Death

Two tables are used to determine a random cause of death for past family members.

Miscellaneous Cause Table, male

d20	*death*
1-3	in battle with personal feud
4-6	in battle with neighboring land
7-8	in battle with foreign invaders
9	entered monastery
10-11	hunting accident
12-13	other accident
14-16	old age, illness
17-20	Unknown cause, just never came home

Miscellaneous Cause Table, female

d20	*death*
01-07	sickness
08-09	old age
10-12	accident
13	killed by raiders
14-15	captured by raiders
16-18	died of pregnancy difficulties
19	entered convent
20	unknown cause, just disappeared

When a Character Dies

When a favorite character dies you should be ready for a moment of emotion. You decide what it is and how to handle it. It may be one of elation at some heroic deed, or it may be dejection over bad dice rolls. Among everything else a touch of sadness is likely.

The other players must decide what to do with the body. The now lordless squire might voice his dead lord's concerns and former desires. See what was written on the character sheet back as "Will." Check whether he died among people who will know where to return the body or news of the character's death.

Bookkeeping follows. Add up the final Glory which the character had. If he has a son, you cannot help but calculate the 10% which is going to be passed on. Make a list of all equipment to be passed on. Make a list of fiefs.

List the Traits, Directed Traits, and Passions of 16 or more and list them for later reference.

BATTLE OF WINDSOR (80)

This is the name of the battle. The number in parentheses shows the amount of Glory gained by participants in the battle. Write this number down immediately under your ancestor's running Glory total.

d20	*event*
01	He died with Great Glory (add 1000 Glory).

He was killed in the battle, but acted with great heroism — record an extra 1000 Glory and conclude the history for this ancestor. Check to see if the son gained a passion or directed trait. Whenever any character dies refer to the section on "Character Death," in the rules in the main text above.

02 Died in Battle. End history.

As above, this entry finishes your ancestor's life history. Check for a passion or trait below.

03-20 He survived, continue history.

Your ancestor fought in the battle and survived: check to see if he gained a passion or directed trait from the battle before you go on to his next year.

d20 Passion Roll, 01-05 = success.

This section doesn't always appear. If it does, it means you make another d20 roll. If you achieve a success by rolling equal to or less than the number shown, then your ancestor (if he lived) or his son (if the father died) got a passion or directed trait as a result of this experience, possibly one that is handed down to your character.

3d6 Hate (Saxons)

("Those shifty ambushers! There's neither courage or honor among them.")

The result of the second die roll shows how strong your or your ancestor's passion was, and what the type of passion is. The quotation is more or less what everyone remembers your ancestor used to say about this particular battle (or his last words, if he died).

Your ancestors may later get duplicate passions. Use whichever is higher *than the other for the final number.*

This ends the explanatory year. The remaining years follow the same pattern.

YEAR 492

In this year King Uther went to war against the rebellious Duke of Cornwall.

Year 492 Events Table

d20	*event*
01-03	Served Garrison duty, and survived Saxon raiding. Get 25 Glory.
04-05	Served Garrison duty, and killed by Saxon raiders. Get 25 Glory. End history.
06-09	Grandpa fought at the Siege of Tintagel, an indecisive siege even though Merlin was there to help the king. Get 10 Glory.
10-20	Grandpa fought at the Battle of Castle Terrabil.

BATTLE OF CASTLE TERRABIL (100)

01	He died with Great Glory (add 1000).
02-03	Died in battle. End history.
04-20	He survived, continue history.

INTERIM YEARS 493-494

During these years wars with the Saxons continued. The king wed the Lady Igraine, widow of the Duke of Cornwall, but

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Take a deep breath and reflect for a moment on his life. Then write a one-line epitaph which will be on the headstone of his grave.

Store the character sheet in the "graveyard." Players usually want to keep treasured characters in their own graveyard, or might not care, and so should give the sheet to the gamemaster to keep.



Your Current Family

Players usually want to know a little bit more about the rest of their family. These tables provide the naked facts for individualized information.

Knights in Your Family

You have already determined the number of knights in your family and their relative ages during Character Generation. The information is on the back of your character sheet.

Given here are tables to construct the rest of your family based on the number of knights.

Old Knights

Old knights are age 55 or more. Whatever their precise relationship, they are likely to be addressed by the honorific "grandfather" during family discussions. They are counted among the elders of the community, for they have survived both years of warfare and the Aging Table.

Old Knights Table

d20	*result*
01-15	Your grandfather's younger brother
16-20	Your grandfather's illegitimate brother

Middle-Aged Knights

Middle-aged knights are between 36-54 years old. They are usually addressed as uncle by younger knights, whatever their status. They have begun using the Aging Table.

Middle-Aged Knights Table

d20	*result*
01-13	Your father's younger brother
14-17	Your mother's brother
18-20	Your father's illegitimate brother

shortly afterwards Uther was struck low by illness.

Years 493-494 Events Table

d20	*event*
01-02	Died. Roll on Miscellaneous Cause Table, Male.
03-20	Alive, continue history.

YEAR 495

The Saxons exploited the weak kingdom led by a sick king, but Uther mustered all his forces and surprised the invaders with a pitched battle.

Year 495 Events Table

d20	*event*
01-05	Nothing significant happened.
6-20	He fought at the Battle of St. Albans.

BATTLE OF ST. ALBANS (150)

d20	*event*
01	He died with Great Glory (add 1000).
02-04	Died in battle. End history.
05-20	He survived, continue history.

King Uther slaughtered the Saxons. As the victorious Britons were celebrating, a treacherous Saxon, masquerading as a doctor, poisoned the water. The king, and most of the reigning nobility, died.

YEARS 496-507

Anarchy reigned as noblemen killed each other to seize positions of power vacated by the mass death of the lords. Your grandfather supported the rightful earl of Salisbury. Saxons used the opportunity to seize many lands, including founding Wessex, a land south of Salisbury.

Year 496-507 Events Table

d20	*event*
01-02	Died. Roll on Miscellaneous Cause Table, Male.
03-20	Alive, continue history.

YEAR 508

The son of Vortigern the Tyrant, King Cerdic of Wessex, gained reinforcements and attacked Salisbury.

Year 508 Events Table

d20	*event*
01-04	Grandpa served garrison duty in Sarum. Take 10 Glory.
05-20	He fought at the Battle of Winchester.

BATTLE OF WINCHESTER (175)

d20	*event*
01-04	He died with Great Glory (add 1000).
04-20	Died in battle. End history.

d20 Passion Roll, 01-20 = success

2d6+6 Hate (Saxons) gained by your father.

(Grandfather's last words: "Watch out for those guys that wear bear skins and roar.")

At the end of this section your grandfather will be dead, having acquired during his career the fief of his manor in Salisbury. Your father, meantime, has begun his own career, and has started his own family, beginning with you, his eldest son.

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Young Knights

Younger knights are between 20-35. They do not use the Aging Table yet.

Younger Knights Table

d20	*result*
01-08	Your younger brother
09-14	A first cousin, on your father's side
15	Your brother-in-law
16-17	A first cousin, on your mother's side
18	An illegitimate brother, older
19-20	An illegitimate brother, younger

Other Family Members

Constructing a family proceeds from the eldest relevant generation to the youngest. The oldest generation is that of your character's father and mother.

These calculations determine, in every case, legitimate kin only. Illegitimate sons, determined on the tables above, do not enter into these calculations, but are added on to the family tree at the end, separately.

These also cover only adults. Children under the age of 15 are ignored.

Father's Siblings

To start, we know that your father is deceased. Roll 1d6 to find the total number of siblings.

Roll 1d6 for each sibling, where an even number = male, and an odd number = female. These are your paternal uncles and aunts.

Now match the number of your uncles with the number of father's brothers who are knights. If the number of knights is smaller than the number of brothers, add brothers to reach the right number of knights.

Mother's Siblings

Follow the same process as used for Father's Siblings.

Your Character's Siblings

Once again, follow the same process as for Father's Siblings.

Living or Dead?

All of the knights shown on the list so far are known to be alive, as determined during Character Generation. Your father is known to be dead, as is your grandfather. The status of the rest of the family (women and unknighted men) is determined now.

Kinfolk Status Table

1d20 roll	*results*
01-07	alive, married
08-14	alive, unmarried
15-17	dead, was married
18-20	dead, never married

Once again, check to make sure this does not conflict with the information on knights. If it does, change the fact to suit the needs of the knights.

For the relatives who are deceased, use the Misc. Cause of Death Tables to find out how they died.

Your Father's History

YOUR FATHER WAS beginning his career as a knight when you were born, 21 years ago. Start your new tally with your father's initial Glory = 1000 + (grandfather's Glory/10). Your father has the Hate (Saxons) passion rolled above, at least, and will pass this on to you.

Remember to note any Glory, passions, or directed traits gained by your father in the process below.

YEAR 510

This is Arthur's first year as king.

Your father saw young Arthur pull the magical sword from the stone and anvil, thereby declaring his kingship and inaugurating his reign. He was also present at Arthur's coronation, and fought in the wars against the rebels who did not accept the young king's right to rule.

Year 510 Events Table

d20	*events*
1-10	He was present at the first public drawing (Glory = 25).
11-20	He was present at one of the subsequent drawings (Glory = 10).

The earl of Salisbury was among the first lords of Logres who declared their support of King Arthur. As a knight of Salisbury, your father was present at the declaration of Arthur as warlord (or *dux bellorum*) in London, and shortly afterwards at his coronation at Carlion (Glory = 10).

Right after the coronation, your father fought at the subsequent Battle of Carlion. The northern kings, though outnumbering Arthur's forces, were driven off in their first attempt to defy the "Boy King."

BATTLE OF CARLION (250)

d20	*event*
01	He died with Great Glory (add 1000 Glory). End history. Take a +5 to the Passion Roll below, for your character (not father), with a maximum of 20 as the result.
02	Died in battle. End history. +10 to the Passion Roll below, for your character (not father), maximum 20.
03-20	Survived, continue history.

d20 Passion Roll, 01-10 = success.

Value = 3d6 Hate (Cumbrians) ("Their northern hearts are cold, like the snow there.")

Later that same year the northern lords, under King Lot, invaded again. Your father fought against them at the Battle of Bedegraine. Arthur won, but it was a very bloody battle, even for the victors.

BATTLE OF BEDEGRAINE (700)

d20	*event*
01	He died with Great Glory (add 1000 Glory).
02-04	Died in battle. End history.
05-20	Survived, continue history.

d20 Directed Trait Roll, 01-03 = success.

Value = 2d6 Mistrust Magicians (add to Suspicious) ("We won because of Merlin's tricks, and it should have been our chivalrous valor that took the day.")

YEARS 511-512

Two years of peace followed, broken only by minor skirmishing with the Saxons.

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Your Future Family

Your Wife

The *selection of a wife* is one of the most important points in a knight's life. As you will see from the "Glory and Ambitions" chapter, this importance is born out in the amount of Glory that can potentially be gained by marriage to the right woman.

Your gamemaster may introduce your character to several non-player character women of appropriate status for marriage in the course of the campaign. Many will be related to other player characters. This is the best way to find a wife. However, the "Winter Phase" section of the "Game Mechanics" chapter includes a family creation segment. In this segment you will find a random marriage table that can be used to generate random wives immediately. Of course, you take your chances this way.

Many game possibilities will be opened up for you and the gamemaster once your character is married.

I stress that a legitimate wife is necessary. Read the information in the "What Your Character Knows" chapter to understand the fine points of inheritance and legitimacy.

Your Son

Once you have a wife, the Winter Phase system will give you a chance every year of producing offspring. Usually a few years of game time have to pass before you achieve the success of having a male heir. There is no rule for reduction of fertility due to old age or wounds in *Pendragon*, so your character and his wife may become quite old and still produce a son.

The child will need to survive until the son reaches age 21, whereupon he qualifies to become a new player character knight. He can then carry on your aged or dead character's dynastic goals, inter-

Tristram de Lyonesse



Years 511-512 Events Table

d20	*events*
01	Go to Miscellaneous Cause Table.
02-20	Served Garrison Duty.

YEAR 513

The northerners invaded again in even greater strength. King Arthur was surprised, and hard-pressed, but ultimately victorious. This victory secured the loyalty of the northern Britons.

Year 513 Events Table

d20	*event*
01-05	Go to Miscellaneous Cause Table.
06-10	Served Garrison Duty.
11-20	Your father fought at the Battle of Terrabil.

BATTLE OF TERRABIL (600)

d20	*event*
01	He died with Great Glory (add 1000 Glory).
02-04	Died in battle. End history.
05-20	Survived, continue history.

d20 Passion Roll, 01-09 = success.

Value = 1d6 Fear (Norgales knights). ("Seems like they all have giants for fathers, or witches for mothers, or magical Pict blood.")

YEAR 514

This year King Arthur married the most beautiful woman in the land. Your father attended the wedding, and participated in the great tournament afterwards.

Year 514 Events Table

d20	*event*
01-07	Was on losing team in the tournament's Melee (Glory = 15).
08-14	Was on winning team in the tournament's Melee (Glory = 50).
15-20	Received additional honors during the tournament: add 5d6 Glory.

INTERIM YEARS 515-517

War against the Saxons continued. Every time they were defeated another migration from the continent arrived to renew conflict. Raids and skirmishes were continual, and battles common.

515-517 Years Events Table

d20	*event*
01-03	Go to Miscellaneous Cause Table.
04-17	Raided, skirmished, served Garrison Duty. Take 50 Glory.
18-20	Died in a skirmish or minor battle. Take 100 Glory. End history.

YEAR 518

The Saxon menace reached its height this year, and the largest army ever mustered marched up the Thames Valley to destroy the Pendragon once and for all. King Arthur stripped his land of garrisons to meet this threat. This was the largest battle ever fought in Britain. King Arthur won, exterminating the hostile Saxons and decimating his own army.

Year 518 Event Table

d20	*event*
01-20	Your father fought at the great Battle of Badon.

BATTLE OF BADON (1150)

d20	*event*
01-04	He died with Great Glory (add 1000 Glory).
05-10	Died in battle. End history.
11-20	Survived, continue history.

d20 Passion Roll, 01-10 = Success.

Value = 2d6+6 Hate (Saxons) ("I've seen too many of my good friends die to forgive them now.")

d20 Directed Trait Roll, 01-05 = Success.

Value = +5 Reckless against Saxons. ("Everyone of us was wounded, and them too, like berserkers. We had to meet them fanatic to fanatic.")

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ests, and even his rivalries, while letting you participate in the latest phase of the campaign with a strong, vital young knight as your primary character.

Your new character will not enter into a history constructed from rolling d20s on too many tables. He enters into a history constructed by you, the player, and his father, your former character.

You, the player, make most of the decisions in his makeup, a few of which are dependent on gamemaster approval.

What If the Heir Is Underage?

Your main character may die before any son reaches age 21. Your gamemaster will help you through here. First, generate a ward for the child. This should be a relative, one of the other knights generated during character generation. He then becomes the head of the family, whom you play until the young heir reaches majority. By that time you may not care about the heir, or you might choose to have two characters from the same family to play.

The gamemaster will have to determine whether the youth may be knighted upon reaching majority. (He may have lost his lands, his family connections, or even worse.)

Bad Family Luck

Sometimes it seems impossible to generate an heir. The frustration of this fact illustrates one of the unwritten sorrows of the Arthurian legend. Will consolation be found comparing the plight to King Arthur's?

Frustration is not necessarily the desired end of this process, however. If your children continue to die as the years pass, talk to the gamemaster about the situation. Your gamemaster may wish to give you some help if you've been plagued with bad luck; perhaps a cousin can be discovered who can be adopted and played.

Creating a Player Character Son

Once a son survives to 21, you have an eldest son, a squire, who is ready to play. As with all player characters generated using this book, it is assumed that the father has trained the boy to be ready for knighthood, and prepared the way with his lord.

The Advanced Character Generation system provides a random method to generate new characters. Even the random method should be modified using this important process for inheriting personality traits, passions, and attributes.

Create the character using the advanced character generation procedure, but with some differences, as follows (remember that the advanced character creation system assumes that new characters do not have families already in the campaign).

YEARS 519-525

A long period of relative peace followed the Battle of Badon, during which many of the outlying kingdoms and hidden robber barons were defeated by small armies and the knights of the Round Table. By 525 most of Britain had been unified under the rule of Arthur.

Years 519-525 Event Table

d20	*event*
01-05	Died: go to Miscellaneous Cause Table.
06-10	Served Garrison Duty. Add 10 Glory
11-20	Went Adventuring.

During this period your father went on one of the new-fangled adventures that had become popular recently, to see what knight errantry was like. Roll on the next table for results. Though he may have survived, he did not resolve any of these challenging adventures, which can still be found for your character to complete in the "Short Adventures" section of the "Scenarios" Chapter.



Father's Adventure Results Table (75)

d20	*result*
01-03	The Redcap
04-06	The Adventurous Shield
07-09	The Tomb of Lions
10-12	The Basilisk
13-15	The Perilous Cemetery
16-18	The Raven Tower
19-20	Roll twice more, treating a second roll of 19-20 as indicating that your father died on the adventure. Make a note of the adventure, and remember that your father died trying to complete it. If you managed to roll 19-20 three times, your father died in the adventure of the Perilous Cemetery.

YEAR 526

During the High King's Pentecostal feast a Roman embassy entered the hall and demanded tribute from Britain. King Arthur refused, and after conferring with his vassals, summoned his army to fight. The army shipped to France, where it met the Roman army in battle. After a victory over natural and magical opponents, the army marched on and took Rome.

Year 526 Events Table

d20	*event*
01-20	Your father fought at the Battle of Flanders in France in which the main elements of the Roman army were defeated. Giants were encountered by some of Arthur's troops during this remarkable battle.

BATTLE OF FLANDERS (150)

d20	*event*
01	He died with Great Glory (add 1000 Glory).
02-03	Died in battle. End history.
04-18	Survived, continue to Battle in Italy.
19-20	Fought against giants. Roll again, -7 on d20 roll for results of the battle (i.e. a 19 becomes a 12). A result of 0 or a negative number = a roll of 1. It is likely that your father died fighting the giants, in which case you inherit the passion below.

Passion *only* if your father fought against giants, no roll necessary.

Value = 3d6 Fear (Giants). ("I don't care what anyone thinks, they are more than any man can handle.")

If he survived the earlier fighting in France, your father continued the invasion with King Arthur. Your father fought during the invasion of Italy, and helped to conquer the Roman Empire, which had hired mercenaries after the defeat of its main army in Flanders.

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Personal Data

Most of this is determined by the father's ancestry. Year born is written on the father's character sheet back. Calculate the age to the campaign date. Check these carefully.

Check the list of fiefs which will be gained upon knighthood.

Traits, Directed Traits, and Passions

Players choose whether they wish to keep the same Traits, Directed Traits, and/or Passions for which their father was famous. If they want to keep them they can get them at the same value as their father had, although the gamemaster must approve of any value of 20 or more.

Equipment

Eldest sons inherit everything which their father owned. Check the list of items which was taken from his body.

Statistics

Statistics are done as usual, with 60 points distributed. If you wish, these may be identical to the original statistics of the father.

Skills

Skills and combat skills are done the usual way.

Coat of Arms

The coat of arms is that of the father, with the heraldic mark (the "difference") for the son if the father yet lives. This may not be changed, although a son can choose an entirely new device for his Shield of Peace if he wishes.

Glory

Initial Glory is 1/10th of the father's Glory when the knight is made, or when the father died. The character will also get 1000 points for being knighted, and perhaps some more if other inheritances are involved.

Equipment

Equipment may be whatever the father provides.

Luck

There will be no luck benefits except those provided by the father and other family members to the young man.

Back of Sheet

Data on the character sheet back should be derived from the father and the family. For example, the family characteristic is the same as the father's.

Other

Family data as provided by this chapter is obviously replaced by the history of the father as gained in play.■

Year 526: Events In Italy Table

BATTLE IN ITALY (150)

d20	*event*
01	Died in Battle. End history.
02-20	Survived, continue to a Visit to Rome.

d20 Directed Trait Roll, 01-15 = Success

Value = 1d6+5 Mistrust Mercenaries (add to Suspicious). ("They were dangerous to everyone except us, their enemy.")

After the battle Rome surrendered, and the Pope appealed to Arthur to spare the sacred city, which was granted. The triumphant army entered the city in procession, and was given great treasures as gifts. Like most of the soldiers, your father took the opportunity to tour Rome.

Year 526: Events in Rome Table

d20 Directed Trait Roll, 01-10 = Success

Value = 1d6+5 Mistrust Romans (add to Suspicious). ("I was impressed by the ancient magnificence, the decay, and the dishonest and corrupt people of the city.")

YEARS 527-529

A period of relative peace followed, during which more of the outlying kingdoms and hidden robber barons were defeated by the knights of the Round Table.

Years 527-529 Events Table

d20	*events*
01-15	Go to Miscellaneous Cause Table.
16-20	Served Garrison Duty.

YEAR 530

Britain's western coast had long been subject to raids from the Irish, and last year the Pendragon set sail with a great army to punish the Irish once and for all. Arthur was victorious, but after the campaign, a magical quest was taken that few knights survived.

Year 530 Events Table

d20	*events*
01-05	Go to Miscellaneous Cause Table.
06-20	Your father was among the expeditionary army to invade Ireland. He fought at the Battle of Tara against the Irish.

BATTLE OF TARA (100)

d20	*event*
01	He died with Great Glory (add 1000 Glory). End history.
02	Died in battle. End history.
03-20	Survived unwounded, go to Battle of Castle of Bones.

d20 Directed Trait Roll, 01-07 = Success

Value = 3d6 Contempt for the Irish (add to Proud).

FURTHER 530 EVENTS

While in Ireland, your father was among those chosen to accompany King Arthur in his midnight ride to attack the Castle of Bones, reportedly to recover marvelous artifacts. Everyone now believes this was an attack against the faerie forces of the Other World. Only seven men survived this, and your father was not among them.

BATTLE OF THE CASTLE OF BONES (100)

d20	*event*
01-20	He died with Great Glory (add 1000 Glory). End history.

d20 Passion Roll, 01-02 = Success

Value = 2d6+3 Fear (Faerie Things) gained by your character. ("I have come to you, Son, from beyond the wall of Death to warn you of the horrors awaiting you if you fall to their black spears...")

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The Lands

Where was your character born and raised? What culture and religion did he grow up with? This chapter provides the answers. It is for use with Advanced Character Generation.

BRITAIN IS THE MAIN theater of action and adventure in the Arthurian stories. Thus the lands of Britain are the most completely described in this chapter. Your character most likely was born in one of these homelands.

Important homelands outside Britain include Ireland, Brittany, France, and Gaul. Brittany is the center of many Arthurian stories and the region through which the Celtic stories entered the European story-telling mainstream. Player characters occasionally will come from these distant lands.

In all cases player knights are drawn from those social groups which are most likely to adventure in Britain. Thus the tables below are not indicative of the distribution of population.

The other regions of Europe might be visited during a game, but do not produce Arthurian player characters.

The Player's Map

The text in this chapter is supplemented by the Player's Map, available as a color fold-out map in this book. It shows only the primary region of play. For example, it does not show northern Britain, or the continent of Europe. It does reveal a reasonable amount of central Britain.

Player Character Homelands

Scrutiny of the character generation tables below will show that several places named on the Player's Map are not on these tables. Why can't your character come from Camelot, for example? The reason is that many famous or distant locations are reserved as settings for scenarios.

- Camelot. The Greatest City in the World is a place of adventure whenever it is visited. It is too grand and important a place for player characters to be casually familiar with. In addition, most of its many knights and warriors are visitors, transients rather than natives.

  Note that player characters may come from Hampshire, Arthur's personal demesne and the home region for Camelot. But they may not come from Camelot itself, nor may they be familiar with its workings and mysteries.

- London. The commercial center of Britain is another great city which is a place of adventure rather than a place to come from. Native player knights would imbalance city scenarios set in London.

- Somerset. This kingdom contains unique locations of Christian and faerie magic, and is a setting for important quests and adventures.

- Sorestan. This Saxon land is persistently hostile to Arthur. The mysterious land of Sorestan is scheduled for many adventures. Ignorance is necessary, and native player knights would imbalance events.

- Norgales. This is an unexplored wilderness, and a place for adventures rather than a homeland.

- Listeneisse. This is another area which is scheduled for great adventures.

- Orkneys, Out Isles, Pictish Highlands. These lands are hostile to Arthur, and no self-respecting native would be his friend or knight. Naturally these are excellent places to set a scenario in.

Campaign Notes

The information given in this chapter is based on the stable political and geographical organization found in the year 531, the "now" of the *Pendragon* game, and during the Period of Consolidation in the *Pendragon* campaign. Earlier in the campaign many wars were fought and boundaries changed. Later in the campaign other political changes will occur.

The Geography of Britain

THE CENTER OF ARTHURIAN BRITAIN is the county of Salisbury, as detailed in the "Your Home" chapter. For later characters, the "inner ring" of the *Pendragon* world is expanded by this chapter to include all of Arthurian Britain.

Using the Player's Map

The geography of Britain is revealed in the Player's Map. The map is intended to be written upon as your character explores the world. For example, you might mark the place in the woods where a hidden kingdom of giants was discovered, or the location of a skirmish or battle important to your character.

The map's primary focus is the Kingdom of Logres, itself a massive region almost as large and populous as the rest of the realm. Some other regions of Britain are not shown completely on the map. Together, these areas constitute the primary world in which the Arthurian adventures occur.

Foreign regions included in this book are: Ireland, Brittany, France, and Gaul. These are not shown even partially on the player's map, but are shown on individual maps in this chapter.

In the following sections various features shown on the player's map are explained.

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The Major Regions of Britain

The island of Britain naturally falls into several geographic divisions. These are:

- Logres, roughly corresponding to the lowland of the southeast.
- Cambria, the western lands.
- Cumbria, the rough and coastal lands from Logres to the Wall.
- The North, including everything beyond Hadrian's Wall past Cumbria.
- Cornwall, the southernmost peninsula.

Rivers

Many rivers cut the land of Britain. Many are navigable for much of their length, as shown in the Player's Map by the double-lined rivers. Navigability of these rivers is by barge. Smaller rivers can be crossed by boat, but they are incapable of carrying significant cargo loads for commerce.

Three rivers are considered to be Great Rivers: the Thames, in Logres; the Severn, in Cambria; and the Humber, in Cumbria. Much of riverine transport and trade occurs on these three rivers. Others, though less significant on a large scale, are all important for the fishing, fowl, and aid to transportation.

All the rivers shown on the map are hazards to crossing, and where they are navigable, cannot be crossed except by boat.

Forests

The forests of Britain are predominantly broad-leafed. Only the Calidonian forest, in the far north, has many evergreen trees.

Forests vary in density according to the density of populations. Basically, where many people live the forests are thinner than where people do not live.

Hills

The hills of Britain are of several different types: hills, downs, and moors.

Hills are low, rounded swellings, like bumps rising from the ground. These are usually around the mountains, like foothills.

Downs are a kind of hill unknown in America, and they vary significantly from each other in different areas of the island. In general, they have one slope which is steep and difficult to traverse, while the other side is long and sloping at such a mild inclination that they offer no difficulties to any travel. Thus we find that the Salisbury Plain is amid the Western Downs. For the most part, the northern slope of the downs is the steep one.

Moors are tall, flat-topped rises in the ground which have poor drainage and are subsequently boggy, often covered with very deep layers of moss which make travel impossible for people unfamiliar with the region. Interestingly, the local pony breeds have an instinct for knowing which ground is treacherous, and are extremely useful for getting around in the bogs. Unfortunately, such ponies are useless as steeds for knights.

Mountains

British mountains are not like American mountains in terms of size and grandeur. The famous peak of Mount Snowdon is only 3560 feet. Nonetheless, they are very rugged, with few places to cross. Note, for instance, that the few passes noted on ancient maps are still the only places regularly used by traffic even today.

Marshes

The coast of ancient Britain was different from the modern coast, and in many places broad expanses of marsh made it impossible for settlements or landing ships. Nonetheless, islands exist, and the ancient peoples who live in them have adapted to live well among the watery riches which a marsh provides.

The greatest marshes are the Avalon Marsh, in Somerset, where the abbey of Glastonbury and/or Isle of Avalon sits; the Fens, whose lush Isle of Ely can be reached only by a hidden log causeway; Maris, near Eburacum; the Anglian Marshes around Norwich; and the Romney Marsh of Sussex.

The dangers of marshes are great since unlawful people find refuge there, and many faerie monsters have survived from the dawn of time. Their predations have even affected some residents, such as the people of Lonazep, who have a passion of Fear (marsh monsters).

Settled Lands

Several terms are used to describe areas inhabited by humans.

Village: A village is a small settlement, usually with fewer than 100 inhabitants. They are most often found clustered around larger settlements in river valleys, but may also be found isolated in wilderness areas.

Only the most basic commodities may be found in a village, food being the usual purchase. Even basic items will be in very short supply. Use the price list in the "Wealth" chapter.

Town: A town is larger than a village but much smaller than a city, usually with about 250 inhabitants.

A town has a weekly market where peddlers regularly meet, and has a few of the craftsmen associated with civilization: a blacksmith, leather maker, cooper, and carpenter being common. The gamemaster must determine what few items, if any, are available for sale. For example, a sheep or goat might be available, but rarely if ever would a hawk be for sale in a town. Prices are the same as those given in the "Wealth" chapter or higher, assuming a knight is the buyer. A squire or other unusual character might be able to get a better price, but this is up to gamemaster interpretation.

City: A city is a place which has a large population, usually about 2,000 although ranging from 1,000 to 7,000; and a permanent market place where any goods from the normal *Pendragon* price list can be found at any time. Many cities also have a large church and walls.

Great City: A Great City is one which has at least 8,000 inhabitants, and has a sophisticated economy that uses the Great City Price List (see the "Wealth" chapter). Only four great British cities are known: London, Camelot, Eburacum, and Norwich. Others, including Paris, Constantinople, and Rome, exist on the continent.

Castle: A castle is always a fortified residence of a lord. Every castle has a town or city nearby whose inhabitants provide the food and wealth for the knights and lords. Castles range in size and effectiveness from old style through large, as described and pictured in *Pendragon*.

Hill Forts: Hill forts are also mentioned in the text. These are ancient, predating even the Old Style of castle. Hill forts are always on the top of a hill, with large earth embankments topped with timber palisades. The enclosure includes buildings such as residences, barns and stables, and probably a church. The area is large

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enough to hold all the nearby residents and their live stock.

Area Definitions

Before delving into this material you should understand that these matters are very murky even to the trained historian. We have simplified it here!

Region: A region is a large area which includes one or more kingdoms, counties, and/or forests. The data given here is organized by regions.

Shire: A shire is an area of geography. A shire is roughly organic in its makeup, being a center of population and surrounding areas. Most shires are about the size of a county, and often correspond with a county, but should not be presumed to be the same. Sometimes a shire is included within a larger political unit, especially in Lindsey which includes Leicestershire, for instance.

Barony: A barony consists of the patchwork of lands held by a lord.

Anyone who holds land directly from a king is a baron. Two kinds of barons exist: the great barons and the lesser, commonly called bannerets. The great barons usually have another title, like Earl or Duke, to denote their status.

The great religious landowners are also barons. The bishops, for instance, are barons. Sometimes abbots are also barons, if their holding is large enough.

County: A county is a political division of the land which usually centers upon a region, but usually includes other holdings and sources of income within its honor as well. The Earl of Salisbury's lands are an excellent example. They include the region of the White Horse Vale, which is outside his own shire, but within his county.

Duchy or dukedom: A dukedom is a barony, but its lord is a duke, and its size is large. Sometimes a duke holds only a county, but often they hold several. No hard and fast rule applies to the relationship of the title and the land held. In history, an area is usually called a dukedom only if the duke has no overlord.

Kingdom: A kingdom is a land whose ruler is a king. The size varies from the huge kingdom of Logres to small kingdoms hidden in the forests which are smaller than a county. The critical point is the title of the holder, not its size.

Travel in Britain

The King's Roads

Information and correct knowledge about the King's Roads is easy for knights to acquire.

Several roads connect the largest centers of population and trade, and have been designated as King's Roads. This means that they are under the special jurisdiction of the High King, Arthur. They are treated as part of his property, and any offense committed on them makes it an offense against the High King: Treason. They are regularly patrolled by the Round Table knights, and the stops along the way are generally held by his barons and bannerets. This makes them the safest and, hence, most-traveled roads of the land.

These roads are especially important for merchants, for their travels take them out of their home lands and into foreign territory where they have no rights as citizens.

In general, these roads are the maintained remnants of the old Roman road system. Thus they are wide, paved and clearly marked with milestones. Signs have actually been set up at the crossroads which point to the destinations, and give crude mileage estimates to nearby destinations.

These roads are officially designated by the name of their two end points, but since most converge on London sometimes only one of the names is used (i.e. the Dover Highway.) Some of the roads also have other, popular names which are used.

The King's Roads are shown as solid black lines on the Player's Map.

Sea Voyages

Few knights are seamen, nor do many own ships. Ships in *Pendragon* will be used primarily as a means to move passengers, cargo, horses, and troops. To convert cargo space to passengers, use the following formula: 2 tons of cargo = 1 knight. This includes his followers, horses, equipment, supplies, and water for the voyage.

Sea Travel

Travel by ship is of two types: cross-channel, and long-distance.

Cross-channel travel is surprisingly difficult and treacherous for such an apparently short distance. Because tacking is not yet a common maneuver among sailors, they are dependent on good wind, which is highly variable. On the average it takes seven days to cross the channel which separates Britain from the continent, or Britain from Ireland, but the range is wide: from two to twelve days.

Long-distance travel has the same problems, but multiplied by the distance. Ships normally put ashore, or at least anchor near the shore, each night. An average day's sail can cover 75 miles, although the range varies from zero to 150 miles.

The gamemaster determines sailing times based on storytelling factors.

Ships

Three kinds of ships are commonly found in *Pendragon* Britain, plus several kinds of boats.

Cogs, or Round Ships

Most ships are round ships, well-suited for carrying cargo through dangerous storms. They are the common merchant ships, and range greatly in size. The smallest ones carry about seven tons of cargo, and require a crew of two or three men. The common round ships can carry 20 tons. The largest ones can carry up to 50 tons, and require 10 to 12 men.

Saxon Ships

Although these ships are not yet the sleek dragon-prowed long ships of the vikings, they are sturdy vessels designed for work on the harsh North Sea. They could carry about fifteen tons, had a crew of fifteen or

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more, and oars as well as sails for propulsion.

Breton Warships

Breton warships are similar to round ships, but also include oars. They carry a larger compliment of men than a merchant ship since they are intended to engage in fighting by boarding.

Fishing Boats

Fishing boats range from rowboats with a single passenger capacity to large fishing vessels the size of small cogs.

Barges

Wide, flat-bottomed barges are used to transport cargo up and down the many navigable rivers of Britain. Sea going ships are off-loaded at a port, and then the cargo is transferred to a barge for travel on rivers. Barges are usually small, capable of carrying a ton or two, but some can carry up to 10 tons, and rarely, even more.

How To Use The Regional Sections

THE FOLLOWING SECTIONS present character generation and land description for each region of Arthurian Europe.

Regional Character Generation

Using Modifiers

For many of the tables below, special die roll modifiers are given, based on the character's culture or religion. For example, pagans of Logres roll with a -3 modifier on the Logres Lord Table — thus a roll of 20 would indicate a modified roll of 17. When using these special table modifiers, die rolls modified to less than a 1 are considered rolls of 1. Rolls modified to greater than 20 are considered rolls of 20.

Generating a Homeland

The format used here assumes players will randomly determine a homeland for their characters, with many important consequences arising from the starting homeland roll.

Characters may choose to diverge from the culture and religion they were raised in, once they reach adulthood, but they must abide by their initial roll for purposes of character generation.

Once you have determined homeland, culture, religion, father's class, and lord from the tables below, you will go to the "Peoples" chapter to complete character generation.

Note that places are listed in the text that player character may not come from, normally because that place is hostile to King Arthur, or because no knights are found there. Sorestan is a prime example.

Using the Homeland Tables: These complicated tables are the heart of the chapter. Roll to determine homeland, culture, religion, and in some cases, the subsequent Father's Class table to use. Then read the text pertaining to your homeland and surrounding areas: this is what your character knows about his homeland.

Note that two cultures and religions exist in several homelands. Your character will be from one or the other, not both.

Start the process of determining a homeland now by rolling on the Regional Table. Then go to that regional section, below.

Regional Table

d20	*region*
01-09	Logres
10-11	Cambria
12-13	Cumbria
14-15	The North
16	Cornwall
17	Brittany
18	Western Isles
19	France
20	Gaul

Father's Class Tables

Roll on this table to determine father's class. In some regions, such as the North, several Father's Class tables appear: which one to use is determined by homeland, above.

Further tables may be invoked with a lucky roll. Father's class determines important aspects of the character. See the "Peoples" chapter.

Father's Class Table explanations are as follows:

The Lord: your character's father is the lord or ruler of the entire homeland just rolled! Several benefits and responsibilities are derived from your extraordinary luck.

As the son of a great lord, your character may inherit the player's obligation of being a lord when his father dies. This is certain if you roll a 1 during the "Son Number" step in character generation, indicating that your character is the eldest son. Also, older sons may die or even be dishonored as the years pass, leaving your character to inherit the high rank of his father.

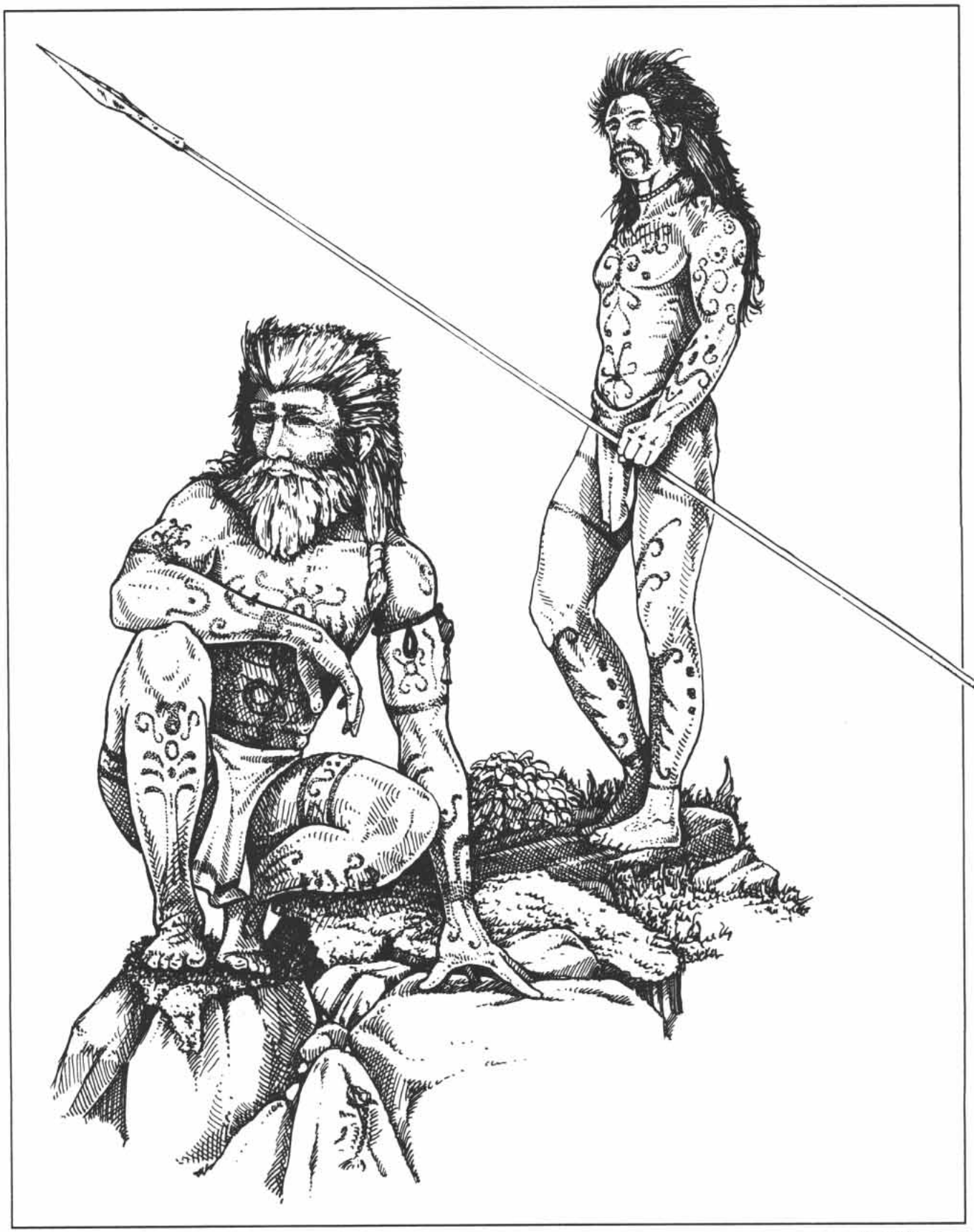
The requirement for having a player character lord is that you be a gamemaster occasionally. The higher the rank, the greater the obligation. See the rules in the "Glory and Ambitions" chapter to see what type of session you must eventually run if you accept this die roll. If you feel you will never be willing to run a game, then your character must be an illegitimate son, for which little is gained; see below.

If you accept the die roll, you get some very special additions to character generation as Son of a Lord.

Remember to roleplay the character in accordance with his prominent position in society. For example, he will be expected to dress well, exhibit courage on all occasions, and perhaps will be required to set a good example to other young noblemen. If he hangs around with a group of scruffy mercenary knights and squires, he will be considered unconventional at best.

Steward, Butler, Marshal: your father is the above-named officer. You get special additions to your character generation as the Son of an Officer.

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Pict Warriors

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Castellan: Your father is in charge of one of the castles of the rolled homeland. Ask the gamemaster which one. If no castles are listed in the rolled homeland, roll on the Homeland Table again. You get special additions to your character generation as the Son of an Castellan.

Illegitimate: You are a bastard of one of the above. Roll 1d10 on the table to find whose. This gets you one special addition to your character generation: an outfit one number less than if you were legitimate.

Remember that bastardy is not necessarily shameful in some cultures, though certainly not ideal. Ask your gamemaster for detailed roleplaying information.

Lord Tables

Roll on this table to determine a lord for your character. Cross-referencing with other tables may be needed in some cases.

The fact that your character has a certain lord is useful for roleplaying and storytelling, but it does not directly affect game play, or character attributes. Gamemasters should permit characters with different lords to mingle freely, unless the two lords are enemies.

The relationship between your character and his lord depends on his current class. If the character is landed, this is his liege lord, although he may have other lords not listed. If he is a household knight, this is the lord who knighted him and now supports him in his household, and thereby assumes liege lordship over him. If the character is a mercenary knight, this is the lord currently employing him, regardless of who originally knighted the character.

Non-knight characters should ask the gamemaster if they need to roll on this table at all. For example, a squire's lord is normally the player character knight he is assigned to.

The Land Descriptions

Following the "Character Generation" section for each region is a longer "Lands" section describing all places of note in the region. The format used recognizes two general types of land: inhabited places and uninhabited. Terms used are different for each type, as follows.

Inhabited Places

Each inhabited place uses the following format and terminology.

Words in quotation marks ("like this") following a place name indicate English names for the exotically-spelled and Old French words.

[Brackets] give other, usually modern, names for the place.

Culture/Religion of inhabitants: self-evident. Sometimes the rulers and subjects are of different cultures, in which case both are given here.

Ruler: either a title, in which case nothing else is known to us from the literature; or a name and, if useful, a quick character history.

Vassal of: another title or name, listing the lord of the ruler, if any.

Army: approximate size of standing armed forces.

General Information: the text after Army gives general information, history, etc. of interest or importance. Some places, frankly, are not very important.

Places: a list of significant places which are known to outsiders. These are generally a list of one or more cities, each of which has a castle, lord, and surrounding territory.

Uninhabited Places

Forests, mountains, and rivers have only brief information about them.

Pronunciation

Pronounce the names in this chapter as you prefer. Most Americans cannot properly decipher most English names anyway. Warwick, for instance, is pronounced War-ick, and Edinburgh is pronounced Ed-in-bo-row.

Logres

LOGRES IS THE LARGEST and most powerful kingdom in Britain, and is King Arthur's personal realm. It consists of basically all of the lowlands of the south, center, and east of the island. Because of its size, it is treated as a region here.

Malory (and other sources) regularly call King Arthur the King of England, which we reinterpret to mean the Kingdom of Logres. Logres corresponds roughly to a diminished historical Kingdom of England. Modern England also includes other lands separate in Pendragon, including all of Cornwall and Cumbria, and parts of Cambria. England in *Pendragon* is specifically "Angleland," or Anglia, merely a dukedom in the time of the Pendragon.



Character Generation

Logres Homeland Tables

Use these tables to find out which county in the great kingdom of Logres is your homeland. This denotes where you were born and raised, and determines your initial culture and religion.

Your lord may be from some distant place, not from your homeland.

Since Logres is divided into three smaller regions in order to permit a standard d20 roll, start by rolling on the Logres Subsection Table below.

Logres Subsection Table

1d6	*result*
01-02	Use Logres Homeland Table #1
03-04	Use Logres Homeland Table #20
5-06	Use Logres Homeland Table #3

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Logres Homeland Table #1

d20	*homeland*
01-03	Anglia (Cymric/Christian)
04	City of Norwich, Anglia (Cymric/Christian)
05-07	Bedegraine (Cymric/Christian)
08	Brun (Cymric/Pagan)
09-12	Clarence (Cymric/Christian)
13	City of Cirencester, Clarence (Roman/Christian)
14-16	Dorset (Roman/Christian)
17	City of Dorchester, Dorset (Roman/Christian)
18-19	Essex (Occitanian/Christian)
20	Essex (Saxon/Wotanic)

Logres Homeland Table #2

d20	*homeland*
01-02	Hampshire (Cymric/Christian)
03	Hampshire (Saxon/Wotanic)
04-05	Hertford (Cymric/Christian)
06-07	Huntington (Cymric/Christian)
08-10	Jagent (Cymric/Christian)
11-12	Kent (Cymric/Christian)
13	Kent (Saxon/Wotanic)
14	Lambor (Occitanian/Christians)
15-18	Lindsey (Cymric/Christian)
19	City of Leicester, Lindsey (Roman/Christian)
20	City of Lincoln, Lindsey (Roman/Christian)

Logres Homeland Table #3

d20	*homeland*
01-02	Lonazep (Cymric/Christian)
03-05	Rydychan (Cymric/Christian)
06-08	Salisbury (Cymric/Christian)
09-10	Silchester (Roman/Christian)
11	Silchester (Saxon/Wotanic)
12	City of Silchester, Silchester (Roman/Christian)
13	Southports (Occitanian/Christian)
14	Isle of Wight, Southports (Saxon/Wotanic)
15	Sussex (Cymric/Christian)
16	Sussex (Saxon/Wotanic)
17	Tribruit (Cymric/Christian)
18	Wuerensis (Cymric/Christian)
19-20	Wuerensis (Cymric/Pagan)

Father's Class

Father's class is modified by the culture of the character. Especially note that the Saxons, conquered a generation ago, have no lords in Logres.

Modifiers: Saxon, +5 to roll, Roman -2, Pagan +2.

Logres Father's Class Table

d20	*class*
01	Lord or Officer (see below)
02-03	Banneret Knight
04-08	Vassal Knight
09-12	Bachelor Knight
13-14	Mercenary Knight
15-20	Squire

Lord or Officer

Your father is a lord or officer, according to this table.

Lord or Officer Fatherhood Table

d20	*office*
01	The lord
02	Steward
03	Butler
04	Marshal
05-10	Castellan
11-20	Illegitimate

Lord

Determine a lord for your character in this step.

Modifiers: Pagan: -3

Considerable complexity may be found in this little section. It is intended to illustrate the complications which came about as a result of *subinfeudation.* This is a process whereby a lord grants a fief to someone, who then grants it to someone else, and perhaps he to a third party. Complications arise when land changes hands through marriage, death of an heir, or conquest.

If this is too much for you to cope with as a player, then choose someone with a more direct lordship for your character.

Logres Lord Table

d20	*Lord*
01-02	An outside lord
03	A banneret of the High King
04-10	A banneret of the lord of your homeland
11-17	The lord of your homeland
18	The High King
19-20	The Church

An Outside Lord

Your lord is more important outside this county. Thus you are a vassal of one of his lesser holdings, and you should expect to be called away to his distant business.

In every case you must roll randomly on the appropriate Homeland Table to find the precise location after finding his rank.

Outsider Lord Table

d20	*result*
01-04	A lord in Cambria
05-06	A lord in Cumbria
07-08	A lord in the North
09-20	A lord of Logres

Table Explanations

A lord in Cambria, Cumbria, the North: roll on the appropriate Regional Table to find the lord.

A lord of Logres: Since there are three Logres homeland tables, you need to roll on the Logres Subregion table, then on the indicated Logres Homeland Table, to find the lord.

A banneret of the High King or lord of your homeland: ask the gamemaster for the name of your lord, a minor nobleman.

The Church: your liege lord is the nearest bishop.

Lands of Logres

Anglia

Culture/Religion:
Rulers: Cymric/Christian
Subjects: Saxon/Wotanic
Ruler: Duke Hervis of Anglia. Duke Hervis began as a young landless knight and

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gained his powerful position for his part in the Saxon Wars. He hates Saxons.
Army: 75 knights, 250 soldiers
Navy: 10 Breton warships, 50 sailors

Anglia was one of the greatest Saxon kingdoms conquered by Arthur during his early reign. The commoners are Angles, a tribe indistinguishable from the Saxons, except that the Angles seem more persistent in their resistance to their conquerors. Duke Hervis, however, is relentless and savage in his oppressions, so they usually stay in line.

The struggle between the two peoples is apparent. For instance, the Cymri from Anglia, as members of a ruling class that does not rest easy, are unusually suspicious of Saxons. Furthermore, no Saxons from Anglia can be randomly generated as player knights because the duke does not allow it.

Places

The small city of Buckenham is a stop on the King's Road.

Thetford is the central crossroad of the dukedom, and a wealthy trading city.

The great city of Norwich is the fourth largest city in Britain and a sea port which serves trade from all across the North Sea.

Guinnon [Bury St. Edmunds] is a fair city, and Merlin predicted that a great and holy king will be interred here some day.

Yarmouth is a city which serves as a sea port and a naval base for the duke's private fleet.

Arden Forest

North of Wuerensis the Arden Forest separates Logres from Cambria. It is renowned for its wonders: the Three Maidens can be found here to lead adventures, and their names are Spring, Summer, and Autumn; the Rainbow Cavalier also haunts these forests; and the Great Red Deer of Warwick makes its appearance every three years.

Avalon Marshes

The marshes are an unnatural place, holding some of the most ancient secrets of the land. Glastonbury Abbey, the holiest place in Britain, is on an island there. An ancient and lawless people live on stilted houses among the reedy islands, and obey only their heathen spirits. Gwynn ap Nudd lives there, and when darkness covers the land he gallops with his wild, spectral hunt through the air. Faeries have parties there. Legends of Avalon are myriad: ghostly knights, a hidden island of holy women, giants, goblins, quicksand, water leapers, the will-o-wisp, and even more things which all sane men avoid.

Aventureuse Forest

"The Adventurous Forest"
This is a dense forest in the center of Anglia. Though ostensibly conquered by the Saxons, they have never gone into the woods much. Here in the Forest of Adventure lives la Sage Dame, "the Wise Lady," who some say knows all things; and the Fountain of the Shepherds, men who cannot tell a lie but can speak only of what they know, or see.

Avon River(s)

Several rivers named Avon appear on the map. *Afern* means river in Cymric. The three are:

(1) a tributary to the Severn River which flows through the county of Wuerensis. This is the one famous for Stratford-on-Avon, which is on the Player's Map.
(2) the main drainage for the Salisbury Plain, flowing near Sarum and south to the sea.
(3) a river in Somerset.

Bassus River

The major river of the county of Lonazep, and the site of one of Arthur's early, great battles against the Saxons.

Bedegraine

Culture/Religion: Cymric/Christian
Ruler: Earl Sanam
Vassal of: Pendragon
Army: 75 knights, 75 soldiers

Amidst the dense forests south of the Pennine Mountains is the County of Bedegraine, its population settled mostly along the Trent River. The earl is known to be a feisty fighter and fanatic in defense of his holding. He has a middle-aged daughter who brought shame to the family many years ago with an illegitimate son, whose father is still kept to be her secret. The young man, Borre of the Strong Heart, has just become a knight.

Places

Nottingham, a walled city, is curious for its "underground," and for having the oldest pub in Britain.

Bedegraine [Derby] is a beautiful small city.

Bedegraine Forest

This forest covers all the ground north of the Trent River valley up into the Pennine Mountains, where it gets lost among the deep valleys and twisting stream beds. Legend says a great treasure was once lost in these woods. For centuries people have reported seeing The Blue Man, a cannibal giant.

Brun

Culture/Religion: Cymric/Pagan
Ruler: Baron Garmon of Brun
Vassal of: Pendragon
Army: 50 knights, 250 soldiers

Places

Brun is also a walled city with an old-style castle.

Camelot Forest

This forest fills the land south from Camelot to the sea, and between the Avon River in the west and in the east around the Itchen river. Much of it is dense and most of it is uninhabited, containing its own secret places and things such as the Fountain of the Faerie, where a dangerously mischievous troop of elfin women live; the Font de Feu, a fountain which spouts flame, and whose waters have miraculous healing powers, if they can be carried away safely.

Campacorentin Forest

This huge, dense wood lies north and west of the central area of Logres. It separates Clarence and Somerset from Salisbury, and reaches east to Oxford. Though apparently narrow on the map, its depths are mostly unexplored, and only the few ways shown through it on the Player's Map are commonly known.

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Clarence

Culture/Religion: Cymric/Christian
Ruler: Galegantis, Duke of Clarence
Vassal of: Pendragon
Army: 100 knights, 300 soldiers

Clarence is one of the richest and most prosperous lands in Britain. It includes the Cotswalds Hills, part of the Salisbury Plain, and surrounding forests, but gets most of its wealth from taxing trade which enters Logres from Cambria, and passes along the King's Road.

The duke has a long-standing rivalry with the nearby Duke of Gloucester, and raids and skirmishes are a regular feature of their relationship.

Places

Bourton is a stop along the King's Road.

Cirencester is the largest city of the county, located where two of the King's Roads meet. It is the primary seat of the Duke of Clarence. An old-style castle guards the city, which has only a ditch and wooden palisade to protect it.

Wandborough is a city on the northern Salisbury Plain, a stop on the King's Road. It is unwalled.

Dorset

Culture/Religion: Roman/Christian
Ruler: Praetor (Duke) Jonathel
Vassal of: Pendragon
Army: 50 equites (knights), 2000 legionnaires (footsoldiers)

Dorset is one of the most conservative parts of Britain, clinging most tenaciously to the old Roman ways. The ruler calls himself *praetor* rather than duke, calls his infantry the British Legion, and his knights *equites* (even though they are in almost all ways like normal knights). See the Roman section of the "Peoples" chapter.

Places

Dorchester is the largest city of the duchy, and (via river) a sea port. It is the seat of Praetor Jonathel's realm. A small castle protects the walls of the city.

The old-style castle of Badbury is a stop along the King's Road.

The Cerne Abbas Giant is a huge figure, 180 feet tall, cut from the sod to expose the chalk beneath.

Wareham is a city at the mouth of the Frame river.

Dubglas River [Ouse]: This river which flows through the county of Huntington, was the site of one of Arthur's great victories against the Saxons many years ago.

Essex

Culture/Religion:
Rulers: Occitanian/Christian
Subjects: Saxon/Wotanic
Ruler: Bleoberis de Ganis, Earl of Essex
Vassal of: Pendragon
Army: 60 knights, 200 foot soldiers

This Saxon land was conquered by King Arthur and its lands divided among the victors. Thus the rulers are mostly Occitanian, while the inhabitants are obedient, but surly Saxons.

Places

Colchester is a large city, once the capital of Roman Britain.

Chelmsford is a stop along the King's Road, a bridge across the Chelmer river.

Maldon is a thriving sea port.

Ipswich is a wealthy fishing and trade city.

Fens

The fens are a swamp, containing treacherous bogs, quicksand, hidden currents, black waters, and thick cold fogs which conceal its inhabited islands. Several navigable rivers cut through it, but no roads do. The Romans began to drain this land, but a century ago the residents reflooded many regions to protect themselves from outsiders. The region has largely reverted to its natural state, and its morass protects a formidable population of malignant faeries.

Places

Places within the fens are not well documented. Boston is known to be a city of some unknown lord of the marshes. It cannot be reached from the sea because of the long tidal flats surrounding its seaward side, or by land because of the marshes.

Gareth Beaumains



Whittlesea Mere is the largest inland body of water in Britain. It is about six feet deep.

Ely Isle is known to be a large island which can be reached only via a pathway of logs hidden under the murky water.

Hampshire

Culture/Religion:
Rulers: Cymric/Christian
Subjects: Saxon/Wotanic
Ruler: King Arthur
Vassal of: no one
Army: 100 knights, 300 footsoldiers

Once called the Kingdom of Wessex, this is now the personal demesne of King Arthur and the source of much widely-distributed wealth. The commoners are well-treated, and when their laws conflict with their lords' the High King settles affairs to everyone's satisfaction, using his extraordinary understanding of justice. Thus even the Saxons show great loyalty to the Pendragon.

Places

Camelot [Winchester] is the newly-built city of King Arthur. It is the marvel of the age and the center of all civilization, far surpassing even old Rome in its glory.

Hantonne [Southampton] is an important seaport, and guards the mouth of the Itchen River leading to Camelot. Its position makes it important, even though it is unwalled and has no castle.

Chichester is a city with a medium castle. The castellan has big plans to expand the castle in size.

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The Clarence/Gloucester War

The constant war between the rival dukedoms of Clarence and Gloucester is a result of the author's own campaign and research. It arose from three motivations:

1. A Game Need

I wanted to have a place where mercenaries and adventurers could always find work. It is a place where player groups can always go if they have no other events of interest available. It also serves to illustrate the types of war which Arthur has, or allows, in his kingdom. In early days it is savage and unbridled. Later, only chivalrous battles take place.

2. Humor

The constant war gets pretty ridiculous after a while. The constant need for good knights gives the gamemaster a chance to make up various excuses and extravagant promises which recruiters use to coax men for their battles. It often ends up to be rival recruiters promising each others' lands to those who will join them.

3. Confusion

I had a terrible time trying to figure out where Clarence was, or might be. I was also confused about what the status of Gloucester was, or could have been. When I finally learned that the dukes of Clarence and Gloucester *both* held the territory which, in *Pendragon* is called Clarence and Gloucester, I finally understood where this constant war came from: my own confusion!

Hertford

Culture/Religion: Cymric/Christian
Ruler: Earl Gilbert of Hertford
Vassal of: Pendragon
Army: 80 knights, 100 soldiers

The county of Hertford is a poor and hilly county, noted for its herds and pastures rather than its farms. This has resulted in the people being notably stingy and selfish.

Places

Anstey is a fine old-style castle atop a 30-foot motte.

Hertford has an excellent castle of medium (common) size upon the Lea River.

Royston is a city without a castle, and a stop along the King's Road where it crosses the old Icknield "Ridgeway Road."

The city of St. Albans is Britain's most popular site of pilgrimage. St. Albans was the first Christian martyred in Britain, and thus its earliest saint.

Its inhabitants have grown so fond of the income generated by pilgrims that they have grown to distrust all Pagans, who they fear will take away their income.

Humber River

This huge river is one of the three great rivers of Britain, the other two being the Thames and the Severn. It marks the northern boundary of Logres, and begins someplace within Maris where three lesser rivers join.

Huntington

Culture/Religion: Cymric/Christian
Ruler: Earl Dafydd of Huntington
Vassal of: Pendragon
Army: 90 knights, 200 soldiers

Places

Beale Valet [Huntingdon] "Beautiful View," is a famous old-style castle upon the Dubglas River. It is the seat of the Earl's power. Given the importance of this castle, the Earl is sometimes referred to as the Earl of Beale Valet.

The city of Cambridge guards the crossing of the Cam River, and is the end of the navigable part of the river.

Jagent

Culture/Religion: Cymric/Christian
Ruler: Earl Tegfan of Jagent
Vassal of: Pendragon
Army: 75 knights, 150 soldiers

Jagent is the western bastion of Logres against the Kingdom of Cornwall. Its lord is rightly proud of his rigorous defense against Cornishmen, and bitter due to his lack of an heir. The folk of Jagent are rigid in their distrust and dislike of Cornishmen.

Places

Ilchester is a walled city along the road to Jagent.

Ilminister is a walled city with a beautiful cathedral which has been scrupulously preserved by plunderers from both Jagent and Cornwall.

Jagent is the seat of the Earl's power. It is a small walled city dominated by an old-style castle. Rebuilt with stone to great strength, the castle has withstood many sieges and assaults.

Kent

Culture/Religion:
Rulers: Cymric/Christian
Subjects: Saxon/Wotanic
Ruler: Earl Kynniarc
Vassal of: Pendragon
Army: 80 knights, 250 soldiers

This was the first of many Saxon kingdoms. Its inhabitants claim to be Jutes, but everyone knows they are really Saxons. It was conquered by King Arthur many years ago, and victors from the Saxon Wars received much of it as land grants. Thus the residents are now reluctant citizens of Arthur's kingdom.

The Saxons of the area hate the Danes, who drove their ancestors out of their home, and even the rulers have adopted this passion.

Places

Dover is a well-known and important port city, and has one of the finest large castles in Britain to guard it.

Canterbury is the capital city of the county. Merlin has prophesied that some day it will be the center of a form of Christianity.

Rochester is a city along the King's Road. Rochester guards the King's Road where it crossed the Medway River.

Lambor

Culture/Religion:

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Rulers: Occitanian/Christian
Subjects: Cymric/Pagan
Ruler: Blamore de Ganis, Baron of Lambor
Vassal of: Pendragon
Army: 75 knights, 150 soldiers

Lambor is a barony loyal to King Arthur, strategically placed where the trail to Cameliard meets the King's Road. Lambor is a pagan land conquered by the Pendragon.

The people of Lambor have a jealous dislike of the nearby duchy of Lindsey, which vastly outweighs Lambor in importance and influence.

Places

Lambor Castle is of common (medium) size and appearance. It is the seat of the Baron's power.

Mancetter is a small walled town, the last stop in Logres before entering Cameliard in Cambria.

Landoine Forest

This woods surround Lonazep and Huntington within its leafy shadows. The forest thins as it meets the Fens to the east, and melds with the Forest Sauvage in the west. Many knights have lost their lives searching for the Serpent of Three Colors which guards a great treasure somewhere in this forest.

Lincoln Forest

This great forest is in the duchy of Lindsey, between Lonazep, Lincoln, and Leicester. A peculiar creature of this forest is the Great Black Bear who can talk, and will spare any travelers who can sing a beautiful song.

Lindsey

Culture/Religion: Cymric/Christian
Ruler: Duke Derfel of Lindsey (sometimes known as the Duke of Leicester)
Vassal of: Pendragon
Army: 300 knights, 1000 soldiers

The Duke of Lindsey is one of the most powerful noblemen in Logres. Once his position would have been threatened by the rebellious Saxon settlements in Sorestan, but now they offer sport for his knights. His lands support perhaps the greatest population of any noble in Britain. Unlike many homelands in Logres, Lindsey has the advantage of a ruling group of the same culture as the subjects.

The folk of Lindsey are very proud of their homeland's great power and influence in Britain, and suspicious of any interference in their local affairs by the High King.

Places

The Abbey of Beale Adventure marks King Arthur's victory at the Battle of the Humber, fought long ago against foreign invaders. The abbey is responsible for running a reliable ferry across the Humber River.

Caistor is a small castle which was built to oversee the Saxons of Sorestan.

Castle Hill is a stop on the King's Road. It is a steep hill surmounted by an old-style castle guarding Newark. A town lies at the foot of the hill.

Folkingham is a town which is an important stop along the King's Road. It supports a small castle of some strategic importance.

Leicester is an important walled city on the King's Road, once famous for its influence and wealth. The Duke of Lindsey is still occasionally referred to as the Duke of Leicester, even though Lincoln is now the center of the duke's realm. The Roman folk of Leicester are resentful of the loss of power and influence that their city has suffered, and are suspicious of the ruling Cymric culture that now dominates their urban politics.

The city of Lincoln is the seat of the Duke of Lindsey. Lincoln is protected by Roman walls and by a superb large castle. This castle is one of the largest and finest in Britain, and is admired by all who visit it. See the nearby illustration.

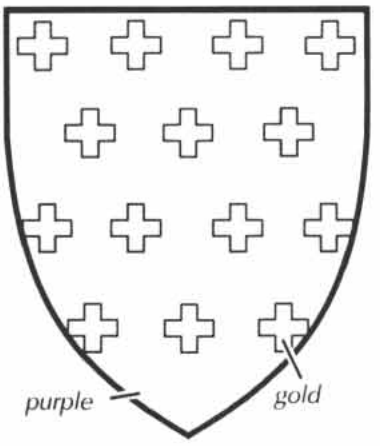
Newark, on the Trent River, is a city with no castle.

The city of Winteringham is the official ferry station to cross the Humber River between Logres and Malahaut.

Lonazep

Culture/Religion: Cymric/Christian
Ruler: Earl Macsen of Lonazep
Vassal of: Pendragon
Army: 75 knights, 75 soldiers

Percivale de Galis



Lonazep is a small county located southeast of Lindsey. Its inhabitants are unremarkable, except for a traditional fear of swamp creatures, due to the presence of several dangerous marshes found within the county.

Places

Lonazep [Stamford] is a very powerful castle on the Bassus River. Although medium (common) in size, its strategic position makes it a highly important fortification. Lonazep is held by an earl loyal to King Arthur, and is a stop along the King's Road.

Peterborough is a city upon the Nene River, accessible to the sea by barge.

London

Culture/Religion: Roman/Christian
Ruler: City Council
Vassal of: Pendragon
Army: 70 knights, 1000 soldiers

London is the greatest city in Britain, and owes allegiance only to the High King. London is very well defended with towers and walls which were built by Romans a century ago. It is surrounded by smaller cities, all well-walled, and many prosperous towns.

Places

The White Tower, a very strong royal castle of medium size on the east side of London. The high king is always improving its defenses. It is held for the king by the powerful Constable of the White Tower, an officer of equivalent rank to a baron.

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London Bridge was built by the Romans, and is the only bridge to cross the Thames River for many miles in either direction.

Southwerk was originally the defensive work around the south end of the bridge, but has since then grown to be a sprawling nest of perdition, vice, and desperate squalor.

Morgaine's Forest

[New Forest]
Between Dorchester, Jagent, Somerset, Salisbury, and the sea lies this, the forest of the ancient goddess of the Britons. It is a lair of robbers who are supported by the powerful magic of Morgan le Fay. Many faerie creatures have been seen here, including an immense fire-breathing black wyrm; the Sweet Fox, whose odor calms and benumbs all humans, but which is relentlessly pursued by savage hounds; and the Yale.

Perdue Forest

"Forest of the Lost" or [The Weald]
The heart of this dense forest is a lair of robbers and thieves, barely explored even though it is so close to heavily settled parts of Britain. It is known that the Fountain of the Virgin lies here, which so weakens all non-virgin knights that they are unable to depart without help. People say, too, that someplace within it is the *Val Sans Retour*, the "Valley without Return."

Quinqueroi Forest

This vast forest covers much of Essex. Its density allows many Saxon lords to hide, where they wait and dream of rebellion and sally forth to raid Arthur's realm. One of the famous inhabitants is the wicked Sir Turquine, a fearsomely terrible fighter who has taken many good knights to his hidden dungeon. Rumored to be here, too, is the great White Dragon of the Saxons which, though once a destroyer of armies, was driven to ground by the Red Dragon of the Cymri, and is now resting until it is strong enough to fight again.

Rydychan

Culture/Religion: Cymric/Christian
Ruler: Earl Boso
Vassal of: Pendragon
Army: 60 knights, 150 soldiers

Places

Oxford is a small city which is famous for its free university where young men study old knowledge from men not employed by the Church.

Salisbury

Culture/Religion: Cymric/Christian
Ruler: Earl Robert
Vassal of: Pendragon
Army: 75 knights, 165 soldiers

Salisbury is a rich, heavily-populated county in the heart of Logres. It is the land from which most player knights come. See *Pendragon* for more information.

Places

Sarum is a walled city with a common (medium) castle, Salisbury Castle. It is the seat of the earl.

Stonehenge, the best-known of ancient monuments, is just a few hours' ride from Sarum.

Amesbury Abbey, a rich monastery favored by the Pendragons, is nearby.

Ambrosius' Dike is the name given to a series of huge earthworks which cross the Salisbury Plain, marking the county's northern border.

Sauvage Forest

"The Savage Forest"
This vast forest covers the midlands of Britain and forms a wide border between Logres and Cambria. It completely surrounds Tribruit, Brun, and Lambor, as well as many foreign castles.

This forest is wild and dense, and harbors hidden lands, such as the Sauvage County, which has not been heard from in years. Here, somewhere, is the throne of Oberon, King of Faeries. The Lost Knight of the Red Feather is known to roam its shadowed depths.

Silchester

Culture/Religion:
Rulers: Roman/Christian
Subjects: Saxon/Wotanic
Ruler: Duke Ulfius
Vassal of: Pendragon
Ulfius was King Uther Pendragon's closest advisor and one of the more important men to survive the terrible poisoning of St. Albans. His long experience fighting Saxons has made him a great military leader and advisor, but his long years have also robbed him of his personal desire for feats of arms, leaving that glory to his sons, who are noted for their arrogance.
Army: 150 knights, 1000 soldiers

Silchester is a large duchy centered upon the fertile Thames valley and the northwestern Downs. Two of the King's Roads also meet at its largest city, also named Silchester.

Until recently the site of many campaigns against the Saxons, Silchester has finally been pacified. Resentment still smolders, and the land retains many signs of war.

Places

Donnington, a town protected by a powerful old-style castle, is a stop along the King's Road.

The wealthy city of Levcomagus is a stop along the King's Road. It is unwalled. The steward of Levcomagus maintains a notorious feud with the nearby Earl of Salisbury.

Silchester is a flourishing Roman city located at the crossroads of several of the King's Roads. Its populace has grown to almost fill its ancient Roman walls. It is the seat of power for Duke Ulfius. It has no castle.

The city of Staines is a stop along the King's Road, and guards a strategic crossing of the Thames River. It is an important river port.

Windsor Castle was built to oversee the conquered tribesmen of the Thames who called themselves the Middle Saxons. Many still hide in the depths of the Windsor Forest. The castle is of small size, and retains a degree of damage from the wars.

Sorestan

Culture/Religion: Saxon/Wotanic
Ruler: Gunnhild, Queen of the East
Vassal of: no one
Army: 25 knights, 300 warriors

Sorestan is an enemy Saxon land of treacherous bandits. Defeated in open

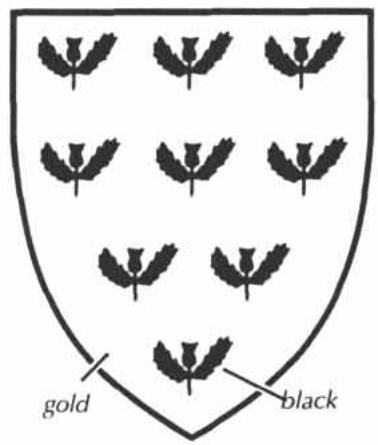
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Trial by Combat

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Griflet le Fise de Dieu



battle, Sorestan still has not bowed to Arthur. It was settled a century ago by mercenaries invited in by the Romans. When the southern Saxons rebelled, the Sorestan warriors joined them and dominated the region for many years until defeated by Uther Pendragon and, later, Arthur Pendragon.

Places

The Sorestan Forest lies east of Lindsey, and south of the Humber River. It has been infiltrated by warrior-filled Saxon villages whose inhabitants still raid nearby Lindsey and harass travelers, even on the King's Road. The Queen of the East is a wicked sorceress whose castle lies someplace herein.

Somerset

Culture/Religion: Cymric/Christian
Ruler: King Cadwy
Vassal of: Pendragon
Army: 100 knights, 500 soldiers
Once independent, the king of Somerset is now subject to Arthur.

This Christian kingdom is greatly troubled by the nearby faerie strongholds which have persisted in force despite Glastonbury's holy presence. Morgaine's Forest, which surrounds King Cadwy's kingdom, is a site for many adventures.

Places

Bath is a large walled city whose natural mineral springs were enclosed by the Romans. An old-style castle dominates the city. Bath is the center of King Cadwy's realm.

Wells, a city and stop along the King's Road, is also the home of a fine cathedral. It is unwalled.

Glastonbury is a holy place hidden among the Avalon Marsh. If approached from one side you enter the oldest Christian abbey in Britain, while if you enter from the other you find a Pagan sanctuary. Somehow, these two sites cannot be reached from each other without going to the mainland first.

Bristol is a thriving sea port.

Southports

Culture/Religion:
Rulers: Occitanian/Christian
Subjects: Saxon/Wotanic
Ruler: Admiral Theoderic
Vassal of: Pendragon
Army: 35 knights, 125 footsoldiers
Navy: 25 Breton warships, 200 sailors

The lords of Southports are exiles from Ganis who sailed to Britain with their warships after King Claudas of France conquered their land.

Places

Carisbrooke, capital of Wight, is a large castle and the summer home of the Admiral of the Fleet.

The Isle of Wight is a pleasant, wooded island populated by Jutes, one of the Saxon peoples.

The city of Portchester is an important seaport. Portchester has a modern castle of medium size, nestled into the corner of an ancient Roman fort. It is the seat of the Admiral's power.

Sussex

Culture/Religion:
Rulers: Cymric/Christian
Subjects: Saxon/Wotanic
Ruler: Earl Celyn of Sussex
Vassal of: Pendragon
Army: 60 knights, 250 soldiers

Sussex was conquered by Arthur early in his reign, then divided among his soldiers. The peasantry are pacified, keep to themselves, and pay their taxes each year with much muttering. It is a backward county, famous only for the quantity of alcohol imbibed there.

Places

Castle Bodiam, on an island in the Romney Marsh, is one of the finest castles in Britain. It is medium now, but being built larger.

Magouns [Arundel] is a city and small castle.

Pevensey is the earl's seat, and includes a medium sized castle which was built into the corner of the ruins of a Roman army camp.

The Long Man is an ancient figure, 203 feet tall, which is cut into the topsoil to reveal the chalk below.

Thames River

The Thames is the first of the three great rivers of Britain. London is on it, and it flows from the west someplace in the Campacorentin Forest. Great numbers of boats travel along the river.

Trent River

The Trent River contains the main settlements of the county of Bedegraine. It empties into the Humber River someplace in the marshes of Maris.

Tribruit

Culture/Religion: Cymric/Christian
Ruler: Baron Meilyr of Tribruit
Vassal of: Pendragon
Army: 50 knights, 500 soldiers

This is a wealthy but very small land. Social activity is dominated by the urban lifestyle of Tribruit city. The folk of Tribruit are notoriously vain about their expensive fashions.

Places

Banbury Castle includes a large walled city, and a small but elegantly furnished castle.

Tribruit River

[R. Cherwell]
This small river is the site of one of Arthur's early victories against the marauding Saxons.

Windsor Forest

This small forest is located in the northern portion of Silchester.

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Wuerensis

Culture/Religion:
Rulers: Cymric/Christian
Subjects: Cymric/Pagan
Ruler: Earl Artgualchar
Vassal of: Pendragon
Army: 70 knights, 125 soldiers

Wuerensis is a borderland kingdom of mixed Pagans and Christians. They exhibit great religious tolerance, and mistrust anyone who exhibits any strong religious tendencies.

Places

Kenilworth Castle is a small castle.

Kineton is a stop along the King's Road, and the road north from it leads to Warwick.

Warwick is a beautiful city protected by a small castle. The city is located on the north side of the Avon River.

CAMBRIA

CAMBRIA IS THE WESTERN AREA of the island, including what is now known as Wales and much more of the lowlands to the east. Several great powers contend there. Much of Cambria is hostile or neutral towards Arthur, and thus inappropriate for player characters.

The *Pendragon* supplement *Savage Mountains* contains a detailed color map of Cambria, along with several adventures set there.

Character Generation

Cambria Homeland Table

d20	*homeland*	*class table #*
01-04	Cameliard (Cymric/Christian)	#1
05-07	Escavalon (Cymric/Christian)	#1
08	City of Caerwent (Roman/Christian)	#1
09-11	Gloucester (Cymric/Christian)	#1
12	City of Gloucester, (Roman/Christian)	#1
13-16	Estregales (Irish/Christian)	#1
17-20	Sugales (Cymric/Pagan)	#2

Father's Class

Two possible tables are used here. The second table, used for Sugales, reflects a much more tribal organization than the rest of the region.

Note that opportunities are less here than in Logres, where a larger noble class gives a chance to be the son of a lord or officer which are not available here.

Cambria Father's Class Table #1

d20	*rank*
01	Banneret knight
02-04	Vassal knight
05-09	Bachelor knight
10-11	Mercenary knight
12-15	Squire
16-20	Warrior

Cambria Father's Class Table #2

d20	*rank*
01	Tribe Chieftain
02-03	Bro Chieftain
04-15	Warrior
16-20	Mercenary Knight

Lord

Use this table to determine who your character has sworn liege allegiance to.

Modifiers: Sugales knights get -10 to their roll.

Cambria Lord Table

d20	*lord*
01-14	The lord of your homeland
15-16	A banneret
17-18	A neighboring king
19-20	A banneret of the High King

Lands of Cambria

Several terms are used in various Arthurian sources to describe this area. Most of the apparent variants are due to the old French "G" turning into the English "W." It is apparent, for instance, in the name of William, which is Guilliuom in French. Because of this the modern name of Wales was, then in French, written Gales.

Norgales is, simply, North Wales. Sugales is, in fact, South Wales. Estregales means "Left Wales," and refers to the road you must take to get there from Logres. No "Right Wales" is remembered in the literature.

Arden Forest

The Arden Forest forms part of the border between Cambria and Logres.

Arroy Forest

A major forest of Norgales, it is a place of grave dangers including a huge giant. It is also the favorite haunt of the Knight Dwarf, whose lover is a beautiful woman, and who delights in defeating knights at jousting. The elvish Kingdom Inarpecu has been believed to be located here.

Black Mountains

The Black Mountains of southern Cambria form a steep barrier against horsemen. They are covered with sparse forests.

Cambrian Mountains

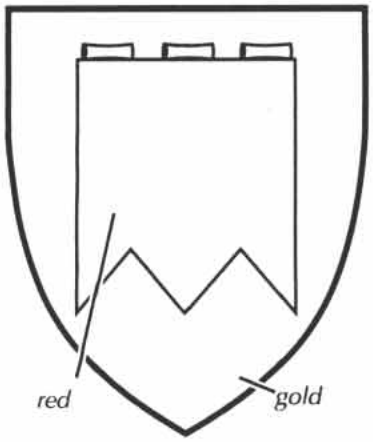
The mountains of Wales are not tall, but they are steep and rugged, unsuited to agriculture and often sparse even for the herds of the natives. Rich valleys occasionally hide the domain of an arrogant tribal chieftain, a small kingdom, or a faerie stronghold.

Cameliard

Culture/Religion: Cymric/Christian
Ruler: King Leodegrance (later in the campaign, Queen Guenever)

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Bedivere



Vassal of: High King Arthur Pendragon
Army: 100 knights, 300 foot

Guenever, the High Queen, is the daughter of King Leodegrance, and will inherit the kingdom in her own right.

Places

Carohaise [Wall] is the king's favorite castle, and site of one of Arthur's famous battles. It is a small castle.

Stafford is the largest city of the kingdom.

Cardigan (shore)

The narrow coastline of the Cardigan Bay is dotted with small holdings which are generally accessible only by sea. Most of these are independent of any overlord, though the largest city of Cardigan is subject to Estregales, and some others are subject to the sea-going Duke Galahaut of the Long Isles (the Haut Prince).

Cheshire

Culture/Religion: Cymric/Christian
Ruler: Randle, Dux of the City of Legions
Vassal of: King of Norgales
Army: 50 knights, 150 soldiers

The Dux (Duke) of the City of Legions is lord over all the agriculturalized area of the Dee Valley. Thus Cheshire is much coveted by nearby lords, and must fight to maintain its loyalty to the crown of Norgales.

Places

The City of Legions [Chester] is the best port in Cambria to trade with the Irish.

The Wirral is a thick wilderness area whose interior has been unexplored by any humans since the Romans came to Britain.

Dean Forest

The interior of these dense and wild woods are known only to the inhabitants. Here lives a troop of elves whose king rides a goat, and the leader of the Wild Hunt is called King Herla.

Escavalon

Culture/Religion: Cymric/Christian
Ruler: King Alain
Vassal of: Pendragon
Army: 400 knights, 300 foot soldiers

This is one of the great kingdoms of Britain. Long ago King Alain conquered the dukedom of Gloucester to enhance his realm. The king has no heir, and has willed his domain to go to the High King after his death.

The folk of Escavalon are notoriously proud of their wealth and power. They joined King Arthur when he was an untried boy, and never let anyone forget the wisdom for their foresight.

Places

Caerwent, once a major Roman city, is King Alain's favorite residence.

Carlion, often called Carlion-on-Usk, was King Arthur's favorite city before he built Camelot. It is the residence of Archbishop Dubricus, the head of the Church in Britain and one of the most powerful and important landholders in Britain.

Lydney is a temple to the Pagan god Nodens, noted for its magical healing baths.

Estregales

Culture/Religion: Irish/Christian
Ruler: King Lak
Vassal of: Pendragon
Army: 300 knights, 500 foot soldiers

This is the last of the Irish lands which once covered the region. Its king has been a firm supporter of King Arthur since the earliest days. His son, Erec, promises to be a great knight.

The folk of Estregales once suffered heavily from the kin of the King of Gomeret, and retain a dislike of that kingdom to this day.

Places

Carmarthen is the birthplace of the great magician Merlin, and the capital city of the kingdom. It is protected by a magical tree which will stand until the city is about to fall. The city is not walled, but the tree is.

Menevia is the site of the monastery founded by Saint Dewi.

Galvoie

Culture/Religion: Cymric/Pagan
Ruler: The damosels Yguerne, Morchades, and Clarissant
Vassal of: no one
Army: insignificant

This small but prosperous kingdom lies hidden among the forests, rarely visited by anyone except salt merchants. Its obscurity is its best protection.

Places

Roche Sanguin ("Bloody Rock") is an enchanted castle of women, ruled over by the dowager Queen Yguerne, Queen Morchades, and the princess Clarissant. It is small in size.

Gloucester

Culture/Religion: Cymric/Christian
Ruler: Duke Morvid of Gloucester
Vassal of: King Alain of Escavalon
Army: 100 knights, 300 soldiers

The county of Gloucester is a rich farm valley dominated by the trade city of Gloucester, which controls the mouth of the Severn River.

Duke Morvid has a long-standing rivalry with the mighty Duke of Clarence, and raids and skirmishes are a regular feature of their relationship.

Places

The city of Gloucester commands the mouth of the Severn River and is an important trade center, the most important seaport of the western coast. It has old Roman walls, and a keep, but no castle.

Gomeret

Culture/Religion: Cymric/Pagan

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Ruler: King Maelgwyn
Vassal of: no one
Army: 450 knights, 500 footsoldiers

Gomeret is the richest part of Cambria for both fields and flocks. 75 years ago leaders King Cunneda, from the northern Votadini tribe, came here and drove out the Irish. Previously King Pellinore ruled the land, but when he mysteriously disappeared King Maelgwyn seized power. Although well-educated, the king is both hated and feared across all the island. He has no love for Arthur, and is ferocious in guarding his kingly prerogatives.

Places

Degannwy, the capital city, is built inside an ancient hill fort.

Bangor, a wealthy and populous city, is a center of monasticism.

Sinadon [Caernavon] was once the favorite city of Macsen Wledig, the much-loved rebel emperor of ancient times, but has fallen on hard times since.

Gwaelod

Culture/Religion: Cymric/Pagan
Ruler: Gwyddno Garanhir
Vassal of: no one
Army: 100 knights, 250 soldiers

Gwaelod is a very rich land like a low shelf, protected by stout dikes which hold back the waters of the Cardigan Bay. The land has never submitted to King Arthur and is protected from conquest by the wilds of the rest of Cambria.

Isles of Cambria

Culture/Religion: Cymric/Pagan
Ruler: many small landholders
Vassal of: King Maelgwyn
Army: 100 knights, 1000 soldiers

The Isles of Cambria are wide flat islands, rich for agriculture and producing great wealth for their rulers.

Places

Beaumaris guards the main crossing from the Isles to Gomeret, and has an excellent castle, medium (common) in size.

Nain Forest

"Forest of the Dwarfs"

This forest is named after the tribe of dwarfs who are prominent there.

Norgales

Ruler: King Galihodin
Vassal of: no one
Army: uncertain, possibly 250 knights; and numberless woodland Picts

Norgales includes all the northern mountains, hills, and forests of Cambria. It is populated by many small, warlike, fiercely independent clans whose loyalty is never permanent, except to the holder of the Crown of the Ordovices, a magical artifact. The crown has the displeasing habit of disappearing on its own, reappearing to be seized at a magical site called the Court of the Crown. Then the peoples of Norgales have no lord, but patiently await the next bearer of the crown, who will have had to prove himself worthy of wearing it by virtue of arms and wit. King Galihodin currently has the crown, and hence also the title of King.

Places

Snodonia is the area around Mt. Snowdon, the holy mountain of Cambria. Rugged and steep, its slopes and nearby valleys still hold many secrets of faerie lore.

Dinas Bran is an ancient hill fort which is the traditional seat of power for the kings of Norgales.

Orofoise

Culture/Religion: Cymric/Pagan
Ruler: Earl Gwarthen of Orofoise
Vassal of: King Belinans of Sugales
Army: 75 knights, 150 soldiers

Orofoise was conquered many years earlier by the King of Sugales. No one has taken it back.

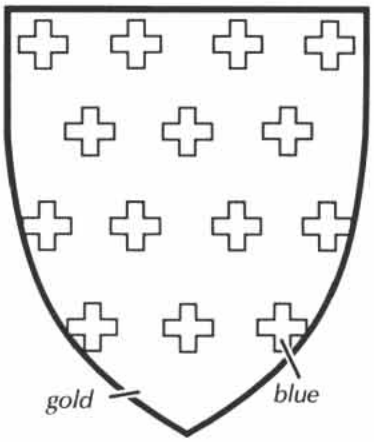
Places

Oroquelenes [Wroxeter] is the largest city of this county.

Prescelly Mountains

These are completely contained within the kingdom of Estregales.

Pellinore



Roevant Forest

This forest of Estregales is extremely rugged, enclosing the mountains of Prescelly, and holds the hidden lair of the Great Eagle, reputed to be the eldest bird in Britain.

Powys

Culture/Religion: Cymric/Pagan
Ruler: King Belinans
Vassal of: no one
Army: 50 knights, numberless howling Welsh knifemen

Powys includes all the wide country of mountains, hills, and crags of southern Cambria which are not claimed by a lowland king. Only the king of Powys and his household have adopted the lowland ways of King Arthur. The hills are filled with cold, ruthless tribesmen who are experts in combat with the javelin and with long knives. Most of the local tribesmen scorn the fancy way of knights, and rather than fighting like men they swarm, like Picts. These hillmen are one of the most readily available types of mercenaries.

The King of Powys rules most, but not all, of the pagan barbarians. He also holds the County of Orofoise, which he took in conquest many years ago.

The people of Powys have maintained the old pagan ways, and are strong in their faith.

Places

Rhun Castle is the most modern fortress in the mountains of Powys. It is small in size.

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CUMBRIA

CUMBRIA INCLUDES ALL the lands north of Logres and Cambria, but south of the Wall. Most of Cumbria is wild and unexplored: Rheged, the Pennines, and the Perilous Forest. Malahaut is the powerful kingdom of the southeast bordering Logres. Cambenet and Nohaut are smaller regions in the north.

The newly-opened King's Road, reaching from Eburacum northwest across the Pennines to Carduel, marks the establishment of the High King's influence here.

The Wall is a more ancient feature, now much fallen from disuse, but clearly traceable across the countryside nonetheless. A well-known and traveled trade road runs on the south side. This was once the barrier between Roman Britain and wild tribes to the north. It is sometimes called Hadrian's Wall. See *Perilous Forest* for a detailed map of the wall.

Character Generation

Cumbria Homeland Table

d20	*homeland*
01-04	Cambenet (Cymric/Christian)
05-06	Catterick (Cymric/Christian)
07-08	Deira (Saxon/Wotanic)
09-14	Malahaut (Cymric/Christian)
15-16	City of Eburacum, Malahaut (Roman/Christian)
17-20	Nohaut (Saxon/Wotanic)

Father's Class

Cumbria Father's Class Table

d20	*class*
01	Lord or Officer (see below)
02-03	Banneret knight
04-08	Vassal knight
09-12	Bachelor knight
13-14	Mercenary knight
15-20	Squire

Lord or Officer

Your father is a lord or officer, according to this table. See previous tables for explanations.

Lord or Officer Fatherhood Table

d20	*rank*
01-4	The lord
05-6	Steward
07-08	Butler
09-10	Marshal
11-15	Castellan
16-20	Illegitimate

Lord

This determines who is your current lord. If you are landed, this is your lord. If you are landless, this is the lord who knighted you, and thereby assumes liege lordship over you.

Modifiers: Pagan: -3

Cumbria Lord Table

d20	*lord*
01	Banneret of the High King
02-08	A banneret of King Barant of Malahaut
09-18	The lord of your homeland
19-20	The Church

Lands of Cumbria

The Yorkshire Moors

These moors are bleak and windswept, useful for raising some cattle and sheep, but little else. Knights wisely avoid their treacherous bogs.

Cambenet

Culture/Religion: Cymric/Christian
Ruler: Duke Escan
Vassal of: Pendragon
Army: 100 knights, 500 soldiers

Duke Escan recently paid homage and fealty to King Arthur, partially to escape the influence of King Uriens of Gorre and partly to get aid against his rival, Sir Gromer Somer Joure, who has since fled to the wilds.

Places

Carduel [Carlisle] is a center of British trade in the north.

Catterick

Culture/Religion: Cymric/Christian
Ruler: Duke Geoffrey of Catterick
Vassal of: King of Malahaut
Army: 50 knights, 100 soldiers

Places

The city of Catterick is a stop along the King's Road, guarding an important river crossing. Its castle is of the old style.

Deira

Culture/Religion: Saxon/Wotanic
Ruler: King Wilgils of Deira
Vassal of: King Barant de Apres
Army: 500 warriors

Saxons inhabit this forest, making it dangerous to outsiders, even though the natives have sworn allegiance to the King of Malahaut. It has no places of interest, being mostly villages and towns.

Deleable Forest

Covering all of the northern part of Malahaut, this forest is famous for the rumored legend of The Beast.

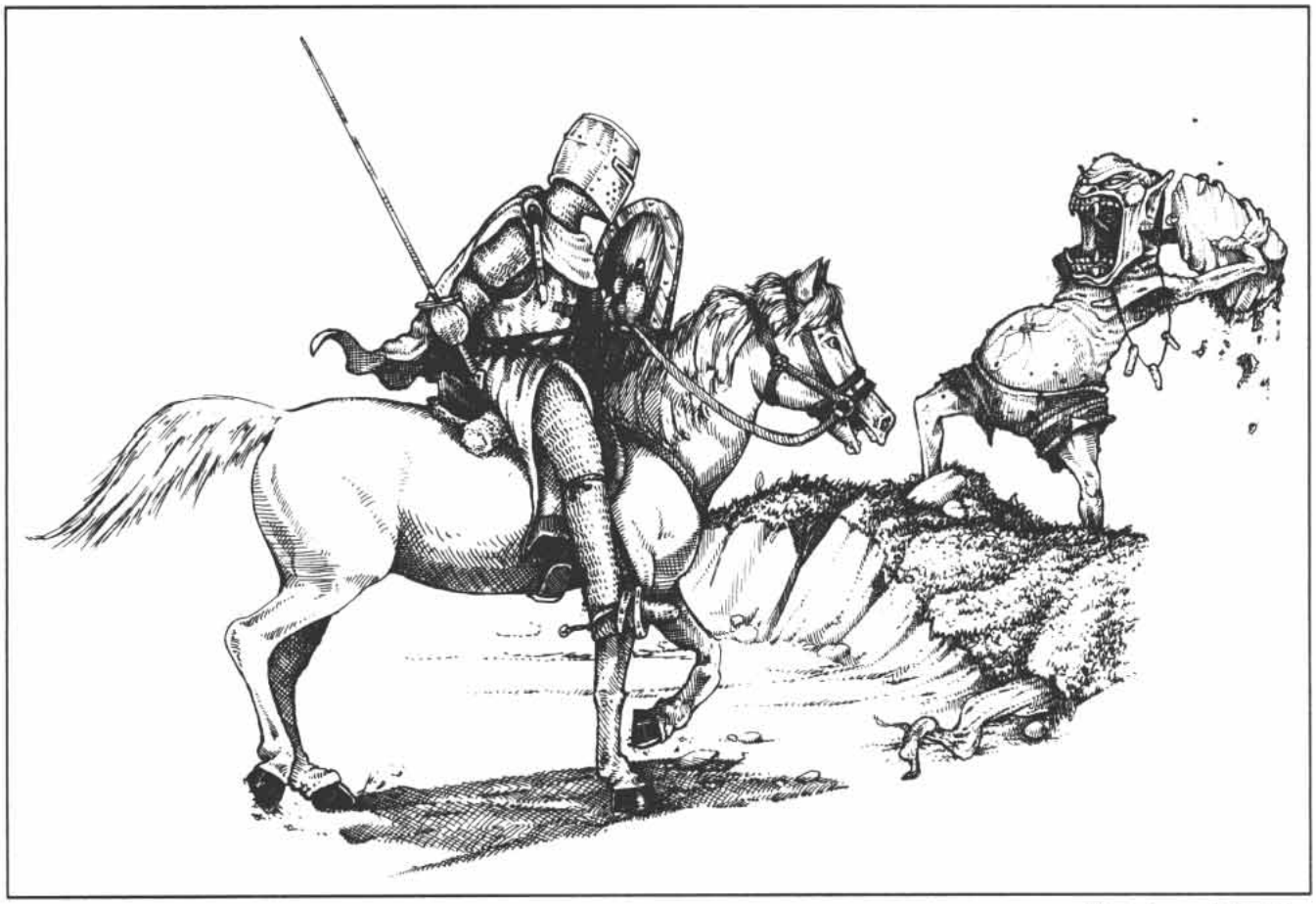
Malahaut

Culture/Religion: Cymric/Christian
Ruler: King Barant de Apres, better known as The King of 100 Knights (le Roi des Cent Chevaliers)
Vassal of: Pendragon
Army: 300 knights, 2000 soldiers

Malahaut is one of the more powerful kingdoms in Britain. It controls the roads from Logres to northern Britain, and makes great money from that trade. The great city of Eburacum is the second-largest city of Britain.

Malahaut has settled disputes with Saxons to the east, and even hires them as mercenaries. Its king is an arrogant lord

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Knight and Goblin

who resents the power which Arthur has, but recognizes the wisdom of submission for the current time. He has established a brotherhood of knights similar to Arthur's Round Table, called the Order of the Golden Bough, with membership available only to knights of Malahaut or other northern lands.

Places

Aldborough is a stop along the King's Road, and was once the capital city for a British tribe during Roman times.

Castleford is an old style castle.

Eburacum is one of the great cities of Britain, and provides vast wealth to the ruler of the city. The city has strong Roman walls, and two castles have been added, both small in size.

Pocklington is a small city.

Tadcaster guards a strategic ford, and is a small city.

Maris

"The Marshes"
Culture/Religion: Cymric/Pagan
Ruler: Lord Agravadain des Vaus
Vassal of: no one
Army: 25 knights, 100 soldiers

Maris includes some of the richest farmland in Britain. The boggy lands surround inhabited islands, and the treacherous passages are known only to the native boatmen, making the need for armed men minimal. Some substantial fiefs exist here, accessible only to their lords. Of late trolls have been fought here, no doubt brought to Britain from Denmark by the Saxons in the east.

Places

Castle Des Mares is an old style castle, the residence of the ruler. His beautiful daughter has refused marriage with anyone after bearing a son to a stranger, at the instigation of Merlin many years ago.

Nohaut

Culture/Religion: Saxon/Wotanic
Ruler: Ethfrida, Lady of Nohaut
Vassal of: King of Malahaut
Army: 50 knights, but no soldiers

Nohaut was once settled by Saxon mercenaries invited by the Romans to help resist the Picts. When the southern Saxons rebelled, the Nohaut warriors joined them, only to be subsequently defeated by Arthur Pendragon and, later, by the King of 100 Knights, who still rules the land. The people of Nohaut are resentful of the rule of Malahaut.

Places

Newcastle is the fortified city guarding a road through the Wall. It is a medium castle, built by King Arthur years ago.

Wandesborow [Wallsend] is an old city, and the largest in Nohaut.

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Pennine Mountains

The rugged mountains of Britain's interior divide the land in northern Logres, and continue far northward through Cumbria. Many independent holdings survive here, some distantly loyal to the king and others actively hostile.

Some rumored magical places include Kama'alot, whose greatest treasure is its great brass cauldron; the Straight March, which if held to will bear the marcher into a hidden world; and Amans, ruled by a very holy man. In general, knights do not like to enter this terrain: a horse is a disadvantage due to the irregular ground.

Perilous Forest

Everything west of the mountains and east of the sea is covered by dense, unsettled forests. Collectively, these woods are called the Perilous Forest, and they are full of marvels.

Rheged

Culture/Religion: varies
Ruler: no one
Vassal of: usually no one
Army: 80 knights, 200 soldiers. However, they are not organized as a single army.

The northern wilds of Cumbria hide many small and pleasant lands which range in size from small kingdoms to individual manors.

Places

Celibe Forest/Pass is the only easily-traveled route through the land, through which passes the new King's Road.

Roestoc

Culture/Religion: Cymric/Pagan
Ruler: Eifion, King of Roestoc
Vassal of: no one
Army: 80 knights, 200 soldiers
This small kingdom maintains a tenuous existence between Logres and Cumbria.

Places

Conisbrough is an excellent small castle, and the major stronghold for the king. Doncaster is an ancient Roman city which is still the largest in Roestoc.

Roestoc Forest

The woods never end between the Bedegraine and Roestoc forests. Roads and settlements are scarce, and rumored to be in these woods is the Great Swan, and Sir Argrinis, also called the Giant Lord.

THE NORTH

BEYOND THE WALL OF HADRIAN lie several ancient kingdoms. Some never fell under the Roman yoke, while others have been independent for generations.

Character Generation

Northlands Homeland Table

d20	*homeland*	*class table #*
01-03	Benoic (Pict/Christian)	#2
04-06	Escoce (Pict/Pagan)#2	
07-08	Garloth (Cymric/Pagan)	#1
09-13	Gorre (Cymric/Pagan)	#1
14-15	Lothian (Cymric/Pagan)	#1
16-19	Strangorre (Cymric/Pagan)	#1
20	Surluse (Irish/Christian)	#2

Father's Class

Northlands Father's Class Table #1

d20	*class*
01	Banneret knight
02-03	Vassal knight
04-06	Bachelor knight
07-12	Mercenary knight
13-15	Squire
16-20	Warrior

Northlands Father's Class Table #2

d20	*class*
01	Clan Chieftain
02-03	Family Chieftain
04-10	Warrior
11-20	Mercenary Knight

Lord

Use this table to determine who your character has sworn allegiance to. Note that Garloth and Lothian have no king.

Modifiers: Picts -10.

Northlands Lord Table

d20	*lord*
01-13	The lord of your homeland
14-17	Neighboring King (see below)
18-20	the High King

Neighboring King: Roll again on the North Lands Homeland Table to find your lord. If you get your own kingdom, then your king or other ruler is your lord, not a neighbor.

Lands of the North

Benoic

Culture/Religion: Pict/Christian
Ruler: Duke Ansirus
Vassal of: Pendragon
Army: 30 knights, 300 warriors

The southern part of populated Pictland is ruled by Duke Ansirus, whose ancestors conquered it. He is a Christian, the only

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ruler of that religion among the Picts. The people of Benoic are also Christians, and regard their pagan kindred with suspicion.

Places

The old-style Castle of the Pilgrim [Dundee] is the favorite home of the duke.

Calidonian Forest

Much of the north is covered by a vast forest quite unlike any other in Britain. This one has many evergreen trees, and is inhabited by unusual creatures as well. A few people, pioneers or savages or charcoal burners and the like, live there among the faeries.

Escoce

Culture/Religion: Pict/Pagan
Ruler: King Carados
Vassal of: no one
Army: 75 knights, 300 soldiers

This large but impoverished kingdom includes the northern part of populated Pictland.

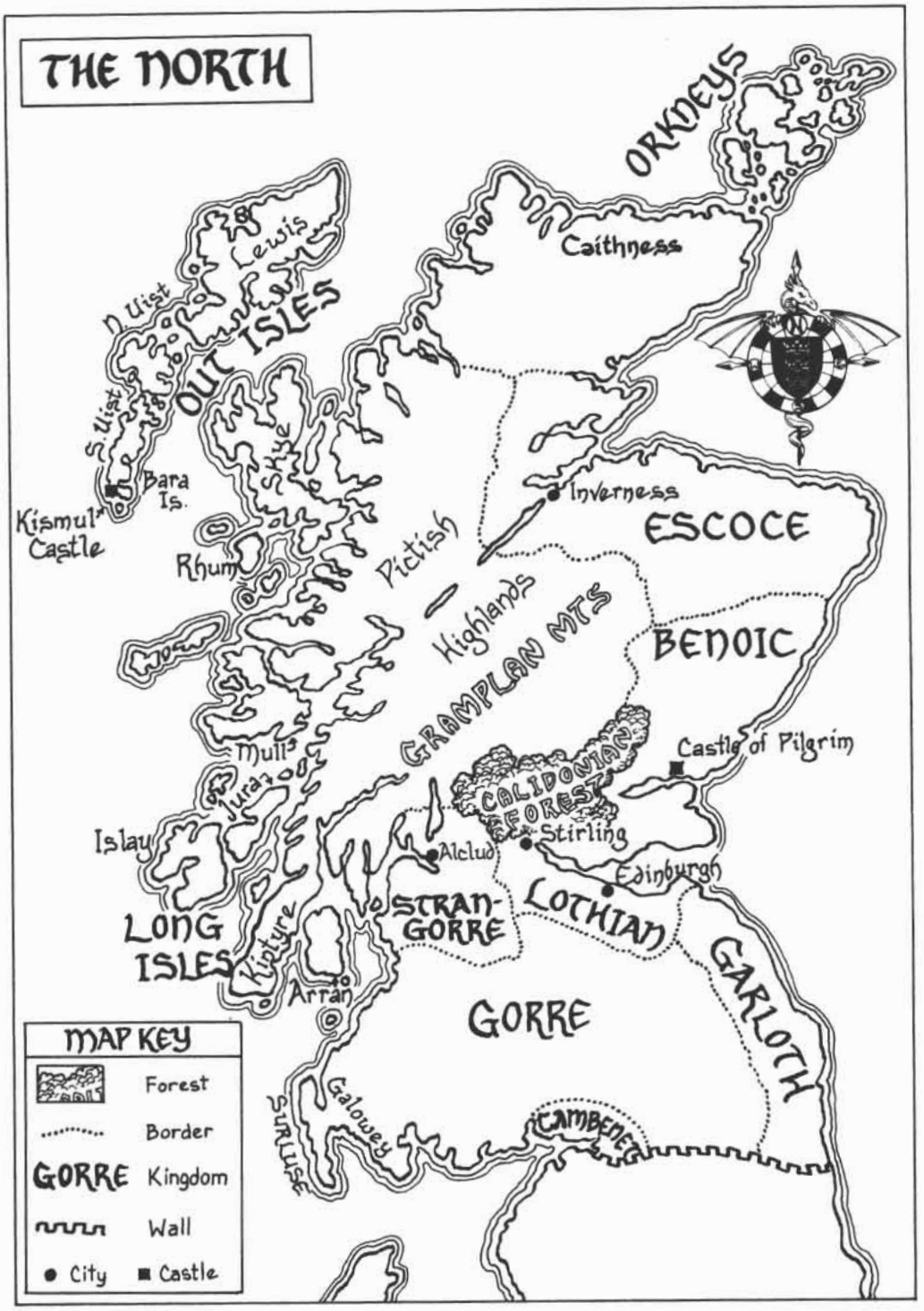
King Carados is no longer the Young King which he was when he was defeated by King Arthur many years ago, and many of his followers have embraced chivalry.

Places

Inverness is the largest settlement of the kingdom, and is a small city.

Clava Cairns is an ancient site of ritual and power, with an extensive complex of stone rings and stone circles.

Tomnahurich is a large wooded hill where the Faerie Court of the north convenes, and where the kings of Escoce are crowned.



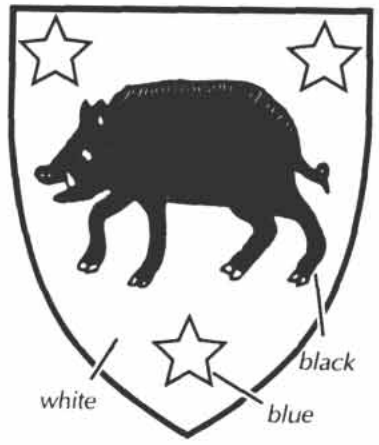
Garloth

Culture/Religion: Cymric/Pagan
Ruler: Queen Elaine
Vassal of: Pendragon
Army: 50 knights, 100 soldiers

Garloth lost its king in one of the many battles which began Arthur's reign. The widowed queen of Garloth is King Arthur's aunt, a shy and unambitious woman who is now quietly letting her

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Balin le Savage



land go to seed during her son's wardship under the High King.

Garloth hates Saracens because they ravaged the land and disrupted the former king's plans against Arthur.

Places

Windesan, an important city with good walls and an old-style castle.

Gorre

Ruler: King Uriens
Culture/Religion: Cymric/Pagan
Vassal of: Pendragon
Army: 300 knights 500 soldiers

This is a rugged, mountainous land whose wildness has bred many hardy pagan knights and warriors. The king is powerful and warlike, and collects tribute from the nearby lands of Cambenet and Strangore. Although he is married to Queen Morgan, the youngest sister of the last Pendragon, King Uriens banished her from his realm when she tried to slay him and the High King. Uriens' loyalty to Arthur is unquestioned now.

The folk of Gorre are hardfast in their respect for the old pagan ways, and famed for their unquestioning trust of all witches and druids.

Places

Gaiholm Castle is a massive, primitive (old-style) fortress in the mountains, and capital for the kingdom.

Lothian

Culture/Religion: Cymric/Pagan
Ruler: Stewards of the Pendragon
Vassal of: Pendragon
Army: 150 knights, 300 soldiers

This once-powerful kingdom was the center of resistance against young King Arthur. Its king, Lot, was killed in battle by King Pellinore, who has long since disappeared. The sons of King Lot are all loyal vassals of King Arthur now, and harbor no desire to rule their father's lands, preferring instead the favor of Arthur and the comforts of Camelot.

Because of the land's former rule by King Lot, a Pict, and continued admiration for his wife, Margawse, the people still trust the Picts.

Places

The Castle of Maidens [Edinbrugh] is so-named for the college of druidic priestesses who live there. Both Queen Margawse and Queen Morgan le Fay studied here, and left its ruler, a lady, with rich endowments.

Orkneys

Culture/Religion: Pict/Pagan
Ruler: Queen Margawse
Vassal of: no one
Army: 100 knights, many fierce footsoldiers, limitless wild Picts, and legions of night demons

This Pictish kingdom includes the northern islands and Caithness, the northernmost part of Britain. It was the homeland and realm of King Lot, who conquered Lothian during the reign of Uther Pendragon and proved himself one of the most powerful men on the island. It is now the private domain of Queen Margawse, former wife of King Lot, who rules it through magic and terror, and who has made it a place of dark secrets and dangerous mystery.

Places

Orcanie is the small city which is the capital of the Orkney lands.
Maes Howe, Brodgar, and Stenness are a prehistoric complex of tombs, rings, and lines which mark a major center of power for working Pagan magic.

Pictish Highlands

Culture/Religion: Pict/Pagan
Ruler: many clan lords
Vassal of: no one
Army: uncountable screaming wild warriors

Most of Pictland is filled with rugged, inaccessible hills called the Highlands. These are the homes of many unnamed, wandering tribes of fierce Picts who have never been conquered and probably never will. Knights wisely avoid these places, where a horse is more of a hindrance than a benefit.

Strangorre

Culture/Religion: Cymric/Pagan
Ruler: King Brangore
Vassal of: King Uriens of Gorre
Army: 70 knights 100 soldiers

The folk of Strangorre have often been raided by the Irish, and carry a grudge.

Places

Alclud, called also Dunbarton ("Fort of the Britons"), an old-style castle. This is the largest city in the region, even though it is just a small city by *Pendragon* standards.

Surluse

Culture/Religion: Irish/Christian
Ruler: Gerallt, Castellan of Sorhaute Castle
Vassal of: Duke Galahaut of the Long Isles (see the Western Isles section below)
Army: 35 knights, 100 soldiers, 500 warriors

Surluse is a bastion of Irish tradition. Without cities and with few knights, most of the proud folk of Surluse live in the traditional tribal fashion, with the occasional cattle raid to liven things up.

Since the Haut Prince's acceptance of King Arthur's ways, the ruling class has embraced chivalry and the feudal system.

Places

Sorhaute Castle, a well-maintained small castle, is a favorite residence of Duke Galahaut, the Haut Prince.

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CORNWALL

CORNWALL IS ONE OF THE MOST powerful kingdoms in Britain. It was never conquered by the Romans, and its wild moorlands are still haunted by many giants. About 75 years ago, in the time of Vortigern, the Kingdom of Dumnonia which ruled here was taken over by leaders from the Cornovii tribe, giving the land its current name.

Cornwall is made up of many small, fiercely independent tribes, each with its own sub-king. The King of Cornwall is whoever gains and holds the ancient crown of Dumnonia. It is usually taken by conquest from each predecessor. The crown-holder must also convince his countrymen to follow him, either by love, bluff, bribe, or conquest. King Mark of Totnes has done that.

Due to the independent nature of the people of the kingdom, the precise border of Cornwall has never been fixed. Sometimes Jagent, Dorchester, and even Somerset have been Cornish, but now they are not.

Cornwall maintains close relations with Brittany, whose latest wave of immigrants are even now moving from Cornwall to the continent. The constant trade between the two contributes greatly to the strength of the kingdom.

Character Generation

Cornwall Homeland Table

d20	*homeland*
01-04	Devon (Cymric/Christian)
05-06	City of Exeter, Devon (Roman/Christian)
07-10	Lyonesse (Cymric/Pagan)
11-16	Tintagel (Cymric/Christian)
17-20	Totnes (Cymric/Christian)

Father's Class

Cornish Father's Class Table

d20	*class*
01	Banneret knight
02-05	Vassal knight
06-12	Bachelor knight
13-15	Mercenary knight
16-18	Squire
19-20	Warrior

Lord

Use this table to determine who your character has sworn allegiance to.

Cornish Lord Table

d20	*lord*
01-02	King Mark
03-17	The lord of your homeland
18-20	A banneret of the local lord

Lands of Cornwall

Devon

Culture/Religion: Cymric/Christian
Ruler: Prince Geriant, son of Erbin
Vassal of: King Mark
Army: 75 knights, 100 soldiers

Places

The once-powerful city of Exeter was ruthlessly plundered by Saxons some years ago. Lately it has undergone a virtual rebirth since Mark became king and established trade through Brittany. Exeter is now a thriving sea port, with its Roman walls rebuilt.

Lyonesse

Culture/Religion: Cymric/Pagan
Ruler: King Meliodas
Vassal of: King Mark
Army: 50 knights, 75 soldiers

King Meliodas is the aged father of Sir Tristram, a very promising young knight residing at Mark's court.

Places

Arbray, a small city lying low by the sea, has a beautiful small castle for its lord.

Pentwaeth is a landmark, the westernmost point of the island of Britain.

Tintagel

Culture/Religion: Cymric/Christian
Ruler: Sir Jordans, Steward of Tintagel
Vassal of: King Mark
Army: 60 knights, 125 soldiers

This prosperous kingdom protects the famous Cornish tin mines. Its stout castle, Tintagel, is the place where King Arthur was born. Jordans was the leader of the former duke's household knights, and has sworn to Mark as his liege, but only in the name of steward. Only Jordans knows who the actual lord of Tintagel should be. Nonetheless, the people continue to hold Morgan le Fay, daughter of their last duke, in admiration and awe.

Places

Tintagel Castle is famous, and is located on a long peninsula. It is ideally located for defense, although only common (medium) in size.

Kelliwic, in the hills, is one of King Arthur's favorite hunting camps.

Totnes

Culture/Religion: Cymric/Christian
Ruler: King Mark
Vassal of: no one
Army: 85 knights, 200 soldiers

This is King Mark's native land, and the people are unswervingly loyal to him and his successful policies.

Totnes has suffered occasionally from the depredations of the notorious breed of Cornish giants. The people have a strong hatred of giants.

Places

Dore Castle, favored residence of King Mark, is a small but comfortable castle.

Totnes is a city where many famous invaders have landed. It is small, and has good walls to protect it.

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BRITTANY

BRITTANY IS UNDERGOING a burst of prosperity and growth under the guidance of King Mark of Cornwall, who has financed and protected many recent migrations to this region.

Character Generation

Brittany Homeland Table

d20	*homeland*
01-02	Leon (Cymric/Christian)
03	City of Brest, Leon (Cymric/Christian)
04-07	Cornouailles (Cymric/Christian)
08	City of Carhaix (Cymric/Christian)
09	City of Quimper (Cymric/Christian)
10-11	Domnonie (Cymric/Christian)
12-17	Vannetais (Cymric/Christian)
18	City of Rennes (Roman/Christian)
19	City of Nantes (Roman/Christian)
20	City of Vannes (Roman/Christian)

Father's Class

Brittany Father's Class Table

d20	*class*
01	Banneret knight
02-05	Vassal knight
06-12	Bachelor knight
13-15	Mercenary knight
16-18	Squire
19-20	Warrior

Lord

Use this table to determine who your character has sworn allegiance to.

Brittany Lord Table

d20	*lord*
01-10	The lord of your homeland
11-13	A banneret of your homeland
14-20	The Church

Lands of Brittany

Cornouailles

Culture/Religion: Cymric/Christian
Ruler: Duke Hoel
Vassal of: King Mark
Army: 50 knights, 250 soldiers

Duke Hoel is King Mark's man, and is in charge of the recent emigrants to this under-populated land. King Mark is revered in Cornouailles for the good works he has done.

Places

Carhaix is an important and heavily-populated city with a large castle, and is the seat of the duke's rule, and home base for his army.

Quimper is a city with a medium (common) castle, founded long ago by King Gradlon who escaped the sinking of the land of Ys.

Domnonie

Culture/Religion: Cymric/Christian
Ruler: King Riwal
Vassal of: no one
Army: 100 knights, 200 soldiers

The people of this land have close contacts with the inhabitants throughout Cornwall. For most of them their ancestors came here in the time of Vortigern, about 75 years ago. Many recent immigrants also live here.

The church is extremely powerful in Domnonie, due to the leadership provided by many holy men, including Samson recently.

Places

St. Brienc is a city which is subject to the rule of its bishop.

Dol is a city ruled by Samson, the local archbishop.

Leon

Culture/Religion: Cymric/Christian
Ruler: King Melaiu
Vassal of: no one
Army: 75 knights, 150 soldiers
Navy: 4 Breton warships, 100 sailors

This minor king holds a key to the military balance in the region, and gets rich from trade at Brest. His people follow his lead in their reverence of wealth and trade. It is said that no one from Leon ever questioned a paying customer.

Places

Brest is a fortified sea port, founded by Bristec, a Celtic leader about a century ago. The city was never completely Romanized.

Landevenned is a Benedictine abbey founded by Guenole a century ago.

Vannetais

Culture/Religion: Cymric/Christian
Ruler: King Conon
Vassal of: no one
Army: 300 knights, 500 soldiers
50 Breton warships, 300 sailors

Vannetais is the oldest kingdom of Brittany. Its royal house claims descent from Conon Meriadoc, the British general who settled among the pre-Roman Celts here centuries ago. This is the most populated of the Breton kingdoms, and counts many important cities in its fold.

The war-torn history and experience of the people of Vannetais has made them despise the French.

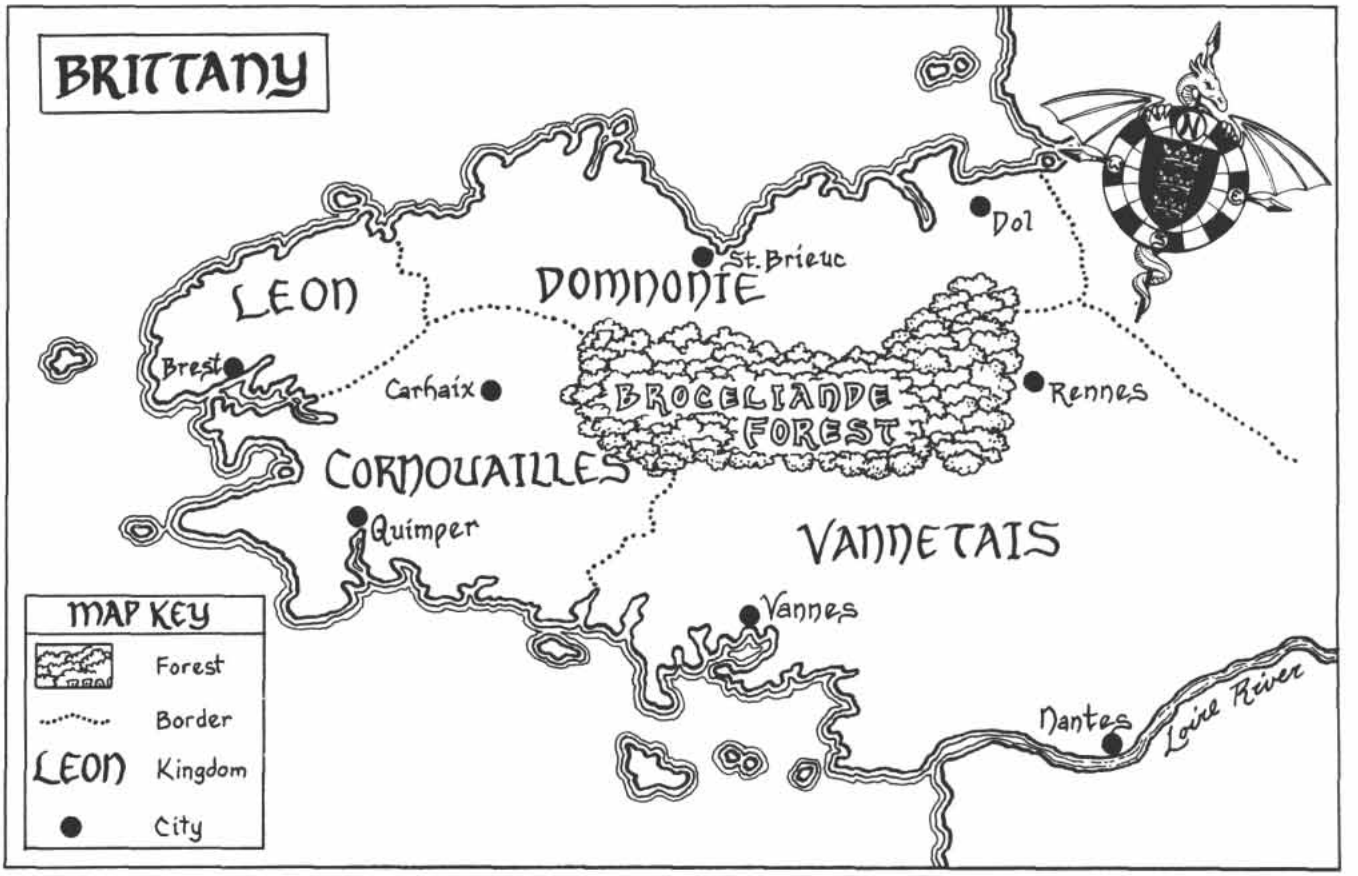
Places

Carnac is a vast megalithic site which has thousands of plinths standing in rows. Druids claim that all the knowledge of the stars is recorded in the layout of these stones.

Vannes is the king's favorite city, and an important sea port for trade between Britain and Spain. It has a small castle and strong Roman.

Rennes is a city which has seen much warfare against the French. It has a medium (common) castle, a cathedral, and holds an annual international trade fair which generates considerable money for the king.

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Nantes is a city with a medium castle, cathedral, and a bishopric. It has a city navy which currently serves the King Conon.

Broceliande Forest

The enchanted forest in the center of Brittany has never been penetrated by humankind. No settlements are here, save those tolerated by the faerie beings for their amusement. Located here are the Well of Barenton, which is cold, yet boils; the Hideous Herdsman, who oversees the wild creatures of the forest; and the Hospitable Host, who never turns away a guest, and who has never shamed a visitor.

THE WESTERN ISLES

WEST BEYOND BRITAIN, across the Irish Sea, lie several islands. Geographically, the large island called Eire, or Ireland, is by far the most important. Many tribes of barbarians live there, always fighting among themselves.

The most powerful of the Western Isles are the Long Isles, which include part of Ireland, part of Britain, and many islands between. The Long Isles are ruled by Galahaut the Haut Prince.

Ireland

The land of Ireland is shaped like a large bowl. A ring of low, but rugged, mountains surrounds a wide, fertile plain with thousands of square miles of low-lying forest and bog lands. Many rich, wide rivers cut across the land. The many tribes of Irishmen generally concentrate in these valleys.

A great ridge of gravel runs across the island from Galway to Dublin. It is called Eiscar Riada, and it has served to symbolize the division of the island which the Irish seem to delight in so much, even today.

Much of Ireland is unpopulated. Its lands are virgin, and many fabulous monsters inhabit its interior.

Irish History

The most ancient peoples of Ireland were the Faerie Folk, who are the native spirits and beings of the land. They are of two tribes, the bright Children of Danu and the dark Fomorians. After the ice left the land, men arrived by boat from the Isles of the East. They were the Sons of Partholon, known to the Irish as Cruithni, and among the Britons as the Picts. Ages later came the people collectively known as the Firbolgs, who we now call Celts. They gradually conquered or intermarried with the Cruithni, and divided the island into five portions, called the Fifths.

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Finally, the Sons of Mile came with new customs and new weapons, and with the aid of the Tuatha de Danaan have slowly conquered most of the island.

The conquest has not been easy. The sons of Mile started things off badly when they fought against each other, dividing the island into north and south for the first time. Four hundred years ago the Firbolg peoples rose up and nearly destroyed their overlords. King Tuathal Techtmar ("The Legitimate") regained control, and created a strong central power based in the sanctuary of Tara by building fortresses, and taking the Kingdom of Meath as his personal demesne.

He also levied a shameful tribute on Leinster called the *boroma* which is still collected by the High King. Tuathal's grandson, the famous Conn Cetchathach ("the hundred fighter") warred against King Mog Nuadat of Munster, and they divided the island into Leth Cuinn, or Conn's Half (northern) and Leth Moga, or Mog's Half (southern). The Three Collas invaded Ulster, destroyed its ancient seat at Emain Macha, and founded the kingdom of Oriel. Other parts of land fell to their rule similarly.

Niall of the Nine Hostages was the greatest king who lived two hundred years ago. He unified Ireland and established the High Kingship at the sanctuary of Tara. Irish fleets commanded the Irish and Demetian Seas, and raiders extensively plundered all of Western Britain despite the best efforts of the defending Roman armies. Ireland's most famous saint, Patrick, was captured from Britain and sold into Irish slavery at this time, and returned years later to begin his gentle conversion of the land.

Ever since that time four families, the descendants of Naill of the Nine Hostages, have shared the High Kingship. The most prominent are the Northern Ui Neill in Ailech, and the Southern Ui Neill in Meath.

At the end of the Roman era many Irish peoples migrated to Wales, and settled all along the western coast. The Irish ruled several kingdoms here until about 50 years ago when Vortigern, who was then the High King of Britain, invited vigorous warlords from beyond Hadrian's Wall to move into Wales and drive out the Irish. They were mostly successful, so that now only one Irish kingdom remains in Cambria. However, the Irish people are not finished with their migrations. In the north the Long Isles have succeeded, and it is still a growing kingdom as migrants annually move out of Ireland and resettle there.

A couple of years ago King Arthur fought the Irish in a series of campaigns, beginning with a war against Galahaut, called the Haut (High) Prince because he was the most courageous and powerful leader of the several Dal Riadan lands. The mighty Galahaut was not defeated, but after the Haut Prince met Sir Lancelot he was so impressed by the young knight's valor and chivalry that he made peace, and was made a duke of King Arthur's. Arthur then invaded Eire and defeated a great Irish army in battle. The High King sued for peace and agreed to pay a nominal tribute to Arthur each year.

Many of the Irish have been Christianized, thanks to the efforts of St. Patrick and his followers. Their work to bring the Good Word to Ireland goes on. Even the Pagan kingdoms have abbeys in them whose monks work to convert the heathen.

Furthermore, the Kingdom of Leinster has also adopted the ways of King Arthur and been feudalized as well.

Finally, a subjugated people also live in Ireland, called the Cruithni. They are similar to the British Picts. Their stronghold is in Dal Araide.

Character Generation

Western Isles Homeland Table

d20	*homeland*	*class table#*
01	Ailech (Irish/Pagan)	#2
02-03	Connacht (Irish/Pagan)	#2
04-05	Dal Araide (Pict/Christian)	#2
06-07	Dal Riada (Irish/Christian)	#1
08-10	Leinster (Irish/Christian)	#1
11-12	Long Isles (Irish/Christian)	#1
13-14	Meath (Irish/Christian)	#2
15-16	Munster (Irish/Pagan)	#2
17-18	Oriel (Irish/Pagan)	#2
19-20	Pomitain (Manx/Pagan)	#2

Father's Class

Isles Father's Class Table #1

d20	*rank*
01	Banneret
02-03	Vassal knight
04-06	Bachelor knight
07-12	Mercenary knight
13-15	Squire
16-20	Warrior

Isles Father's Class Table #2

d20	*rank*
01	Clan Chieftain
02-03	Family Chieftain
04-20	Warrior

Lord

Use this table to determine who your character has sworn allegiance to.

Modifiers: Anyone who is from a Pagan Irish land must add +1 to their die roll.

Isles Lord Table

d20	*lord*
01	Local Abbey
02-15	The lord of your homeland
16-20	Clan Chieftain

Local Abbey: the local house of holy men, supported by the king, holds your land. However, they have turned command over to the king, so though loyalty lies one place, obedience lies with the king.

Clan Chieftain: loyalties shift with these Irish clans, and your clan has no absolute loyalty established at this time.

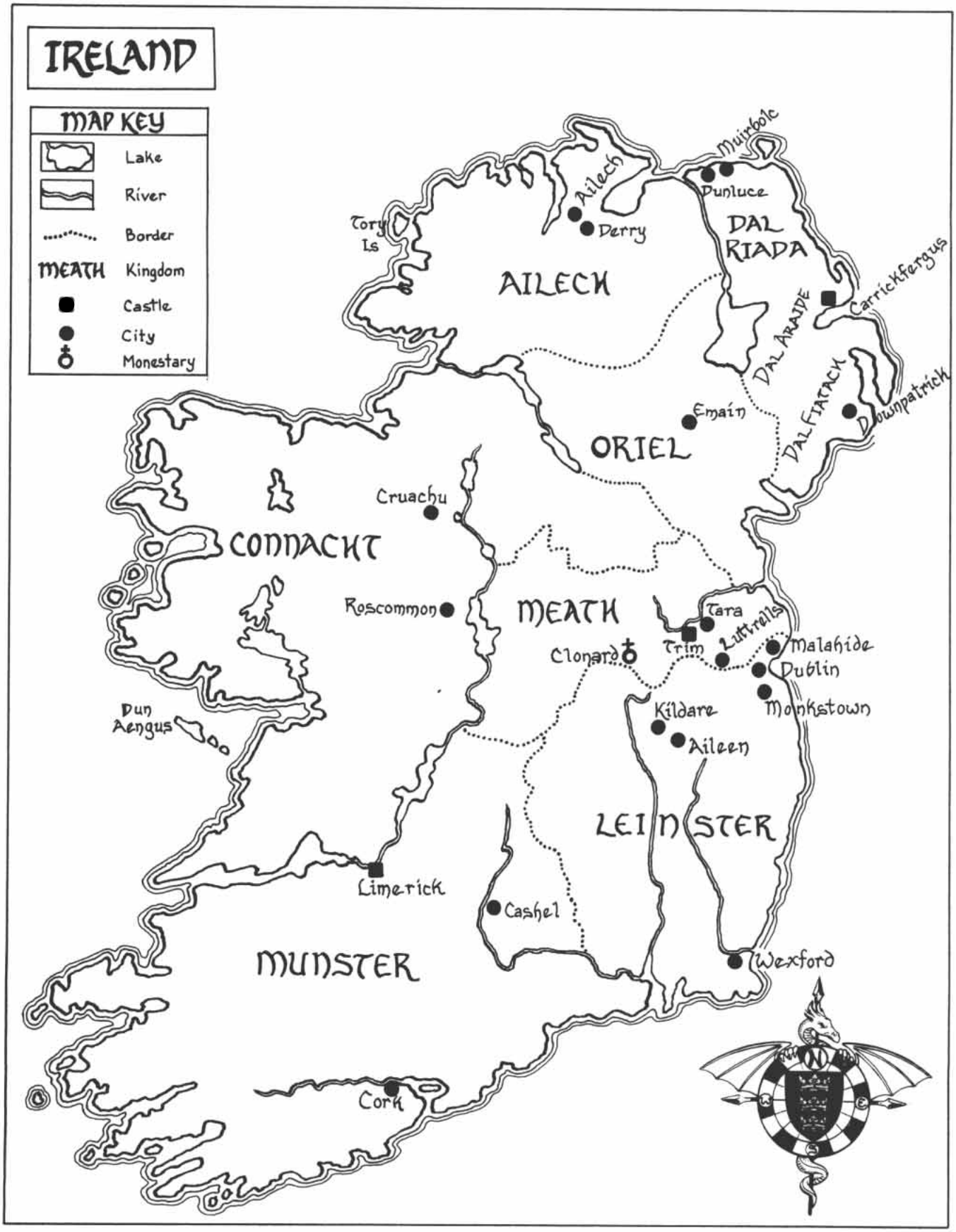
Lands

Ailech

Culture/Religion: Irish/Pagan
Ruler: High King Muirchertach Mac Erca
Vassal of: no one
Army: 700 warriors

Ailech has two great families, the Tir Conaill and the Tir Eogain, who are both Ui Neill (descendants of Neill of the Nine Hostages). The two families vie for con-

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trol of the kingdom and the island, and life is dominated by family ties and politics. The High King is of the Tir Eogain.

Places

The city of Derry is the most important settlement in this kingdom, and a sea port.

Tory Island is the stronghold of the ancient faerie race of the Formorians, and so is shunned by humans.

The city of Ailech is the stronghold of the king of the Northern Ui Neill.

Connacht

Culture/Religion: Irish/Pagan
Ruler: Eogan Bel
Vassal of: no one
Army: 3000 warriors

Connacht is a large and powerful Irish kingdom based on the wealth of the port of Galway. The kingdom has a serious, even deadly rivalry with the unpopular folk of Oriel.

Places

Roscommon is a small castle, and the seat of power for the kings of Connacht.

The city of Galway is the largest settlement and an important sea port and trade site.

Dun Aengus, on Inishmore Island, is the largest ring fort in Ireland. The islanders are so far from anyone that they are rarely bothered by outsiders.

The ancient hill fort of Cruachu is the traditional site of the king's seat for this kingdom, built centuries ago by King Eochaid Feidlech for his fiery warrior daughter, Queen Medb. The castle is of the old style, but heavily and crudely built in stone.

Dal Araide

Culture: Pict/Christian
Ruler: Eochu, Castellan of Carrickfergus
Vassal of: Duke Galahaut
Army: 300 warriors

This is the only semi-independent land of the Cruithni people, a Pictish folk. The land is subject to Galahaut, the Haut Prince of the Long Isles, who rules wisely and with justice.

Places

Carrickfergus is a small castle, and is the only modern part of the kingdom, and its lord is appointed by the duke.

Dal Riada

Culture/Religion: Irish/Christian
Ruler: Duke Galahaut
Vassal of: Pendragon
Army: 50 knights, 200 warriors

The land of Dal Riada is the center of the sea-going empire of Duke Galahaut, and the home of the original settlers of the Long Isles. The folk of Dal Riada are very proud of their land and their ancient traditions.

Places

Dunluce is an old-style castle built by Duke Galahaut.

Muirbolc is the traditional seat of the kingdom's power in Ireland, and is an enclosed town.

Dal Fiatach is a region in which the Firbolg people still hold sway, unconquered by the Sons of Mile.

Downpatrick is the place where Saint Patrick was buried.

Dal Araide is traditionally part of this kingdom, but is listed separately because its culture is Pictish, not Irish.

Leinster

Culture/Religion: Irish/Christian
Ruler: King Anguish
Vassal of: Pendragon
Army: 75 knights, 200 soldiers, 1000 warriors

Anguish, the King of Leinster, hates the High King of Ireland, and aided King Arthur against Muirchertach Mac Erca. This rivalry, and the fact that Leinster is the feudalized part of Ireland, shows how familiar it has become with chivalry. Anguish has eagerly adopted the ways of Arthur ever since his famous brother-in-law, Sir Marhaus, returned to Leinster after being made a Round Table knight. Sir Marhaus is now dead, slain by an unknown knight in Cornwall, and though the royal household is grieved and vengeful, they don't know who to hate.

The daughter of the king, Princess Isoud, is one of the most beautiful ladies in the British Isles.

Places

Aileen is an ancient hill fort, still occupied by local clansmen in time of trouble.

Dublin is the largest city of all Ireland and an important sea port, but is still only a normal city in *Pendragon* terms. It is ruled by Arthurian knights who have been given the land since the conquest.

Wexford is another important city and sea port.

Kildare is the site of an important monastery.

Long Isles

Culture/Religion: Irish/Christian
Ruler: Duke Galahaut
Vassal of: Pendragon
Army: 100 knights, 250 soldiers, 500 warriors;
Navy: 50 Irish warships, 1000 sailors

The Long Isles include part of Britain, part of Ireland, and many islands in between the two. The famous and powerful Irish lord Galahaut, known as the Haut Prince, is the ruler of the Long Isles. He controls a great navy which commands the whole of the Irish Sea, allowing its lord to hold many coastal possessions all around it.

Galahaut is a king in his own land, but has accepted the rank of duke under King Arthur. He has become famous for his chivalrous friendship with young Sir Lancelot.

The Long Isles are sometimes called the Kingdom of Dal Riada by local Irishmen, since Dal Riada was the first portion of the Long Isles to be settled. In *Pendragon* Dal Riada is a homeland in its own right.

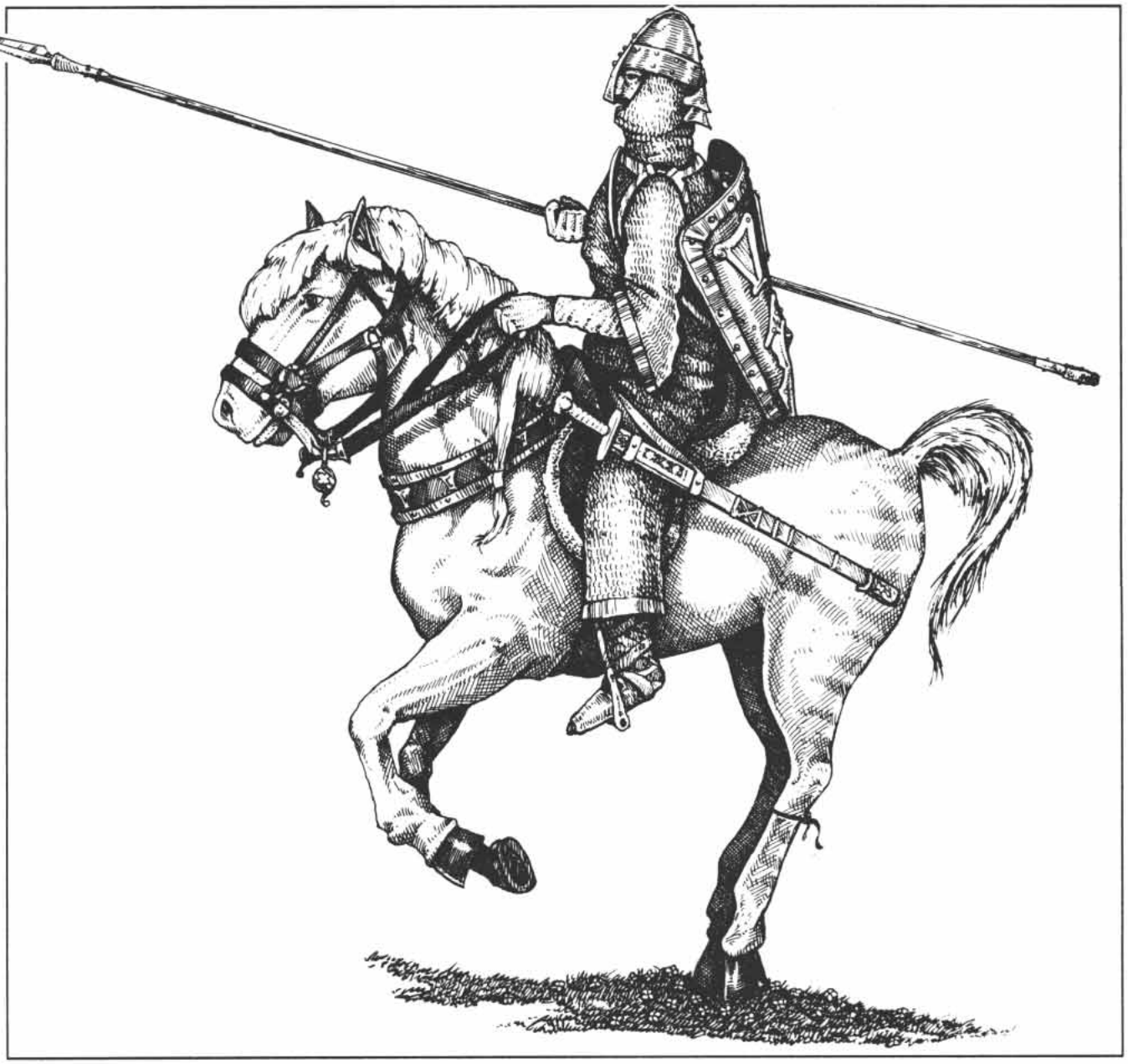
The folk of the Long Isles have an ancient tradition of raids and wars against the peoples of Britain, and are wary towards all Cymri, despite their lord's friendship to Lancelot.

Places

Argyll was the first mainland area settled, in the year 503, under Fergus mac Erc.

Arran is one of the Long Isles controlled by the Duke of Long Isles.

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An Irish Knight

Islay is another of the larger islands controlled by these people.

Kintyre is a large peninsula, called because of its shape one of the Long Isles.

Muirbolc is a small town which is the seat of power for the Irish part of the kingdom.

Meath

Culture/Religion: Irish/Christian
Ruler: Muirchertach Mac Erca, the High King
Vassal of: Pendragon
Army: 1000 warriors

Meath is the personal demesne of the High King of Ireland. Mac Erca gained his title by conquest, and although he was weakened by his recent defeat by King Arthur, he is still acknowledged by the Irish to be their High King. He has no overseas ambitions, and pays tribute to Arthur since his defeat.

This was the first Irish kingdom to be Christianized, converted by St. Patrick after a great magic battle with Druids during the holiest pagan day. The devout people of Meath fear and despise anything related to the pagan ways.

Places

Clonard is the greatest monastery is Ireland, having 3000 students. It was only recently founded by Findian of Clonard, who introduced the British monastic system as practiced by Saint Dewi (David) of Menevia. The greatest ecclesiastical minds of Ireland are studying here.

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Tara is the ancient seat of power for the High King. It is a city which is inside a ring fort, which in turn is inside a hill fort.

Trim is a triangular, medium (common) castle located on the borderlands, and thus the site of much fighting.

Munster

Culture/Religion: Irish/Pagan
Ruler: Crimthann, son of Fedelmid
Vassal of: no one
Army: 2500 warriors

This kingdom has ties with Estregales, and thus the people of Munster trust them.

Places

The city of Cashel is the traditional seat of power for the kingdom.

The city of Cork is the largest settlement in the kingdom, and an important sea port.

Limerick is a strategically-located city at the mouth of the Shannon river. It has a small castle.

Oriel

Culture/Religion: Irish/Pagan
Ruler: High King Muirchertach Mac Erca

Vassal of: no one
Army: 800 warriors

Oriel is a rich and beautiful land. It was never entirely conquered by the Sons of Mile. Like many Irish kingdoms, it has few cities or castles. Oriel is ruled by the High King of Ireland, Mac Erca, and is the source of much of his wealth. Due to their recent defeat, the are very suspicious of Arthur Pendragon.

Places

Emain, the ancient seat of the Ulster Kings, is a now only a ruin.

Out Isles

Culture/Religion: Unknown
Ruler: Unknown
Vassal of: No one
Army: Small, but fanatical

These distant isles are so close to the Far West that they are as full of Faerie as they are the domain of men. Powerful wizards live there, and inhuman races. No one is sure who rules it now, and contact is mainly through raiding fleets which periodically appear to plunder the coasts.

No player characters come from the Out Isles.

Pomitain

Culture/Religion: Manx/Pagan
Ruler: King Marsil
Vassal of: Duke Galahaut
Navy: 35 knight-sailors, 125 warrior-sailors; 20 large round ships, 40 common sailors

Pomitain is the isle of Mann, where live the Manx people. Manx culture is different from those around it, but not different enough to deserve its own set of rules. It should be treated as Irish, with just enough difference to hang some personality on ("No, I am actually Manx, thank you.")

Recently Pomitain was given to Marsil by Duke Galahaut, who is Marsil's liege lord.

France

FRANCE IS THE LAND of the Franks, a tribe which migrated here about 150 years ago to aid the Roman Empire in its self-defense. Eventually the Roman political power failed and the Frankish nobility naturally stepped in to take over.

France consists of many small counties whose boundaries are left over from old Roman times. Counties are now inherited fiefs held by the old Frankish noble families. Only the largest and most influential are given as homelands in the section below.

French royalty is elective, with the great barons selecting a new king from among the many candidates who bear royal blood in their veins. The members of the French royal house are of the lineage of Merovee, thus called the Merovingians.

Character Generation

France Homeland Table

d20	*homeland*
01-04	Anjou (French/Christian)
05-09	Champagne (French/Christian)
10-13	Flandre (French/Christian)
14-17	Normandie (French/Christian)
18-20	Poitou (French/Christian)

Father's Class

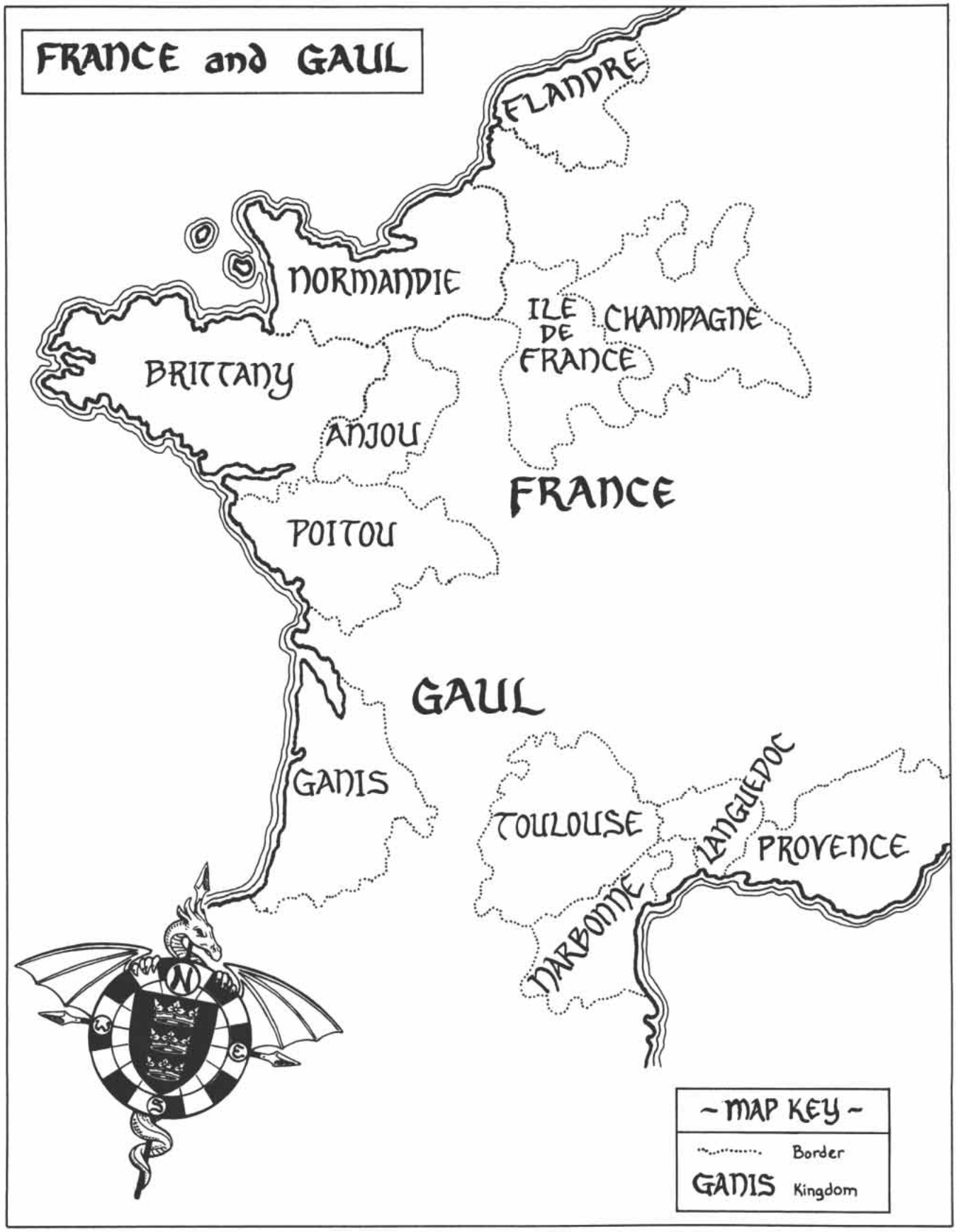
French Father's Class Table

d20	*class*
01	Lord or Officer (see below)
02-03	Banneret knight
04-08	Vassal knight
09-12	Bachelor knight
13-14	Mercenary
15-20	Squire

Lord or Officer Fatherhood Table

d20	*rank*
01-17	The lord
18	Steward
19	Butler
20	Marshal

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Alberto Cabra (order #82793)

Lord

Use this table to determine who your character has sworn allegiance to. This follows the same general pattern as previous tables.

French Lord Table

d20	*lord*
01-03	An outsider (see below)
04-16	The lord of your homeland
17-20	A banneret

Outsider Lord Table:

01-10	A neighboring lord
11-20	The Church

Lands of France

Anjou

Culture/Religion: French/Christian
Ruler: Count Geoffrey
Vassal of: King Claudas of the Franks
Army: 350 knights, 500 soldiers

The counts of Anjou claim that they are descendants of an ancient faerie, though the priests say she was a devil. She was finally betrayed when she was forced to attend Mass, but could not and so fled, revealing goose feet as she flew away.

Places

Angers is the primary city, which sits upon the Loire River. Its famous large castle is called Le Plessis-Mace, and its trapezoid shape is formed by a great keep and three tall towers.

Chalonnes is another city whose antique, Roman temple is still admired.

Champtoce Castle, an old-style castle west of Angers, is sinister in appearance and reputedly is the center of devil worshippers. Merlin has prophesied that Champtoce will house an evil lord named Gilles de Raiz.

Le Mans is a bishopric which holds the Cross of St. Laud, made from 4 pieces of the True Cross. Anyone who breaks an oath sworn on this relic will die within a year.

Fontrevrault is called the Abbaye Royale because of a prophecy that Merlin made that great kings and queens will be buried there. It is a dual abbey, with both male and female residents, but uniquely is headed by an abbess.

Chinon is a large castle held by the French king, and serves as a repository for his treasure.

Champagne

Culture/Religion: French/Christian
Ruler: Count of Champagne
Vassal of: King Claudas of the Franks
Army: 400 knights, 1000 soldiers

Champagne is the seat of chivalry in France, and claims to be the place which originated the marvelous sport of the tournament. It is also noted for its bubbly local wine which is prized throughout Europe.

Four international trade fairs are held each year and bring immense wealth to the county.

Places

Reims, a city on the Marne River, is the place where the Kings of France are traditionally crowned.

Troyes is a city high on the Seine River which was saved from Attila the Hun by the prayers of Saint Loup. Its cathedral of Saints Peter and Paul is grandiose.

Clairvaux is one of the largest known abbeys, with over 700 monks.

Flandre

Culture/Religion: French/Christian
Ruler: Count Baldwin
Vassal of: King Claudas of the Franks
Army: 350 knights, 750 soldiers

Flandre, or Flanders, is a very rich county which is noted for its textile industry. It also includes the lands of Artois.

Places

Arras, in Artois, was once saved from a giant bear by its bishop, but it was destroyed by Attila the Hun. It was rebuilt and has had a famous wool business ever since Saint Diogene prayed and found wool falling upon the city from heaven.

Calais is the largest port city of the county, and the closest port to Britain; close enough, in fact, that on a clear day the white cliffs of Dover are visible.

Cambrai is a city, and a rival with Arras for the regional bishopric and a great relic, the head of Saint Jacques.

Lille was a pre-Roman city. Its old-style castle, named Buc Castle, is in the center of the city.

Ile de France

Culture/Religion: French/Christian
Ruler: King Claudas
Vassal of: no one
Army: 200 knights, 1000 soldiers

The "Island of the Franks" is the demesne of the King of France. It is not a place from which player knights may randomly come, for its lords have long been a dire enemy of King Arthur and the Pendragons. The French honor chivalry as much as anyone, and naturally display loyalty to their lord and defend his honor with courage and pleasure, and would therefore be Arthur's enemy as well.

Places

Paris, sitting upon the Seine River, is the most magnificent city of France north of the Seine. It includes the greatest university in northern Europe. Its cathedral of Notre Dame (Our Lady, the Virgin) is world renowned for its size and beauty, and therein sits the crown of thorns which were set upon the head of Jesus when he was crucified.

The abbey of Saint Denis, outside of Paris, is supported by the king, and he is viewed as the protector of the French kings.

Normandie

Culture/Religion: French/Christian
Ruler: Duke of Normandy
Vassal of: King Claudas of France
Army: 500 knights, 800 soldiers

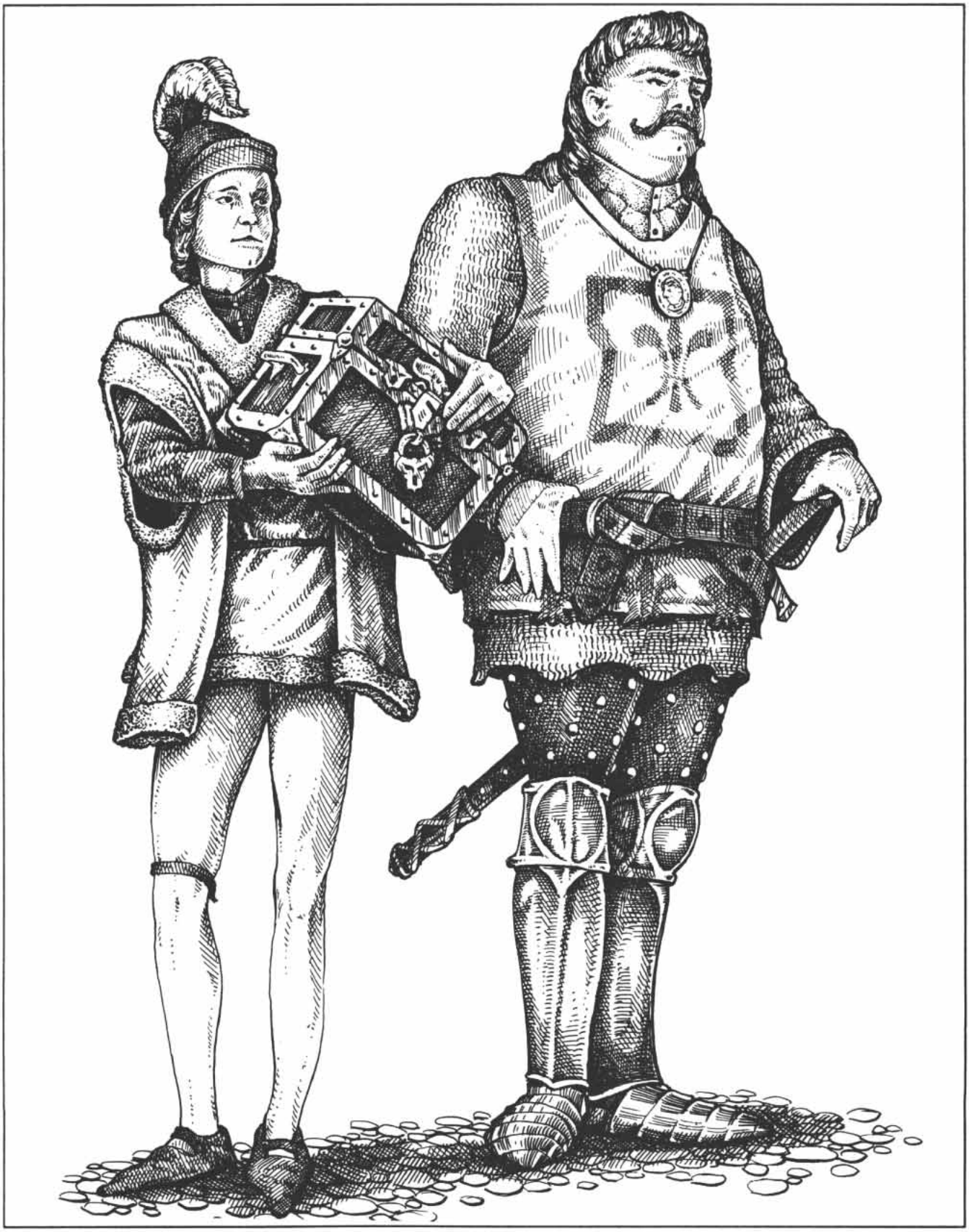
Normandy includes the coastal lands which face Britain across the British Sea. The mouth of the Seine River is here, and so Normandie is the buffer between Paris and the sea.

Places

Bayeaux is a very old city, predating the Romans. It is fortified, and has a large castle.

Chateau Gaillard, near the town of Les Andelays, is one of the greatest castles in

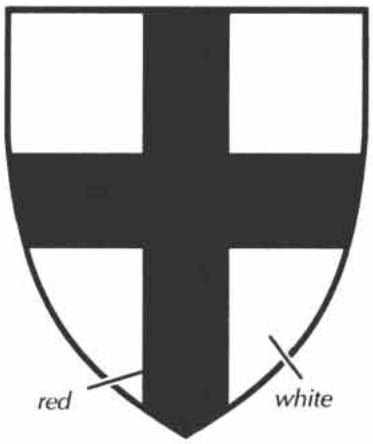
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A French knight and his chief squire

Alberto Cabra (order #82793)

Galahad



all Europe, and guards the Seine River between Normandy and the Ile de France.

Falaise is a city with one of the largest horse markets in Europe. One of the duke's favorite large castles is here. Merlin has prophesied that a great conqueror will be born here.

Jumieges is a great monastery with two churches, dedicated to the Virgin and to Saint Peter. It is also the site of the ducal treasury.

Le Mont Saint Michael is a great and famous abbey, and one of the most popular pilgrimage sites in Europe. It is situated on a tidal island, whose incoming waters move with the speed of a horse and are very dangerous to anyone unready for them.

Rouen is the main city of the dukedom. Because the bishop, assisted by only two peasants, once defeated a fierce dragon, the city has the right to free any one prisoner each year.

Poitou

Culture/Religion: French/Christian
Ruler: Count of Poitou
Vassal of: King Claudas of the Franks
Army: 180 knights, 500 soldiers

In this land King Clovis defeated Alaric the Goth, uniting the Franks for the first time since they entered the Roman Empire.

Places

Lusignan is a medium (common) castle whose lords are descendants of Melusine, a faerie who turned into a serpent each Saturday until she fled after being discovered by her husband. She still guards the dynasty, and mourns loudly whenever one of the rulers dies.

Poitiers is the largest city of the county, noted for its superb Roman architecture including a theater and aqueducts.

GAUL

THE REMNANTS OF THE ROMAN province of Gaul, excluding those portions conquered by the Franks, are also known in *Pendragon* as Gaul.

Gaul has been ruled for over 150 years by the Visigoths, one of the Germanic tribes which overran most of the decadent Roman Empire. The rulers spread themselves thinly among the resident Roman population, and so many Roman customs have continued. A generation ago the region was conquered by King Clovis of France.

The region has many names. Gaul was chosen because that is what Malory calls it. A sixth century name was Gothia. A common modern name is Occitania, after the culture which dominated the region during the Middle Ages.

Western Gaul is known by many names: Aquitania, the land of waters, after the rich Garonne river and its many tributaries; Novempopulania, or Land of Nine Peoples; and (in Arthur's far future) Guyenne, the land occupied by the English invaders.

Eastern Gaul is called Septimania, because either the VII Legion was stationed here; or after its Seven Cities.

Character Generation

Gaul Homeland Table

d20	*homeland*
01-05	Ganis (Occitanian/Christian)
06-10	Ganis Exile (Occitanian/Christian) (see below)
11-12	Languedoc (Occitanian/Christian)
13	Narbonne (Occitanian/special)
14-16	Provence (Roman/Christian)
17-20	Toulouse (Occitanian/Christian)

Ganis Exiles: Many residents of this region fled the land when King Claudas treacherously slew Kings Ban and Bors and seized the land from its rightful holders. These individuals were given refuge by King Arthur, and now live in Britain on modest holdings where they nurture their old ways and nurse dreams of regaining their ancestral holdings. Among the famous Ganis exiles are Sir Lancelot and young Sir Bors de Ganis, son of King Bors de Ganis.

To discover where in Britain your character has been raised, simply roll on the Logres Tables. However, culture is Occitanian, not Cymric.

Father's Class

In the case of exiles, this shows what the father used to hold.

Gaul Father's Class Table

d20	*class*
01-02	Free holding knight (see below)
03	Lord or officer (see below)
04-05	Banneret knight
06-09	Vassal knight
10-14	Bachelor knight
15-20	Squire

Free Holding Knight: Many knights in Gaul have no overlord. Their holdings are called *allodial* holdings, and they exercise all rights over the property as if they were kings. This unusual status is a residue of the Roman Empire, when many people held private property.

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In fact, the Allodial knight *chooses* his own lord, simply because everyone needs the protection. But it is a voluntary choice, made by each successive heir to the allodial holding.

Thus knights of this class do not roll on the Lord Table at all.

Lord or Officer

Your father is a lord or officer, according to this table.

Lord or Officer Fatherhood Table

d20	*rank*
01-10	The lord
11-13	Steward
14-17	Butler
18-20	Marshal

Lord

Use this table to determine who your character has sworn allegiance to.

Gaul Lord Table

d20	*lord*
01	An outside Lord (see below)
02-10	The lord of your homeland
11	The French king
12-20	A banneret

Outside Lord Table

d20	*lord*
01-10	A neighboring count
11-15	A minor lord in another kingdom
16-20	The Church

Lands of Gaul

Ganis

Culture/Religion: Occitanian/Christian
Ruler: Pharien de Trebes, Steward of Ganis
Vassal of: King Claudas of the Franks
Army: 500 knights, 800 soldiers

Ganis includes almost all the lands drained by the Garonne River system, and is sometimes called Aquitaine (Land of Waters) as a result. It is a region of incessant wars where even the Church is not respected.

Places

Bordeaux is a large city with an excellent port, a medium (common) castle, and many churches within its walls. It is a center of maritime trade.

Bayonne is a port city which is vassal to Bordeaux.

Benoic is one of the more important cities.

Trebes is a city on the Garonne River, and the demesne of the current steward, Pharien.

Languedoc

Culture/Religion: Occitanian/Christian
Ruler: Duke of Languedoc
Vassal of: King Claudas
Army: 150 knights, 200 soldiers

Languedoc is also called Septimania, and used to be the stronghold of the Goths until they were conquered by Clovis.

Places

Montpellier is a city noted for its two beautiful, medium-sized (common) castles. According to its city charter it has seven social classes.

Carcassonne is a former Roman city noted for its superb city wall and towers. It has a secret passage which is known only to its rulers.

Narbonne

Culture/Religion: Occitanian/Jewish*
**(gamemaster approval required: see "Religions" chapter)*
Ruler: King Willehelm
Vassal of: King Claudas of the Franks
Army: 75 knights, 250 soldiers

Narbonne is the Jewish kingdom for *Pendragon*, as detailed in the "Religions" chapter. Narbonne is noted for its religious tolerance, entertaining several brands of Christianity as well as its "five peoples," who include Occitanians, Jews, Celto-Romans, Syrians, and Greeks. It is an important port, and the site of famous Jewish Talmudic and Alchemist schools. Players rolling Narbonne as a homeland must gain the gamemaster's approval or play normal Christian Occitanians.

Provence

Culture/Religion: Roman/Christian
Ruler: Count of Provence
Vassal of: King Claudas
Army: 175 equites, 5000 soldiers (legionnaires)

Provence is the most Roman of all the regions of Gaul.

Places

Marseille is a city and port on the Mediterranean Sea.

Avignon is a city about which Merlin has prophesied strange things: that the Popes of Rome shall live here!

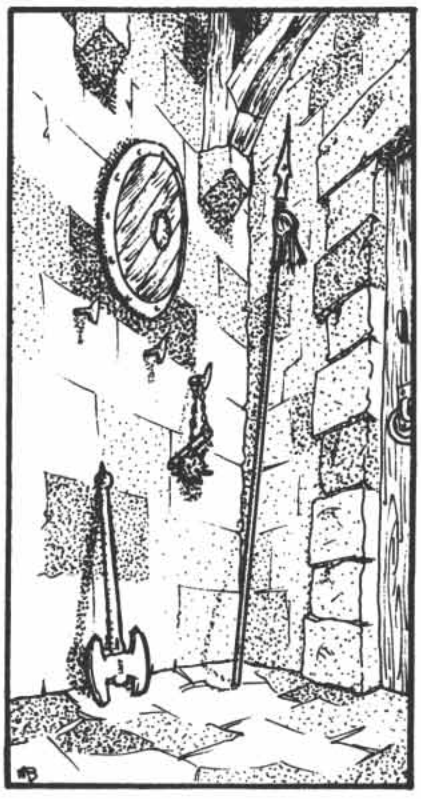
Toulouse

Culture/Religion: Occitanian/Christian
Ruler: Count Raymond
Vassal of: King Claudas
Army: 350 knights, 1000 soldiers

The custom of courtly romance originated here, and love is sometimes said to be the main occupation of the noble class.

Places

Toulouse, high on the Garonne River, is the crossroads of southern France. It is famous for its schools of law and medicine.■



Alberto Cabra (order #82793)

The Peoples

What are the unique aspects of your character's race and culture?

IN ADDITION TO the primary Cymric culture presented in the Basic Character Generation, this chapter allows the creation of characters from other Arthurian cultures. These should be played by experienced roleplayers, who are able to handle the difficulties inherent in many of these groups. For example, a Saxon knight may find that other player characters have the Hate (Saxons) passion as a result of their upbringing, leading to tension in the group.

Directed Traits

Directed traits are indicated with an asterisk (*).

The rules on directed traits in the beginning character generation section are supplemented by the following additions.

- Characters may get a check on their Directed Trait when it is used. The value may go up or down, or be removed by experience or Winter Phase activity.
- When determining the directed trait for characters generated here, roll 2d6 for the initial value (as described in beginning character generation), unless the value is specified below.

CYMRI

THE CYMRI ARE THE STANDARD people in *Pendragon*. They form the largest portion of the polyglot population of Arthur's realm, dominating the populations of Logres, Cambria, Cumbria, Cornwall, and Brittany.

Stereotype

It is impossible to provide the Cymri with any stereotype to classify their differences, since they make up the norm. The *Pendragon* rulebook presents their culture in detail.

Player Knights

Cymri player knights define the norm for Arthurian Britain, and are detailed in the "Your Family" and "Salisbury, Home to Your First Character" chapters.

Common Attitudes

These same chapters define the common attitudes of the Cymri in detail.

Politics

The Cymri are originally a tribal people. Their primary ties of loyalty are to their local king, and where they have been feudalized these ties have been subsumed to the feudal lord. Many of these people trace their families from pre-Roman ancestors, and are unwilling to give up their primitive customs of obedience.

Names

Cymric names look ridiculous and are hard to pronounce in real Welsh. Don't worry about spelling or pronouncing a name "accurately," but choose something that sounds right to you and spell it the way you want.

Male: Addonwy, Aeron, Afan, Aneirin, Aeddan, Amig, Amlyn, Athrwys, Arddur, Buddfannan, Blaen, Bledri, Bradwen, Bleddig, Cadfannan, Cadfael, Cadwallon, Cilydd, Cynon, Cynfan, Cyfulch, Cynrain, Cunvelyn, Caradoc, Cibno, Ceredig, Cadlew, Cynwal, Clydno, Cynhafal, Dafydd, Defi, Dwyai, Edar, Edern, Eiddef, Erthgi, Elad, Eudaf, Elffin, Gwefrfawr, Gwegon, Gwion, Gwyn, Gwarddur, Gwern, Gwyleged, Gwrien, Gwraid, Gorthyn, Gwaednerth, Gwengad, Brugyn, Gwenabwy, Gwrfelling, Gwair, Graid, Geriant, Gwanon, Hyfaidd, Hywel, Ieuan, Llywel, Marchlew, Moried, Morien, Madog, Morial, Mynyddog, Merin, Neilyn, Nwython, Nai, Nerthaid, Neddig, Nidian, Owain, Padern, Pedrog, Ricerch, Rhodri, Rhufon, Rhun, Sawel, Seriol, Sywno, Tathal, Tathan, Tudfwlch, Tyngyr, Uren, Uwain, Ysgarran.

Female: Adwen, Annest, Angarad, Arianwen, Briant, Duddug, Collwen, Dwynwen, Eleri, Ffraid, Glesig, Glesni, Gwen, Heledd, Indeg, Leri, Lleucu, Llio, Melangell, Meleri, Nest, Nia, Tydfil

Pronunciation Guide: Cymric vowels are long in stressed syllables. Stress is always on the next-to-last syllable, except in very long names, where there is a second, lighter stress on the first syllable to help move the word along.
(c) is roughly equivalent to English *k*
(w) is roughly equivalent to English *oo*
(dd) is roughly equivalent to English *th*, as in *the*
(ff) is roughly equivalent to English *f*
(f) is roughly equivalent to English *v*
(ll) is the "Welsh sound", an aspirated l-sound. Put the front of your tongue on the roof of your mouth and blow the air out the sides, between your teeth.

Traits and Passions

The Cymri exhibit regional differences, as well as each area having a directed trait or specific passion.

Logres: The beneficial influence of Arthur's rule has a profound effect on the men of Logres: Just +2, Trusting +2, Energetic +1, Valorous +1.

Cambria: The conservative ways of the Cambrians have influenced them: Arbitrary +2, Suspicious +2, Prudent +1, Temperate +1.

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A Cymric Warrior

Alberto Cabra (order #82793)

Cumbria: The harsher conditions of the land in Cumbria and the natural resistance of the people to change has given them their special modifiers: Pious +2, Honest +1, Loyalty (to a Cumbrian Lord) +1d6, Loyalty (to a non-Cumbrian lord) -1d6.

The North: Prudent +2, Selfish +2 (actually frugality), Pious +1, Temperate +1, Love (Family) +1d3.

Cornwall: The bad influence of King Mark has affected people from Cornwall: Arbitrary +2, Suspicious +2, Cowardly +2.

Brittany: The pioneer spirit of these people has been their main influence: Energetic +1, Modest +2, Prudent +2, Valorous +1.

Local Directed Traits and Passions: These are listed by homeland, alphabetically.

- Anglia, Logres. Hate (Saxons)
- Bedegraine, Logres. Hate (Norgales knights)
- Brun, Logres. *Suspicious (Hertford people)
- Cambenet, Cumbria. *Trust (Logres Knights)
- Cameliard, Cambria. Amor (Guenever)
- Carhaix City, Brittany. *Suspicious (all Bretons)
- Clarence, Logres. Hate (Gloucestermen)
- Cornouailles, Brittany. Loyalty (K. Mark of Cornwall)
- Devon, Cornwall. Hate (Saxons)
- Domnonie, Brittany. *Suspicious (Vannetais people)
- Escavalon, Cambria. *Proud (Escavalon)
- Garloth, Cumbria. Hate (Saracens)
- Gorre, Cumbria. *Trust (witches)
- Glouchester, Cambria. Hate (Clarence)
- Hampshire, Logres. *Merciful (Saxons)
- Hertford, Logres. *Selfish (Food)
- Huntington, Logres. Hate (Saxons)
- Jagent, Logres. Hate (Cornishmen)
- Kent (rulers), Logres. Hate (Danes)
- Lambor, Logres. *Suspicious (Lindseymen)
- Leon, Brittany. *Trust (paying customers)
- Lindsey, Logres. *Suspicious (Pendragon)
- Lonazep, Logres. Fear (marsh monsters)
- Lothian, Cumbria. *Trust (Picts)
- Lyonesse, Cornwall. *Suspicious (sea beings)
- Malahaut, Cumbria. *Suspicious (Pendragon)
- Maris, Logres. Hate (trolls)
- Nohaut, Cumbria. *Suspicious (Malahaut people)
- Rydychan, Logres. *Suspicious (foreigners)
- Salisbury, Logres. Hate (Saxons)
- Somerset, Logres. Fear (faeries)
- Sussex (rulers), Logres. Merciful (Saxons)
- Strangorre, Cumbria. Hate (Irish)
- Sugales, Cambria. *Trust (druids)
- Tintagel, Cornwall. *Trust (Morgan le Fay)
- Totnes, Cornwall. *Hate (giants)
- Tribuit, Logres. *Wordly (fine clothes)
- Vannetais, Brittany. Hate (Anjou)
- Wuerensis, Logres. *Suspicious (religious folk)

Skills

The Cymri are known to be experts with the healing arts. The sword is the premier weapon of the Cymric culture. Note that cultural weapons are listed in **boldface.**

Beginning Cymric Skills Table

skill	*male*	*female*
Awareness	(5)	(2)
Boating	(1)	(0)
Chirurgery	(0)	(10)
Compose	(0)	(1)
Courtesy	(3)	(5)
Dancing	(2)	(2)
Faerie Lore	(1)	(3)
Falconry	(3)	(2)
First Aid	(10)	(10)
Flirting	(3)	(5)
Folk Lore	(2)	(2)
Gaming	(3)	(3)
Heraldry	(3)	(1)
Hunting	(2)	(2)
Industry	(0)	(5)
Intrigue	(3)	(2)
Orate	(3)	(2)
Play (.....)	(3)	(3)
Read (.....)	(0)	(1)
Recognize	(3)	(2)
Religion (.....)	(2)	(2)
Romance	(2)	(2)
Singing	(2)	(3)
Stewardship	(2)	(5)
Swimming	(2)	(1)
Tourney	(5)	(1)
Battle	(3)	(1)
Horsemanship	(4)	(3)
Sword	(7)	(0)
Lance	(2)	(0)
Spear	(2)	(0)
Dagger	(3)	(3)

Inheritance

Cymric Inherited Glory Table

Son of a squire: 6d6
Son of a warrior: 6d6 + 50
Son of a mercenary knight: 6d6 + 100
Son of a knight (all others) or chieftain: 6d6 + 250
Son of an officer: 6d6 + 300
Son of a lord: 6d6 + 350

Cymric Equipment Table

Son of a warrior or chieftain: Cymric Warrior's Outfit
Son of a squire: Outfit 1
Son of a mercenary knight: Outfit 2
Son of a knight (all others): Outfit 3
Son of an officer: Outfit 4
Son of a lord: Outfit 4

Luck Benefits Table

d20	*result*
01	Money. 3d20 denarii
02-03	Money. 3d20+100 denarii
04-06	Money. 1 £.
07	Money. 1d6 £.
08	Family Heirloom: sacred relic. Roll 1d6 (1=finger, 2=tears, 3-4=hair, 5=bone fragment, 6=blood)

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09	Family Heirloom: ancient bronze sword. +1 modifier to Sword skill value when used. Weak blade: it will break in combat as if it was not a sword. Value = 2 £.
10	Family Heirloom: blessed lance. Add +1 to all Lance attacks with this, until it breaks. Value = 25 d.
11	Family Heirloom: decorated saddle. Value = 1 £.
12	Family Heirloom: finger ring. 1d6 roll (1-4=silver, worth 0.5£., 5-6=gold, worth 2 £.)
13	Family Heirloom: arm ring. (1-5=silver, worth 1£., 6=gold, worth 8 £.)
14	Family Heirloom: valuable cloak worth 1£. from (roll 1d6: 1-2=Byzantium, 3=Germany, 4-5=Spain, 6=Rome.)
15	A healing potion, heals 1d6 damage once. Priceless.
16-18	Upgrade your Outfit by 1
19	A charger
20	Roll twice more

FRENCH

THE FRENCH PEOPLE ARE the descendants of the Franks, a tribe of ax-wielding Germans who conquered northern Gaul. The King of the Franks rules over France proper (the *Isle de France*), a rich holding on the Seine River. His royal rank is a mark of membership in the proud Merovingian dynasty, but actual control over the other noblemen depends upon the individual, not the position.

The current king, Claudas, is noted for his fierce defense of royal prerogatives, and for his ambition. Treachery is common to him, even against his own barons, who have often proved themselves in turn to be selfish and unreliable. Even many of the great lords of the Franks have proved to be more concerned with their domain than with a distant, selfish king. France, with a weak central authority, must be contrasted with the kind and benevolent rule of King Arthur, the Good King.

About a generation ago the Franks adopted Roman Christianity at the command of their king, Clovis.

Stereotype

The usual French knight is proud of himself and his people. He is a strong warrior, courageous to the extreme, perhaps a bit reckless, and faultlessly loyal to his lord. He despises the soft, effeminate ways of the southerners, and loves the hunt, war, and raiding.

Player Knights

Knights from France are certainly possible, but not without creating problems with many British characters. French knights will probably encounter considerable bias at first — a colorful situation to roleplay while the knight proves himself.

Common Attitudes

The Franks are ancient rivals of Britain, and most Frenchmen secretly believe many bad things to be true of the British.

Politics

France is much like the France of the Hundred Years' War: war is constant, and mercenaries are always needed. It is a patchwork of lands whose boundaries are so changeable that many are undefinable. The lands given in character generation are the most powerful.

Names

Male: Aimeri, Aimon, Aiol, Aleaume, Amils, Amis, Amyon, Andre, Archembaud, Arnoul, Aubri, Aurel, Baudouin, Beaudonnier, Begon, Begue, Bernier, Beauve, Brantome, Bretonnet, Brunehaut, Bruyant, Charles, Doolin, Elie, Ernaut, Eustache, Fierbras, Fluvant, Foulque, Fromondin, Fromony, Fouqueret, Gaidon, Galafre, Galien, Gaumadras, Gautier, Gilles, Girard, Girars, Girbers, Godfroi, Gontier, Gueri, Gui, Guibert, Guicharde, Guillame, Guinemant, Hardouin, Harde, Hernaudin, Hernaut, Hervis, Huges, Huidemar, Huon, Isore, Jacquelin, Jean Marc, Jehan, Jerome, Jourdain, Julian, Landri, Louis, Mainet, Maugis, Mercadier, Milon, Naimes, Namus, Pepin, Piccolet, Philippe, Pierre, Rabel, Raimon, Raoul, Renaud, Rene, Renier, Renouart, Richard, Robert, Tancred, Thierry, Turpin, Varocher, Vincent, Vivien, Yon, Yves.

Female: Adeline, Aelis, Agnes, Aiglante, Alais, Alicia, Alienor, Alix, Amalon, Ameline, Anseir, Aude, Aye, Beatrix, Belle, Bellisent, Berthe, Blond, Brunissent, Catherine, Cecilia, Clarissa, Elisabeth, Erembourg, Ermengart, Esclarmonde, Flore, Galienne, Genevieve, Guiborc, Helissent, Helouise, Hermengart, Isabelle, Jacqueline, Jehanne, Jeannette, Joie, Josiane, Laurence, Lubias, Lutisse, Marguerite, Marie, Mathilde, Margalie, Mirabel, Nicole, Nicolette, Olive, Oriabel, Passserose, Patronille, Pernelle, Poette, Rosamonde, Sybylle, Thomassa, Yde.

Traits and Passions

Unlike most peoples of *Pendragon*, the French are relatively homogenous in attitudes and behavior. They have no local directed traits or passions, but do have some notable general cultural traits, as well as the usual modifiers for their religion, Christianity.

French Trait Modifiers: Proud +2, Reckless +2, Valorous +2

French Directed Trait: Indulgence (wines) +1d6

French Passion Modifiers: Loyalty (lord) +1d6, Honor +1

Skills

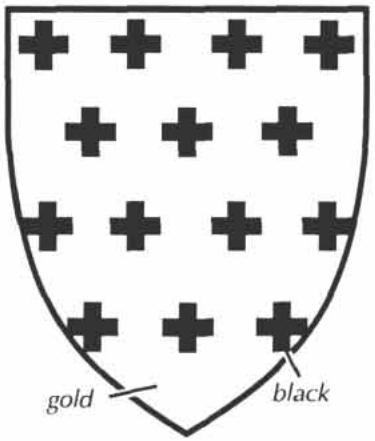
As a people, the French have a love of the noble arts of the chase and the hunt, including falconry. Their cultural weapon is the lance, and battle and horsemanship are also important skills.

Beginning French Skills Table

skill	*male*	*female*
Awareness	(5)	(4)
Boating	(0)	(0)
Chirurgery	(0)	(10)
Compose	(0)	(0)
Courtesy	(5)	(5)
Dancing	(2)	(2)

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Tor le Fise Aries



Faerie Lore	(2)	(2)
Falconry	(8)	(2)
First Aid	(2)	(10)
Flirting	(2)	(2)
Folk Lore	(2)	(2)
Gaming	(2)	(2)
Heraldry	(5)	(5)
Hunting	(8)	(1)
Industry	(0)	(5)
Intrigue	(4)	(3)
Orate	(2)	(2)
Play (harp)	(2)	(2)
Read (.....)	(0)	(0)
Recognize	(2)	(4)
Religion (.....)	(2)	(2)
Romance	(2)	(2)
Singing	(2)	(2)
Stewardship	(2)	(5)
Swimming	(2)	(2)
Tourney	(2)	(2)
Battle	(4)	(1)
Horsemanship	(5)	(4)
Sword	(3)	(0)
Lance	(7)	(0)
Spear	(1)	(0)
Dagger	(1)	(2)

Inheritance

French Inherited Glory Table

Son of a squire: 6d6 + 50
Son of a knight (all): 6d6 + 250
Son of an officer: 6d6 + 300
Son of a lord: 6d6 + 500

French Equipment Table

Son of a squire: Outfit 1
Son of a knight (all): Outfit 2
Son of an officer: Outfit 3
Son of a lord: Outfit 4

French Luck Table

01-02	Money: 3d20 denarii
03-04	Money: 1 £.
05	Money: 1d6 £.
06	Your father died heroically: +100 Glory.
07-10	Family heirloom: a brooch. Make a 1d6 roll (1-3, silver worth 1 £.; 4-5, gold worth 3 £.; 6, silver, with diamond, worth 5 £.)
11-13	You have an additional sumpter
14-15	You have an additional rouncy
16	You have an Andalusian charger
17	You have a Frisian destrier
18	You have 1 Healing Potion (heals 1d6 hit points). Priceless.
19	Upgrade your outfit by 1
20	Roll twice

OCCITANIANS

THE OCCITANIANS COME FROM GAUL, and are perhaps the most elegant of the various peoples of *Pendragon*. We call them Occitanians rather than Gauls to emphasize the medieval temperament of the culture. They would call themselves Toulousian, Provencial, or wherever they come from. The name of the culture is pronounced "OX-ee-tahn."

Stereotype

The Occitanian stereotype is that of a refined courtier, interested in all the latest courtly fashions, including romance. Occitanians are wealthy, comfortable, and stylish. Gaul is the center of romantic poetry which will spread to all the Arthurian lands, and its natives are its staunchest adherents.

Player Knights

Player knights from Gaul uphold Arthur's tenets of chivalry, and thus they will get along well with most other Arthurian knights.

Common Attitudes

The Occitanians believe that both the Franks (French) and Britons are a bit crude, but that the islanders are much to be preferred over the French barbarians. The people of Gaul tend to be pompous and, perhaps, arrogant as a result of their attitudes.

Politics

Gaul is divided into many different lordships whose leaders constantly war with each other for patches of land, castles, or just for the sake of battle.

Names

Male: Aalard, Acostant, Alexis, Argius, Axeille, Barnard, Beranger, Berel, Bovert, Burcan, Cadmar, Cliff, Corneus, Danain, Daniel, Dragan, Elad, Emeric, Evrard, Foilan, Fricor, Gaidon, Gobert, Gontran, Gurth, Haylon, Henri, Humbert, Jaufre, Jules, Lanval, Lucas, Mamert, Mayeul, Nicholas, Patris, Quinault, Raoul, Remi, Renauld, Riton, Roger, Sauson, Serin, Sevin, Sornehan, Thibaud, Thierry, Thosa, Thomas, Valeray, Victor, Xavier.

Female: Abonde, Agnes, Armide, Babette, Bethilie, Blandine, Carelia, Cecile, Danielle, Diane, Edith, Elianor, Ethaine, Felise, Hansine, Heloise, Irene, Jeanne, Liaze, Liliane, Lusiane, Lynn, Mabile, Mantie, Nicole, Priscilla, Raisende, Roxane, Salaberge, Sibille, Ursanne, Verrine.

Traits and Passions

Like the French, the Occitanians have no local directed traits or passions, but the wealth and easy living of their land has given a broad cultural influence instead. This manifests itself in various trait modifiers rather than passion modifiers, of which the Occitanians have none. Even exiles retain these traits.

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An Occitanian Knight at the Hunt

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Occitanian Traits: Indulgent +2, Worldly +2, Generous +2, Lazy +2.

Cultural Directed Trait: *Suspicious (all religious fanatics)

Skills

The folk of Gaul are noted for their focus on the various skills of the court. The lance, as the weapon of the joust, is the cultural weapon.

Beginning Occitanian Skills Table

skill	*male*	*female*
Awareness	(5)	(2)
Boating	(0)	(0)
Chirurgery	(0)	(10)
Compose	(5)	(3)
Courtesy	(8)	(5)
Dancing	(2)	(2)
Faerie Lore	(2)	(1)
Falconry	(2)	(2)
First Aid	(2)	(10)
Flirting	(4)	(3)
Folk Lore	(2)	(1)
Gaming	(2)	(2)
Heraldry	(3)	(3)
Hunting	(2)	(1)
Industry	(0)	(5)
Intrigue	(2)	(2)
Orate	(2)	(2)
Play (harp)	(2)	(2)
Read (Latin)	(2)	(2)
Recognize	(2)	(2)
Religion (.....)	(1)	(1)
Romance	(5)	(7)
Singing	(2)	(2)
Stewardship	(2)	(4)
Swimming	(2)	(1)
Tourney	(4)	(2)
Battle	(2)	(1)
Horsemanship	(4)	(3)
Sword	(4)	(0)
Lance	(7)	(0)
Spear	(2)	(0)
Dagger	(2)	(3)

Inheritance

Occitanian Inherited Glory Table

Son of a squire: 6d6 + 25
Son of a knight: 6d6 + 200
Son of an officer: 6d6 + 200
Son of a lord: 6d6 + 400

Occitanian Equipment Table

Son of a squire: Outfit 1
Son of a mercenary knight: Outfit 2
Son of a knight (all others): Outfit 3
Son of an officer: Outfit 4
Son of a lord: Outfit 4

Occitanian Luck Table

d20	*luck*
01	Money. 5d20 denarii
02-04	Money. 1d3 £.
05	Money. 1d6+1 £.
06-07	Your father died gloriously, +100 Glory
08-10	Your ancestor was a Visigothic king (1d6+2 generations ago): +100+6d6 Glory, jewelled heirloom sword worth 1d3 £.
11-12	You have an extra sumpter
13-15	You have a Camargue courser
16	You have an Andalusian charger
17	You have a Frisian destrier
18	You have a Barb courser
19	Upgrade your outfit by 1
20	Roll twice

IRISH

Stereotype

The Irish stereotype is of a fiercely independent warrior, but one of good nature when his rights are not threatened. The Irish are emotional, often hot-headed, with swiftly shifting opinions and feelings. Loyalty is owed only to the family — they get a reduced roll to Loyalty (Lord).

Player Knights

Knights from the feudalized portions of Ireland are usually eager to prove themselves to be as civilized as any of Arthur's men. Those from the wilder regions take pride in their independence and traditional ways.

Common Attitudes

The Irish have a fierce love of independence, at any cost. Thus their Loyalty (lord) is lower than usual. Also, their Love (Family) is not diminished for younger sons.

Politics

Irish politics illustrate the results of fanatical independence and decentralization. The High King exists in name only. Five Irish kingdoms exist due to tradition, while others (like the Long Isles) exist *de facto*. Most Irish kingdoms hate each other more than they dislike foreigners, so King Arthur has been able to make many friends. Furthermore, kingdoms of ancient Picts are hidden in the hills of Eire, and a colony of terrifying faerie Fomorians live there as well.

Irish Names

Male: Aed, Aedan, Aeducan, Ailgel, Ailill, Airechtach, Amalgaid, Art, Baetan, Baeth, Berach, Berchan, Brion, Bruatur, Carthach, Cathal, Cenn, Cerball, Colcu, Comman, Congal, Cormacc, Daig, Diarmait, Donngal, Dunchad, Echen, Elodach, Eogan, Fachtna, Fedelmid, Finnchad, Flann, Guaire, Imchad, Laegaire, Lorccan, Maine, Murchad, Nathi, Ronan, Russ, Senach, Tadc, Tuathal, Ultan

Female: Bebinn, Cron, Derbail, Dunlaith, Eithne, Finnguala, Flann, Gormlaith, Grainne, Lassar, Mor, Orlaith, Sadb, Sorcha, Una

Pronunciation Guide
(a) is roughly equivalent to English *law*
(c) is always hard, roughly equivalent to English *cow*
(d) is roughly equivalent to English *j*, as in *joy*
(e) is roughly equivalent to English *veil*
(g) is roughly equivalent to English , as in *goal*
(i) is roughly equivalent to English *fee*
(o) is roughly equivalent to English *show*
(i) is roughly equivalent to English *rood*
(s) is roughly equivalent to English *sh*, as in *short*

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(t) is roughly equivalent to English *ch*, as in *church*
(ei) is roughly equivalent to English *vine*
(ow) is roughly equivalent to English *owl*
(ch) is roughly equivalent to Scottish *loch*

Clan Names

Every Irishman has a loyalty to his Clan. Select one from the lists here. In each name a "Mc" prefix means "son of," and an "O'" prefix means "grandson of" or "descendant of" the person named. However, they actually mean the same thing since even the sons are of ancient times. Similar names indicate a distant kinship, so that the O Neils acknowledge a distant kinship with the McNeils. Likewise, clans from different parts of the island who have the same name acknowledge distant kinship.

Each clan is actually native to a very specific part of the kingdom, but no attempt has been made to locate these precisely within each kingdom for this edition.

Ailech: O Duffy, O Mulligan, O Farren, Mc Nelis, Mc Roarty, O Kenny, O Dever, Mc Grath.

Connacht: O Conor, O Flynn, O Fergus, O Finan, O Coyne, Mc Conneely, O downey, O Nihil, O Dea, Mc Keane, Mc Donnell, O Quinn, O Brien, Mc Mahon, O Grady, O Madden, Mc Nevin.

Dal Ariade: O Neill Clanaboy, Mc Alister, O Lynn, O Lavery.

Dal Riada: Mc Donnell, O Quinn, O Hara, Mc Neill, Mc Cleary, Mc Quillan, Mc Keown, O Hood.

Leinster: O Conor Faly, O Dempsey, O Dunn, O Byrne, O Toole, Mc Morrough, Mc Gilpatrick, O Doyle, O Hartley, O Nolan, O Larkin, O Shea, O duff, O Ronan, O Cullen.

Long Isles (same as Dal Riada): Mc Donnell, O Quinn, O Hara, Mc Neill, Mc Cleary, Mc Quillan, Mc Keown, O Hood.

Meath: O Reilly, O Curry, O Coffey, O Connolly, O Kelly, Mc Auley, Mc Gee, O Casey, O Connolly, O Mulecdy.

Munster: O Kennedy, O Meagher, O Brien Arra, O Mulrain, O Conor Kerry, O Sullivan Mor, Mc Carthy Muskerry, O Callaghan, Mc Carthy Reagh, O Sullivan Beare, O Fogarty, O Noonan, O Long, O Shelly, Mc Sweeney.

Oriel: O Neill, Mc Nally, Mc Gorman, Mc Mahon, O Hagan, O Hanlon, O Breslin, Mc Ardle.

Traits and Passions

Irish Traits: Vengeful +2, Indulgent +2, Reckless +1

Irish Passions: Loyalty (Lord): Irishmen receive a -1d6 modifier to Loyalty (Lord). Love (Family) +1d6, and *without* reductions for son number.

Local Directed Traits and Passions

- Ailech, Eire. Hate (Orielmen)
- Connacht, Eire. Love (hunting)
- Dal Riada, Eire. *Proud (Dal Riada)
- Estregales, Cambria. Hate (Gomeret)
- Leinster, Eire. Hate (High King of Ireland)
- Long Isles, Cumbria. *Suspicious (Cymri)
- Meath, Eire. Hate (Pagans)
- Munster, Eire. *Trust (estregales)
- Oriel, Eire. *Suspicious (Pendragon)
- Pomitain. *Valorous (at sea)
- Surluse, Cumbria. *Proud (Irish ways)

Skills

The Irish are famed for their oratory and musical skill. Their primary cultural weapon is the spear.

Irish Starting Skills Table

skill	*male*	*female*
Awareness	(5)	(4)
Boating	(5)	(0)
Chirurgery	(0)	(10)
Compose	(3)	(2)
Courtesy	(2)	(2)
Dancing	(3)	(2)
Faerie Lore	(2)	(2)
Falconry	(1)	(1)
First Aid	(2)	(10)
Flirting	(3)	(4)
Folk Lore	(5)	(4)
Gaming	(2)	(2)
Heraldry	(1)	(1)
Hunting	(2)	(1)
Industry	(0)	(4)
Intrigue	(2)	(2)
Orate	(10)	(2)
Play (harp)	(5)	(4)
Read (.....)	(0)	(0)
Recognize	(2)	(4)
Religion (.....)	(2)	(2)
Romance	(2)	(2)
Singing	(2)	(4)
Stewardship	(2)	(4)
Swimming	(2)	(2)
Tourney	(1)	(1)
Battle	(3)	(2)
Horsemanship	(2)	(1)
Sword	(5)	(0)
Lance	(1)	(0)
Spear	(7)	(0)
Dagger	(3)	(3)

Inheritance

Irish Inherited Glory Table

Son of a warrior (all): 6d6 + 100
Son of a squire: 5d6
Son of a knight (all): 6d6 + 200
Son of a chieftain: 6d6 + 250

Irish Equipment Table

Son of a warrior (all) or chieftain: Irish Warrior's Outfit
Son of a squire: Footsoldier's Outfit
Son of a knight (all others): Outfit 2
Son of a banneret knight: Outfit 3

Irish Luck Table

01	Money. 3d20 denarii
02	Money. 1 £.
03-04	Your father died gloriously, +100 Glory
05	You have a Connacht rouncy
06-10	You have a charger
11	You have an Irish Courser
12-16	You are a descendant of a king 1d6+2 generations back, +150 Glory
17	You have 2 variable healing potions (1d6 healing), priceless
18	You have 1 Love Potion
19	Upgrade your Outfit by 1
20	Roll Twice

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PICTS

THE PRE-CELTIC INHABITANTS of Western Europe have survived in several small pockets of wild, mountainous regions where they continue to enjoy their prehistoric ways. In *Pendragon* these Picts are not treated with much historic accuracy, but are instead the powerful, tattooed savages of the natural, wild world.

Stereotype

The stereotypical Pict is a small and quick wild man, tattooed and used to painting himself blue. He is a man of the natural world, ignorant of civilized ways. He is superstitious, probably knows some very minor magic, and carefully maintains his personal contact with the wild.

Player Knights

Player knights may come only from the two regions which have adopted civilized customs from lands with which they interact. The wild Picts of the highlands contribute no player characters. No player knights come from the Out Isles, Orkneys, or Irish kingdoms either, because of the inherent difficulty of playing characters from enemy lands. No Navarese Basques are available, either.

Common Attitudes

The Picts see themselves as the caretakers of the Earth Mother. They scorn the idea of ownership of land, and pride themselves in their ability to live in the wild. The knights among them glory in their arms, but have not forgotten their traditions.

Politics

The Pictish rulers are jealous of their independence and proud of their ancient ways. They command unruly clans who still maintain mysterious and dangerous contact with distant relatives in the interior.

Names

Male: Brude, Buban, Cian, Drust, Golistan, Llifiau, Mailcon, Peithan, Talorc, Wid.

Female: No female Pictish names have been recorded in history. Use Cymric names.

Traits and Passions

The harsh living conditions, and a life close to nature, have given the Picts their influences:

Trait Modifiers: Pious +2, Suspicious +2, Cruel +1.

- All Picts: Love (Family) +2
- Benoic: *Suspicious (Pagans)
- Dal Ariada: Loyalty (Lord), +3
- Escoce: Hate (Irish)

Skills

The Picts are known for their knowledge of the hidden worlds of Faerie, and are famous for their acute hearing and sharp eyesight. Their primary cultural weapon is the great spear.

Beginning Pict Skills Table

skill	*male*	*female*
Awareness	(10)	(5)
Boating	(1)	(1)
Chirurgery	(5)	(10)
Compose	(0)	(0)
Courtesy	(1)	(1)
Dancing	(2)	(2)
Faerie Lore	(10)	(10)
Falconry	(0)	(0)
First Aid	(5)	(10)
Flirting	(1)	(1)
Folk Lore	(5)	(5)
Gaming	(2)	(1)
Heraldry	(0)	(0)
Hunting	(5)	(5)
Industry	(0)	(5)
Intrigue	(0)	(0)
Orate	(1)	(1)
Play (....)	(0)	(0)
Read (glyphs)	(2)	(3)
Recognize	(2)	(5)
Religion (.....)	(2)	(5)
Romance	(0)	(1)
Singing	(2)	(5)
Stewardship	(2)	(2)
Swimming	(5)	(2)
Tourney	(2)	(1)
Battle	(3)	(2)
Horsemanship	(1)	(1)
Sword	(4)	(0)
Lance	(1)	(0)
Spear	(1)	(1)
Great Spear	(7)	(0)
Dagger	(1)	(2)
Javelin	(2)	(0)
Great Axe	(1)	(0)

Inheritance

Pict Inherited Glory Table

Son of a warrior: 4d6 + 50
Son of a squire: 2d6 + 50
Son of a knight or chieftain: 6d6 + 120

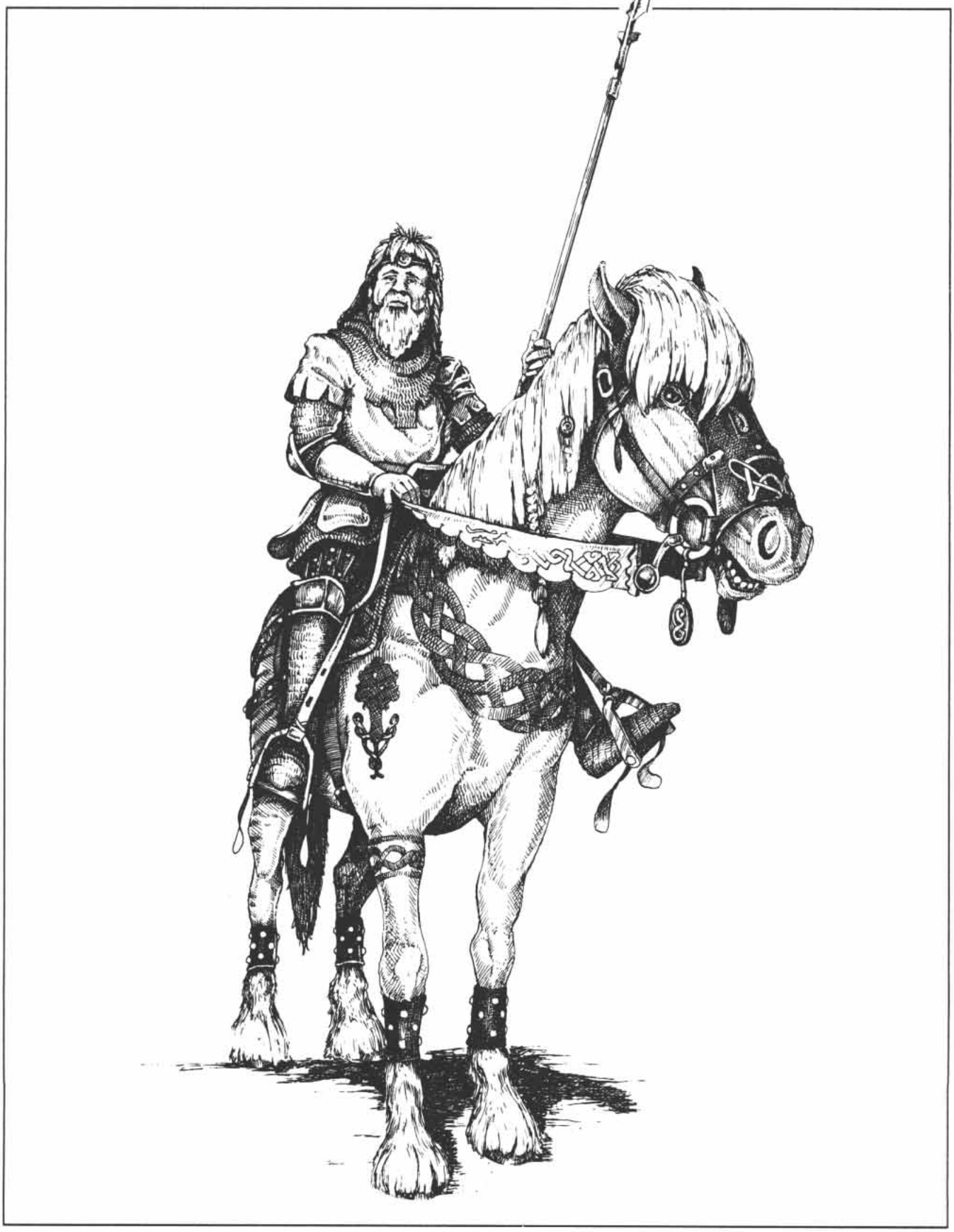
Pict Equipment Table

Son of a warrior (all) or chieftain: Pictish Warrior's Outfit
Son of a squire: Footsoldier's Outfit
Son of a knight: Outfit 2

Pict Luck Table

01-03	Money. 3d20 denarii.
04	Your father died gloriously, +100 Glory
05	You have a rouncy
06-10	You bear magical tatoos that provide 2 points of armor
11	You have a magical charger, +1 movement rate and +1d3 armor to normal attributes
12	You have 1d3 Healing Potions (each heals d6+6 points). Priceless
13	The faeries have gifted you with a magical great spear of impressive power, +2 to Spear Skill until broken (breaks normally). +100 Glory. Priceless.
14-15	You have 1d6 Healing Potions (each heals 1d6 points). Priceless.
16	You have 1d3 Love Potions. Priceless.
17-19	You have 1d3 Healing Potions (each heals 6 points). Priceless.
20	Roll twice

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A Pictish Knight

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ROMANS

ROMANS ENTER INTO Arthurian legend from history. The Romans ruled Britain for four centuries, and have been absent for only one. Their civilized way of life once dominated Logres, and the protection of the cloak of imperial majesty is still sought by whoever benefitted from their peaceful rule. Now, only those who live in and around the larger cities call themselves Romans, and hold the old way of life.

Though they call themselves Romans they will be labelled by historians as Romano-Britons or, even worse, sub-Romans.

Stereotype

The Roman knight is proud, cultured, devious, and practical. It comes, no doubt, from living in the cities.

Player Knights

Player knights are the relatives of noblemen reigning over the major cities.

Common Attitudes

Romans everywhere, whether from Rome, London, or Paris, have the same beliefs in imperialism, urbanism, and Christianity, even though they disagree about *which* empire should rule.

The Romans believe in imperialism, a proven system which fosters peace and trade. They know themselves to be superior because of the long tradition of the Roman Empire, which they are still a part of. They generally favor Emperor Arthur, now that he has proved himself in the recent Roman war (and in many other previous campaigns). They know that urban life is far superior to the rural way preferred by ordinary lords and landowners.

Politics

The Romans form a literate society of administrators and petty land holders who maintain the old Roman cities as fiefs. They are followers, and advisors, of their lords. Note that one major area, Dorset, is all-Roman.

Names

Male: Albanus, Agorix, Arcavius, Avitus, Belletor, Burcanius, Caletus, Caracturus, Catianus, Cunobarrus, Cervidus, Dagwaldus, Decmus, Donicus, Dumnorix, Egbutius, Elvorix, Galerus, Gessius, ingenvinus, Isatis, Ivimarus, Luonercus, Litumarus, Leddicus, Lupinus, Maccalus, Macrinus, Magunnus, Marullinus, Metunus, Molacus, Nemnogenus, Nonius, Novellius, Olennius, Pertacus, Primanus, Nertomarus, Sarimarcus, Sudrenus, Tanicus, Taurinus, Trenus, Vepgenus, Vibennis, Vitalinus, Ulprus, Voteporix.

Female: Except for the names ending in -rix, all male names can be feminized by changing the ending to "ia." Thus Arcavius becomes Arcavia.

Pronunciation Guide: remember that all C's are hard, like K.

Traits and Passions

The cosmopolitan and ancient ways of the Romans have made as way they are. The Roman culture is less localized than others. All Roman characters begin with the following modifiers and rolls. "City" refers to the homeland rolled earlier.

Note that the current Roman Emperor is Arthur, due to the events of the recent Roman war.

- Deceitful +2, Worldly +2, Proud +2.
- *Suspicious (Non-Romans) 2d6
- Loyalty (city) 1d6+10
- Loyalty (Emperor) 3d6

A few Roman cities have a specific directed trait or passion:

- Leicester City, Logres. *Suspicious (Cymri)
- Silchester, Logres. Hate (Saxons)

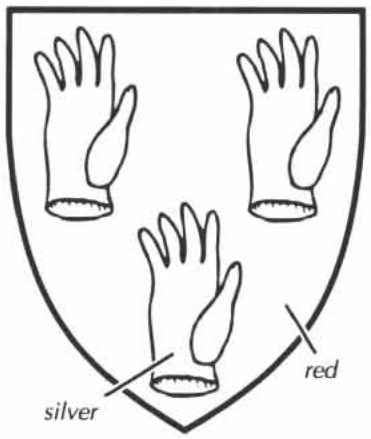
Skills

The Romans are not known for their expertise at any particular skill, although all are literate. The primary cultural weapon, as befits an urban folk, is the dagger or shortsword, although young Romans are trained in all combat skills to some degree.

Roman Starting Skills Table

skill	*male*	*female*
Awareness	(5)	(3)
Boating	(0)	(0)
Chirurgery	(5)	(10)
Compose	(0)	(0)
Courtesy	(5)	(5)
Dancing	(2)	(2)
Faerie Lore	(2)	(2)
Falconry	(2)	(0)
First Aid	(2)	(10)
Flirting	(2)	(2)
Folk Lore	(2)	(2)
Gaming	(2)	(2)
Heraldry	(5)	(2)
Hunting	(2)	(0)
Industry	(0)	(5)
Intrigue	(4)	(5)
Orate	(2)	(2)
Play (harp)	(2)	(0)
Read (Latin)	(4)	(2)
Recognize	(2)	(4)
Religion(Christ.)	(2)	(2)
Romance	(5)	(4)
Singing	(2)	(2)
Stewardship	(2)	(5)
Swimming	(2)	(2)
Tourney	(2)	(3)
Battle	(4)	(2)
Horsemanship	(3)	(2)
Sword	(4)	(0)
Lance	(3)	(0)
Spear	(2)	(0)
Dagger	(5)	(5)

Bagdemagus



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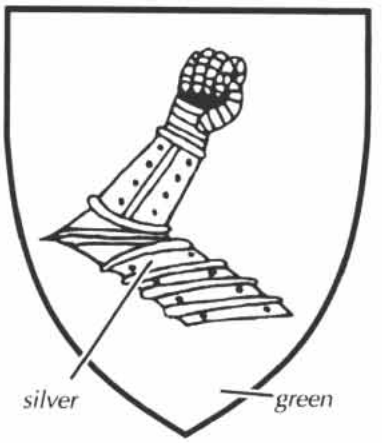
Inheritance

Roman Inherited Glory Table
Son of a Scutarii (Squire): 3d6
Son of a Equites (Knight): 3d6 x10
Son of a Patrician (Lord or Officer): 3d6 x10 +150

Roman Equipment Table
Son of a Scutarii (Squire): Outfit 1
Son of an Equites (Knight): Outfit 3
Son of a Patrician (Lord or Officer): Outfit 4

Roman Luck Table	
01	Money. 3d20 denarii.
02-03	Money. 1 £.
04-06	Money. 1d6 £.
07-10	Your ancestors came to Britain from Rome (100 Glory)
11-12	You have a charger
13	You have an Andalusian Charger
14	You have a Barb Courser
15-16	You have 1 Healing Potion (heals 3 points). Priceless.
17	You have 1 Strong Healing Potion (heals 6 points). Priceless.
18	You have 1 Healing Potion (heals 1d6 points). Priceless.
19	Upgrade your Outfit by 1
20	Roll Twice

Brastius



SAXONS

THE KINGDOMS LABELLED SAXON are actually several tribes which are quite distinct to themselves, if not to their enemies. The kings trace their descent from the same god, Wotan, but through different families. They have been conquered by King Arthur, and are now his subjects.

Stereotype

The stereotype of a Saxon is of a big, bluff, handsome blond man without much sophistication, easy to anger or to please, and given to violence as a possible solution to any problem.

Player Knights

Saxon society is new to the ideas of knighthood. The Saxons were not socially organized to produce knights when they were conquered. Only recently have young men of sufficient age acquired the possibility of becoming knights, but their upbringing is against them.

Politics

The people classed as British Saxons are actually several tribes distinct to each other, but generally indistinguishable by outsiders. Thus knowledge of tribes is irrelevant except to provide some inside Saxon Cultural knowledge. The three tribes come from different parts of northern Europe, and their major differences are in dialect, favored style of pot-making, and some customs.

Angles: Anglia, Sorestan
Jutes: Kent, Wessex, Wight
Saxons: Essex, Sussex

Names

Male: Aelfric, Aescwine, Bassa, Beorhtric, Caedwalla, Caewlin, Centwine, Cenwalch, Cerdic, Coelred, Coelric, Coelwulf, Coenhelm, Conerad, Conewalch, Coenwulf, Cuthbert, Cuthred, Cuthwulf, Cyneagils, Cynewulf, Cynric, Eadbald, Eadberht, Eadric, Eardwulf, Edwin, Edgert, Ethilfrith, Ethelheard, Ethelred, Ethelwulf, Hengest, Hlothere, Horsa, Ine, Octa, Oeric, Osric, Oswald, Oswine, Oswulf, Oswy, Peada, Penda, Sigebryht, Wihtred, Wulfhere

Female: Aelflaed, Aelgifu, Aethelred, Burhred, Cuthburh, Cyneburh, Eadgifu, Eadgyth, Eadhild, Ealhred, Eormenburh, Hereswith, Raedburh, Sexburh, Wihtburh

Personality Traits and Passions

The bluff and authoritarian ways of the Saxons are seen in their cultural traits.

Trait Modifiers: Arbitrary +2, Cruel +1, Honest +2, Energetic +1, Valorous +1

Local Saxon Directed Traits and Passions

- Anglia, Logres. Hate (Duke Hervis)
- Deira, Cumbria *Suspicious (Malahaut)
- Essex, Logres. *Indulgent (alcohol)
- Isle of Wight, Logres. *Valorous (at sea)
- Hampshire, Logres. Loyal (Pendragon)
- Kent, Logres. Hate (Danes)
- Silchester, Logres. Fear (Romans)
- Sussex, Logres. *Indulgent (alcohol)

Skills

The Saxons are known as expert sailors and are often good swimmers. Their primary cultural weapon is the fearsome great axe.

Skill Table		
skill	*male*	*female*
Awareness	(5)	(4)
Boating	(10)	(0)
Chirurgery	(0)	(10)
Compose	(2)	(2)
Courtesy	(5)	(4)
Dancing	(2)	(2)
Faerie Lore	(2)	(2)
Falconry	(2)	(2)
First Aid	(2)	(10)

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Flirting	(2)	(3)
Folk Lore	(2)	(2)
Gaming	(3)	(2)
Heraldry	(2)	(2)
Hunting	(3)	(2)
Industry	(0)	(5)
Intrigue	(2)	(3)
Orate	(3)	(2)
Play (harp)	(0)	(0)
Read (.....)	(0)	(0)
Recognize	(2)	(3)
Religion (.....)	(2)	(2)
Romance	(2)	(3)
Singing	(3)	(2)
Stewardship	(2)	(3)
Swimming	(5)	(3)
Tourney	(2)	(2)
Battle	(3)	(2)
Horsemanship	(3)	(2)
Sword	(4)	(0)
Lance	(1)	(0)
Spear	(1)	(0)
Dagger	(1)	(2)
Axe	(1)	(0)
Great Axe	(7)	(0)

Inheritance

Saxon Inherited Glory Table

Son of a squire or warrior: 6d6 + 50
Son of a knight: 6d6 + 150
Son of a lord: 6d6 + 250

Saxon Equipment Table

Son of a warrior: Saxon Warrior's Outfit
Son of a squire: Outfit 1
Son of a knight (all): Outfit 2
Son of a lord: Outfit 3

Saxon Luck Table

01-03	Money. 3d20 denarii.
04	Money. 1d3 £.
05-07	Wotan is your ancestor. +200 Glory.
08-10	You have a sumpter
11	You have a rouncy
12-13	You have a charger
14	You have part-share in a ship. Check with the gamemaster for details.
15	You have a blessed great axe. +1 to Great Axe skill value when used. Breaks normally. Value = 2 £.
16-18	You have a Magical Healing Potion, heals 1d6 points once. Priceless.
19	Upgrade your Outfit by 1
20	Roll twice ■



A Saxon Warrior

Alberto Cabra (order #82793)

Glory and Ambitions

A knight's primary goal is to gain Glory through the pursuit of adventure, love, and power.

THE OBJECT of the game for players in *Pendragon* is to experience the magical world of King Arthur through the actions of their character knights. The object of the game for *characters* is to get Glory. Players control the actions of their characters, who receive Glory for notable actions and behavior, and for attaining ambitions.

The pursuit of Glory and knightly ambitions need not force your character into a chivalrous mold. You will find that success in *Pendragon* is based upon the ancient warrior virtues as well as the chivalrous ideals of King Arthur.

What is Glory?

Glory is the chief mode of reward in the game. The gamemaster always awards Glory. Players are free to ask for Glory at anytime during the game, but the gamemaster is in charge of who gets Glory, when they get it, and how much they receive. This chapter contains guidelines for the gamemaster, not exact rules that must be followed slavishly.

The concept of Glory is new in the mainstream of roleplaying games. It has proven to be fairly intuitive in play, but, it is important to read the information below, especially if you intend to be the gamemaster.

What Does Glory Measure?

Glory measures a character's fame, success, confidence, importance, influence, and status. A person's Glory is expressed in minstrel's songs, court gossip, peasant chatter, the prayers of holy men, enemies' curses, traders' tales, and nobles' praises. People are aware of each others' Glory rating because they all participate in the same society and hear the same things about each other. Characters do not really know their exact number. But everyone is extremely conscious of their status relative to others. Thus the Glory number is a quantification of your character's position in comparison to others.

Glory does not measure the quality of a character's reputation. Reputation is the purpose of the traits and passions system. A glorious knight may walk about proudly, lording it over other knights, yet be despised for his cowardly or treacherous deeds. King Mark of Cornwall is an excellent example of such a character. It is important for players to understand that, since Glory measures status but not reputation, evil knights who are extremely successful will attain the same Glory as some chivalrous knights. Evil knights lose reputation, not Glory, for their vile deeds. See the "Ideals and Passions" chapter for more information on honor and reputation.

How Is Glory Gained?

Characters get Glory by many different means in *Pendragon*. Players may choose entirely different paths to Glory for their characters. This promotes roleplaying and ensures that characters will not all be the same, or competing for the same rewards.

Any dramatic event during the game offers a potential Glory award. But routine events rarely gain much Glory. Sometimes simple participation in a significant event is enough, but often successful action will be required for Glory to be received.

Glory once gained cannot be lost.

Almost any action that an ambitious knight performs can gain Glory. Examples of events that normally gain Glory include defeating an enemy in personal combat, getting married, being made a lord, successfully exhibiting a skill at court, spending a great deal of money, and finding the solution to an eerie magical riddle.

Glory can even be gained outside the game itself. Ownership of land and castles gains Glory every year. Notoriety and reputation also gain yearly Glory.

Because society is concerned with personal behavior as well as combat and adventure, high passions and faithful service to chivalrous, romantic, or religious ideals can gain much Glory. In *Pendragon*, behavior and reputation are quantified using various character attributes and codes of behavior. See the "Ideals and Passions" chapter for more information on these patterns.

Specific ways to get Glory are discussed in detail, under the heading "Areas of Glory Gain," below.

Who Can Gain Glory?

Any character, whether peasant or king, may gain Glory. For the same action, both characters will gain the same amount of Glory. However, knights and higher-ranking members of the noble class are very jealous of their prerogatives. Squires, sergeants, and other characters below the status of knight may frequently be denied the opportunity to gain Glory. This must be the case in order to keep the game authentic to its sources.

Most courtly situations in which Glory can be gained will be off-limits to characters of less than knightly status. For example, feasts and tournaments will be held for knights and their ladies only. Squires will be expected to serve, not dance with the ladies or show off their skills before the court.

On adventures, all sergeants (mercenary cavalry) or squires must be under the orders of a knight; either a player knight or a gamemaster knight. As the premier warriors, knights are expected to do most of the fighting, while their squires render assistance by fetching new lances and horses, providing first aid, and fighting

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❀ GLORY RANKING TABLE ❀

Glory	*Class of Knight*
1 - 999	Non-Knight (squire, damsel)
1,000 - 1,999	Ordinary Knight
2,000 - 3,999	Notable Knight
4,000 - 7,999	Famous Knight
8,000 or more	Extraordinary Knight

off foot soldiers and other rabble. Squires and sergeants will be expected to fight when the combat is either unchivalrous or when the knights ask for help. But in many cases only the knights will fight, and thus they will get all the Glory from such events. During combat, any sergeant or squire who rudely shoulders aside knights in order to grab Glory may be declared outlaw, or simply killed immediately. In non-combat situations, a presumptuous sergeant or squire will simply be removed from the room, or placed in a dungeon if he resists. Gamemasters must enforce these points consistently to maintain the authenticity of the game.

Ranges of Glory

Once your character begins to accumulate Glory, the question becomes "how much is a lot?" The nearby Glory Ranking Table answers this question, and defines the range of Glory for all player and gamemaster characters.

The high end is left open; awesome heroes such as Sir Lancelot are far superior in Glory to almost all other knights in Britain, with good reason. The rules of the game do not permit player characters to attain Glory similar to that of King Arthur or Sir Lancelot; there can be only one High King and one perfect knight in Britain.

Players should set themselves realistic goals, and not expect the gamemaster to let their characters become famous after only a few adventures. Only characters who have been through scores of adventures can hope to attain the status of Extraordinary Knight. Even a very active and very successful knight errant should collect around 100-200 Glory per adventure, and perhaps another 100 at the end of the year for maintaining ideals and passions.

Glory Awards

Exactly how much Glory should a character be awarded for performing significant actions and participation in great events? In the section below I offer guidelines, but not absolute rules. *Pendragon* is a social game, not a wargame, and Glory represents good opinions, not something palpable like gold. So to a great extent Glory is dependent on the reaction of the gamemaster and the other players to your roleplaying.

If you impress everyone with your character's actions, chances are that you will receive more Glory. If your character's actions and speeches during the game are dull, or if you rely on a powerful character to gain attention and success, you should expect to receive less than normal Glory.

Glory has nothing to do with experience. Cowardly or foolish characters may gain little Glory, but they will receive experience checks on occasion, and may certainly practice and train during the Winter Phase of the game. See the "Game Mechanics" chapter for more information on experience and training.

Group Glory Awards

Glory is often attained by a lone individual, but not always. Sometimes the player characters will cooperate to achieve some task or goal. The gamemaster divides his Glory award among several characters whenever it is unclear that one individual was solely responsible for a success. For example, if five characters cooperate to defeat a group of bandits, each of the five would receive some of the credit.

The gamemaster always determines the division of Glory. Usually Glory is divided equally among all the participants, with an extra portion awarded to any deserving individual for heroic behavior. But the gamemaster may choose to award most of the Glory to one of the participants, rather than giving anything extra, with the rest receiving very small awards. The gamemaster's decision is final.

If desired, a generous character may assign his portion of the Glory to someone else. Sir Lancelot does this occasionally. The gamemaster may choose to award a Generous check to the character for such an action. (See the "Ideals and Passions" chapter for more information on trait checks.)

How Much Glory Is Enough?

In this section I state the magnitude of Glory awards that should be given to characters. There are four basic categories: minimum, ordinary, heroic, and extraordinary. Situations will also occur in which important events take place, but zero Glory is gained. This will be because the action taken, though successful, was dishonorable.

The Basic Glory Awards table shows the four basic, non-zero categories, while the Sample Glory table shows many examples (many of which do not fit the four categories exactly).

The gamemaster must use the examples given in this chapter as guidelines for awarding Glory in the special situations that will arise.

Most successes in the game are not worth Glory, and those that are will usually gain a character only ordinary Glory: 10 points. But the high points in a character's career, like the ceremony of knighthood, will be accompanied by the maximum Glory award of 1000 points. An occasion from which more than 1000 points can be gained will be unique and

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deadly (the Battle of Badon Hill, for instance).

Gamemasters will be tempted to award excessive Glory during moments of excitement and drama. Keep to the guidelines printed here: once a bad precedent is set, every player will expect that much Glory in subsequent games, and Glory inflation can ruin a campaign very quickly.

Zero Glory

Some activities gain no Glory. Any activity which diminishes Honor gets zero Glory.

Occasionally an act will gain zero Glory, but side effects of the action will gain great Glory. For example, when Sir Balin decapitated the Lady of the Lake in King Arthur's Court he got no Glory for the killing, for he had committed a dishonorable act of treason by so offending the king's hospitality. However, he did get Glory for achieving such a dramatic and violent success with his Sword skill (instantly killing his foe), for a critical success roll on his Love (family) passion, and for another critical success on his Hate (Lady of the Lake) roll.

Minimum Glory

The minimum Glory that a character can gain from a significant event is 1 point. Killing a huge snake might be worth 1 Glory point if circumstances were appropriate. In most cases, if an event is worth Glory at all, the character should gain more than 1 point.

If the gamemaster is dividing Glory among a group, and each individual would receive less than 1 point by a strict division of the Glory, then each individual gains 1.

Ordinary Glory

The ordinary, common amount of Glory that the gamemaster should award for an action or event is 10 points. Most normal actions during the game that are worth praise should receive 10 Glory. These might include victory over a bandit, a successful speech, or an act of courage.

Use 10 points as the default Glory award. The gamemaster should hand out 10 Glory whenever he is in doubt over how much to award, or whenever an argument over Glory seems likely.

Gamemasters may reward players who are excellent roleplayers with 10 Glory (per action) as a reward for their fine play-acting and authentic decisions.

Heroic Glory

100 points of Glory is the proper award for most heroic acts or important events. A heroic event is an order of magnitude more significant than an ordinary event. Some heroic events and actions are worth as much as 250 or more points (see the nearby Sample Glory table for several examples). But even 100 points is a lot for a single action or event, and 100 should be the highest amount awarded in most cases where no sample is given.

Extraordinary Glory

An action or event can be truly extraordinary; a once-in-a-lifetime opportunity. 100 Glory is clearly not enough for such a situation. Extraordinary actions or events gain 1000 points, an order of magnitude over heroic actions.

Adventures yielding opportunities for extraordinary Glory are extremely rare. Only something incredible, an awesomely heroic and successful action, or a unique magical or sacred ritual, qualifies as extraordinary. Perhaps one adventure in twenty might offer this opportunity. Such opportunities must involve great risk or demand great roleplaying from characters. For example, defeating an extraordinary monster like a huge fire-breathing wyrm (with attributes tougher than those in this book) might gain 1000 points, should the gamemaster feel it appropriate. But such creatures should be rare indeed, and should easily kill most knights foolish enough to go against one single-handed.

Adventures involving tasks crucial to the realm, such as rescuing Queen Guenever, might yield extraordinary Glory if completed successfully. However, only Extraordinary knights (those of 8,000 or more Glory) who are known to King Arthur personally will even be *considered* for participation in such important events — these sort of adventures are the domain of the Round Table. Until they attain great fame and excellent reputation, player knights will have to accustom themselves to tasks of lesser significance.

The fact that it usually takes a group of knights to achieve such great things (unless the knight is Sir Lancelot) means that few knights will gain a full 1000 Glory for successfully completing any adventure.

Only a few extraordinary non-adventuring acts gain extraordinary Glory, and each of them can occur only once in a knight's life. They include: being knighted; dying heroically in battle; being made a king; joining the Round Table; and participating in the High Mass of the Holy Grail.

One single act might be repeated to gain extraordinary Glory: marriage.

Areas of Glory Gain

The following section lists the primary areas of the game from which Glory may be gained. The Sample Glory table shows specific Glory awards in these categories. The gamemaster should be wary of adding other things to the list, especially if they do not fit into one of the following categories: not everything a character does is worth Glory.

Glory from Individual Combat

Knights are warriors first and foremost, and their fame is most greatly increased by combat. Combat may be against bandits, monsters, soldiers, or occasionally, other worthy knights. The basic rationale for combat Glory is simple: the more fearsome or important the foe, the greater the Glory.

If the loser had an unusual advantage in the combat, such as a large damage value, or a magic shield, or inspiration from a passion, then more Glory for the winner is appropriate, since the risk was greater. Creatures follow the same rationale as human opponents: a creature with an unusual power or attribute yields the victor extra Glory.

If the enemy defeated has Glory, or is significant in some way beyond its simple combat ability, then Glory should be increased. Thus an old but famous knight would be worth somewhat more Glory to

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❀ BASIC GLORY AWARDS ❀

Glory Gained	*Category*
1	Minimum
10	Ordinary
100	Heroic
1000	Extraordinary

defeat than a bandit with the same skills and equipment.

Sample enemies, both humans and creatures of all kinds, and the Glory gained for defeating them, are listed in the "Characters and Creatures" chapter. The gamemaster must determine the amount of extra Glory if the creature has different attributes or capabilities from those given in the "Character and Creatures" chapter.

Situations of extreme danger or importance, or those combats that take place in a famous noble's court or tournament field, may gain more Glory, with the extra amount determined by the gamemaster.

Extra Glory

Sometimes the nature of a deed, or its circumstances, warrants a bonus to the Glory given. Gamemasters and players both should be alert for unusual situations, desperate successes, exciting solutions, and dramatic incidents which might warrant a bonus.

Some reasons to award extra Glory might include:

- Success against bad odds (worse then 3:1): add 100 per knight.
- Extraordinary witness to the event: add 25 for a greater noble (earl, duke), 50 for a king or Round Table knight, 100 for your lord, 150 for the Pendragon or High Queen.
- Helped a famous hero (for instance, a Round Table knight), add 100 Glory.
- Extraordinary flourish and show, add 10.
- Made the gamemaster laugh with pleasure, add 10.

Mortal combat with another knight is the supreme challenge, and great Glory may thereby accrue. However, combat between knights in *Pendragon* is often initiated "for love" (of fighting). Such combat is normally performed with one or more customary restrictions that reduce the chance of maiming or fatal injury. Combat is resolved by some minor event, such as knockdown, rather than by the surrender or death of the loser. Glory for such safe, formalized combat is calculated normally, but the victor receives only 1/10th the normal award.

Example of Combat Glory: *Young Sir Ambrut, a household knight introduced at the end of the "Character Generation" chapter, jousts "for love" with a knight met at a river ford.*

Ambrut is a new knight on his first year's adventuring, and his father was only an Ordinary knight, so he has only 1100 Glory.

The joust ends with Ambrut losing, so the other knight gains the usual amount of Glory for defeating an Ordinary knight, 50 points (derived from the Sample Glory table nearby). Because the joust was "for love" the knight receives only 1/10th of 50, 5 Glory.

Marriage Glory

Marriage gains both participants Glory, and usually gets the woman more than the man.

Each partner acquires Glory equal to their partner's Glory, up to a maximum of 1,000. Thereafter each continues to collect Glory individually, not mutually.

Death of a partner allows remarriage, and the subsequent Glory gains for the marriage are as for previous marriages.

Glory From Non-Combat Actions

Although combat is the premier area of Glory gain, the gamemaster should award Glory for *any* chivalrous, dramatic, or prestigious actions of note during the game, such as an act of great generosity or courage, or a remarkable performance with a harp or lute during a feast. Usually the action must entail a successful die roll, but not always.

If the gamemaster feels it is appropriate, a character who succeeds in a statistic, skill, personality trait, or passion roll during courtly or other public circumstances may gain Glory equal to the adjusted number rolled (1-20). Remember that any critical success is considered to be a roll of 20. See the "Game Mechanics" chapter for information on die rolls and successes.

A non-combat action of great significance to an adventure may gain Glory equal to double or more the success rolled, at the gamemaster's option. In the court of King Arthur, a success can gain five times the number rolled in Glory. Five is the maximum multiplier, and should rarely be used except in extremely dramatic or complicated situations. Simply awarding 100 points for a heroic action will do as well or better.

Glory may be gained from chivalrous actions even without a roll. For example, a player may simply state that his character will perform a remarkably generous act. As long as this is consistent with the character's normal behavior and reputation, no roll is really needed. Of course, in such cases the gamemaster has no starting number of points to award. Usually he should award 10 points of Glory, the normal amount, or if the action was heroic, 100 points.

Example of Non-Combat Action Glory: *Sir Ambrut goes on a hazardous magical adventure later in his first year, in which someone must suffer being bitten by a panther before the group can pass through the gate that the sinister beast guards.*

Every knight on the adventure attempts to make a Valorous roll, but either the players are unlucky, or their characters are daunted by the panther's cruel appearance, and only Sir Ambrut succeeds. He steps forward, presenting his naked arm to the slavering jaws,

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and receives 100 Glory for his heroic and selfless action.

Glory From Participation in Important Events

Great events such as tournaments, battles, and religious or feudal ceremonies are at the heart of the game. Simply participating in such exciting events gains characters a Glory award, of a magnitude based on the importance of the event.

Receiving a high rank or honor such as the Round Table is classified as participation Glory because the event does not require any successful die rolls or actions other than acceptance (note that qualification to *receive* such honors may require many successful actions, however).

Example of Participation Glory: *Sir Ambrut and his lord Sir Yvane (knights introduced at the end of the "Character Generation" chapter) enter a chapel, where Ambrut is magically healed of a terrible wound (inflicted by a panther) by a priest garbed all in white. Both knights gain 10 Glory simply for being involved in a miraculous event.*

Passive Glory

Glory can be gained without any action during the game taking place. The Glory award is collected during the Winter Phase of the game. See the "Game Mechanics" chapter for more information on the Winter Phase.

Inherited Glory: Every son receives Glory equal to 1/10 of his father's Glory, determined either when the character is knighted or when the father dies, whichever comes first. In the case of player characters created using this book, knighthood will be one of the first events they experience during play, so each character receives 1/10th their father's Glory immediately after the ceremony.

Note that if a character is created using the optional data generated in the "Your Family" chapter, then the character's father is already dead (and thus 1/10th his Glory has been received even before knighthood).

Glory from Reputation and Ownership: Characters can earn passive Glory by maintaining a reputation or holding possessions during the game. Reputation includes any traits or passions of 16 or more, maintaining a wealthy lifestyle, exhibiting patterns of behavior such as chivalrous, romantic, and so on.

Just being rich or powerful can gain Glory. Ownership of lands or castles gains a Glory award during the Winter Phase. If a character loses ownership he gets no Glory for it that winter.

Example of Passive Glory: *Sir Eoric the Golden is famed for his lack of caution. In game terms this translates into a value of 16 in Eoric's Reckless trait. He will gain 16 Glory for his notorious recklessness every year during the winter, as long as he maintains the trait. Eoric is also wealthy, holding 3 manors, for which he gains 18 Glory, also collected each winter.*

Comparing Glory

Sir Tristram is traveling incognito and staying at a friendly castle. He and his host discuss who are the best (i.e. Glorious) knights of the realm. Tristram defends his opinions vigorously except when one knight is concerned.

NOW TURN WE unto Sir Tristram, that asked the knight his host if he saw late any knights adventurous.

"Sir," he said, "the last night here lodged with me Ector de Maris and a damosel with him, and that damosel told me that he was one of the best knights of the world."

"That is not so," said Sir Tristram, "for I know four better knights of his own blood, and the first is Sir Lancelot du Lak, call him the best knight, and Sir Bors de Ganis, Sir Bleoberis, Sir Blamore de Ganis, and Sir Gaheris."

"Nay," said his host, "Sir Gawaine is a better knight than he."

"That is not so," said Tristram, "for I have met with them both, and I felt Sir Gaheris for the better knight, and Sir Lamorak, I call him as good as any of them except Sir Lancelot."

"Why name ye not Sir Tristram?" said his host, "for I account him as good as any of them."

"I know not Sir Tristram," said Tristram.

— Malory IX, 43



Rewards of Glory

A character of 1000 or more Glory has attained heroic stature, and gains special benefits and advantages thereby. The obvious benefit is enhanced status, which can aid the character in many ways. The second, more exciting advantage is the enhancement to personal confidence that great Glory fosters. In game terms this gain in confidence is simulated by magical increases in the character's attributes.

The rewards of Glory accrue at the end of the year, after any adventures are over or on hold, and after all Glory gained during the year has been calculated, in the latter part of the Winter Phase. (See the "Game Mechanics" chapter.)

Bonus Points from Glory

Characters that gain 1,000 or more Glory derive heroic benefit from their status. Each 1,000 Glory points gained allows the character to freely add one point to any one trait, passion, statistic, or skill. These extra points are called *Bonus Points*, and are added during the Winter Phase of the game.

Bonus points allow characters to bend or break certain game rules, and can confer heroic attributes on characters with already high abilities. This bending of the rules occurs in two ways. First, statistics can be increased using bonus points, even when at the cultural maximum, and even after age 35! Second, bonus points allow any attribute (statistics, traits, passions,

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❃ SAMPLE GLORY TABLE ❃

USE THESE GUIDELINES as the starting point for Glory awarded.

In a few cases there is a limit on the maximum Glory to be obtained from a source.

Defeating Enemies

Consider "defeat" to mean that the enemy surrendered, or was captured, incapacitated, or killed. If the enemy's plans were defeated but he escaped, no Glory is gained for the defeat (but see "Successful Tasks" later in this table).

If several knights cooperate to defeat an enemy, the Glory given below is divided among them.

Knights

If the combat was "for love" (to knockdown, first blood) then the number should be reduced to a tenth of the number given.

Ordinary Knight (1000-1999 Glory) = 50
Notable Knight (2000-3999 Glory) = 100
Famous Knight (4000-7999 Glory) = 250
Extraordinary Knight (8000+ Glory) = 500

Other Human Foes

unruly peasant = 1
thief = 5
ordinary bandit = 10
notable bandit = 25
armored and mounted non-knight = 35
Saxon raider = 35
Pict raider = 20

Animals, Monsters, and Magical Beings

vicious rat = 0
huge snake = 1
large wolf = 5
bear = 10
huge white bear = 100
witch = 25
ogre = 25
small giant = 100
unicorn = 100
lion = 250
griffin = 250
giant = 250
fire-breathing wyrm = 400
huge giant = 500
basilisk = 500

Skill Success

Any successful use of a skill in an important or critical situation may warrant a Glory award for the action.

10 points is the ordinary award.
20 is appropriate for a critical success.
20 is awarded for performing before royalty, 40 for a critical success.

One-time Honors, Titles, and Ceremonies

Glory is gained for receiving the honors which are significant to a knight and his society. This one-time Glory is received at the end of the year.

If a character regains a title a second time after losing it for some reason, no Glory is gained. See the "Ambitions" section of the chapter for more information on titles and their ramifications.

A heroic death, the last great honor a knight can achieve, is listed here.

Knighted = 1000
Vassal Knight = 50
Banneret Knight = 100
Earl = 350
Duke = 750
King = 1000
Officer to an Earl = 35
Officer to a Duke = 75
Officer to a King = 100
Officer to the Pendragon = 250
Companion of Arthur = 100
Joined Round Table = 1000

skills) to increase freely, without the character having to allocate training points or make a successful experience check roll (see the "Winter Phase" section of the "Game Mechanics" chapter).

Thus you will occasionally hear of extraordinary knights with attribute values of 25 or even greater.

Once bonus points are added, they are not kept track of. They cannot be taken away directly, but their results can be lost. For example, a statistic to which a bonus point was once added could still decrease due to aging, all the way down to 0.

Using Bonus Points

Although Glory may be recorded immediately during a scenario, the effects do not accrue until winter. Any resultant bonus points are gained and *must* be used during the Winter Phase. Glory takes effect on a year-by-year basis. Thus a bonus point cannot be saved over to next year's Winter Phase, but must be spent during the winter immediately following the adventure that it was gained.

Players are advised to spend development points on one skill or attribute that is earmarked for a heroic value. Once the skill or attribute is brought up to its normal maximum, a bonus point from Glory will increase it to the heroic level, and then more can take it beyond.

Example of Bonus Point Use: *Sir Ambrut has been developing his Constitution every year while a squire. It reaches a value of 21 on the year he is knighted. 21 is the maximum normally possible for Ambrut's culture. Next winter, Ambrut gains a bonus point from his Glory, which has increased to 1210 points from adventures described in examples above. Ambrut uses the bonus point to increase the value of his CON to a heroic 22.*

Game System Consequences of Heroic Attributes

Characters with significant Glory are likely to have values over 20 in one or more attributes. As noted in the "Game Mechanics" chapter, whenever any skill, passion, trait, or statistic has a value greater than 20, the die rolls for that attribute are increased by the amount by which it exceeds 20, making critical or opposed successes more likely.

Status From Glory

The following rules give the basic ways in which increased status and prestige from Glory translates into game terms. However, both players and gamemaster should be alert for other ways to bring Glory into the story. Glory should be a source of pride, and can be an excellent basis for roleplaying.

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Celebrated High Mass of the Holy Grail = 1000
Heroic Death = 1000

Getting Married

When officially wed, the husband and wife each collect Glory equal to the Glory of their spouse, up to a maximum of 1000 points. If a spouse has in excess of 1000, the extra points are not gained.

If a spouse dies and a character remarries, he or she collects the new Glory for the new spouse normally.

Subsequent Glory gains during the campaign (from defeating enemies, etc.) are personal to the husband and wife, not shared, unlike the mutual Glory collection upon marriage.

Conspicuous Consumption

Generally, each 1 £. spent gets 1 Glory. However, money spent over 100 £. gains only 1 Glory per 10 £. spent. So a gift of 120 £. would gain the giver 102 Glory.

Sponsoring a Tournament

This Glory is per tournament, and is received at the end of year in which the tournament took place.
Neighborhood = 50
Local = 100
Regional = 200
Regal = 300

Quality of Maintenance

This Glory is received annually. It equals the amount of extra money spent on the knight's maintenance. See the "Ambitions" section for more information. Numbers shown are typical, not fixed.
Ordinary = none
Rich = 10/year
Superlative = 15/year

Holding Land

This Glory is received annually. See the "Ambitions" section of the chapter for more information. Annual Glory = the year's income in £., up to a maximum Glory of 100 for one year. Even King Arthur receives only 100 Glory per year for his vast holdings of land because of this important maximum.
A Manor, typical of a vassal knight = 6/year
Several Manors, typical of a banneret knight = 30/year
Many Manors, typical of an earl or duke = 100/year

Holding Castles

Annually, up to 100 maximum per year, as with land.
Motte and bailey = 8/year
Small castle = 26/year
Medium castle = 36/year
Large castle = 51/year
Very strong castle = 66/year
Tintagel Castle = 55/year
Camelot, Pembroke Castle, Beaumaris Castle (the ultimate castles) = 100/year

All Traits and Passions

Any trait or passion of 16+ gains Glory equal to the value each winter.

Ideals

Meeting the requirements for a Chivalrous or Religious Knight gains the character 100 Glory each winter, in addition to points gained from the required traits.

Romantic knights gain 50 Glory for their first successful year of romance, and the annual number increases by 50 for each subsequent successful year.

Battle Participation

Awards for battle depend on how well the character and the army fought. Glory is gained on a per-round basis, and is derived from the size of the battle, with adjustments for various factors. See the "Chivalric Duties" chapter for more information on battles.

Increased Recognition

Glorious individuals are well-known in the lands of Britain. Each 1,000 Glory adds 1 point to a knight's chance of being identified using Recognize or Heraldry skills. See the "Game Mechanics" chapter for more information on skills.

Example of Increased Recognition from Glory: *Baron Yvane is taking part in a tournament, at which evil Lady Sangive le Noir, wife of an enemy, has secretly arrived. Sangive has a respectable Recognize skill of 15. Yvane has 4,500 Glory, so Sangive gains a +5 modifier, and is guaranteed to recognize her husband's enemy if she spots him in the crowd or at tourney.*

Character Precedence

When characters are in a social or chivalrous situation, the character with the highest Glory takes precedence over others of equal title, although a king is unlikely to defer to an ordinary knight, no matter what the knight's Glory.

Example of Precedence: *Four knights are preparing to enter a mysterious ruined castle. By the laws of courtesy and chivalry, the knight of highest Glory is accorded the right to enter first. If there is only one enemy to defeat inside the castle, he will get the chance to fight it first, and gain all the Glory thereby.*

Skill Modifiers

Glory indicates status and importance, not just notoriety. In formal situations where characters interact, such as the courts of nobles, this status may enhance the character's capabilities to influence or impress others. Normally the character must have a respectable reputation to do so. Evil knights with no honor, even if very powerful and influential, won't usually be invited to court.

Only non-combat skills such as Flirting, Singing, or Oratory can be enhanced by Glory. The rationale is that characters of great Glory are much more likely to receive attention and praise, and less likely to be judged harshly if their performance is mediocre.

If the gamemaster approves, the character gains a modifier of up to +1 per 1,000 points of Glory, added to the skill being used. See the "Game Mechanics" chapter for information on modifiers. Thus a character of 8,200 Glory could gain a maximum modifier of +8 to a courtly skill from his prestige. Players may always request a Glory bonus to skills when in court, but the gamemaster is always the arbiter of how much, or how little, a bonus the character actually gains. The gamemaster may choose to permit *no* modifier, or he may permit only a portion of the total possible modifier, as she wishes.

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Glory per Battle Round

Small Battle = 15
Medium Battle = 30
Large Battle = 45

Result Multipliers: How well your character did with his weapon skill roll during the round makes a big difference. And being on the field, but disengaged, is worth far less in Glory.
Critical Success = x2
Success = x1
Failure = x.5
Fumble = x.01
Disengaged = x0.1

Victory Multipliers: Participation in a victory is far more glorious than surviving a humiliating defeat.
Clear Victory = x2
Indecisive = x1
Clear Loss = x0.5

Odds Multipliers: If the odds in battle were against your side, more Glory is gained.
Outnumbered more than 2:1 = x1.5
Outnumbered more than 5:1 = x2

Tournaments

Glory in tournaments may be gained two ways. First, through combat, with the usual "for love" rules (a tenth of normal Glory). Secondly, by winning in either of the two main events, the Joust or the Melee, which gives the Glory below. See the "Chivalric Duties" chapter for more information on tournaments.

Neighborhood Tournament (about 100 knights participating, in total)
50 Glory to the Melee Champion, to the Winner of the Joust, and to the Sponsor (as noted above under "Sponsoring a Tournament"); about 5 Glory for average participants.

Local Tournament (500-1000 knights participating)
These are the most common tournaments.
100 to the Melee Champion, the Winner of the Joust, and the Sponsor; and about 10 for average participants.

Regional Tournament (1000-2500 participants)
200 to the Melee Champion, Winner of the Joust, and the Sponsor; and 20 for average participants.

Regal Tournament (2500-5000 participants)
300 to the Melee Champion, the Winner of the Joust, and Sponsor; and 30 for average participants.

Successful Tasks

This Glory is gained when a task is successfully completed. A scenario or adventure may require several tasks to be completed as part of the process.

Award task Glory whenever a task is important to a scenario, and offers some challenge. Rolls are not mandatory, and no enemies need be killed. The Glory awarded may supplement incidental Glory gained for defeating enemies, participation in important events, etc. If a knight is specifically ordered by his lord to slay a famous ogre, he gains both defeating enemy Glory and task Glory.

Assuming cooperation and similar contributions, each participant receives an equal share of the Glory. The gamemaster should reduce or eliminate the share of any character who held the others back or was uninvolved.

Trivial Task (save a maid from a wolf) = 1
Ordinary Task (carry a message through unknown territory) = 10
Heroic Task (free prisoners from a tribe of giants, or carry a message safely into a very dangerous place) = 100
Very Heroic Task (lead a tiny army to repel a huge group of Irish invaders) = 250
Extraordinary Task (rescue Queen Guenever from death) = 1000

Example of Skill Modifiers from Glory: *Sir Yvane (Glory 4500) wishes to impress a lady with his charm and wit. Yvane will use his Flirting skill, and his player requests a positive modifier to take into account his character's impressive Glory. The gamemaster agrees, but feels that the lady is not particularly influenced by Yvane's Glory. (She is far more concerned with his appearance and his money.) The gamemaster decides that Sir Yvane will gain only a +1 modifier to Flirting in this situation, even though his Glory would permit a far greater modifier of +5 (rounding .5 up as always).*

Keeping Track of Glory

A character's Glory may increase many times during his career. The player should keep careful track of each major award. Part of the fun in the game is looking back with pride on the adventures, tournaments, and battles your character was involved in.

Glory is gained as soon as it is written down on the character sheet, under the heading of "Glory This Game." Do this whenever the gamemaster gives you Glory points.

At the end of the session or adventure the back of the character sheet is used to record your character's activities. Usually a year of game time will have passed, or more. You will see a large space labeled "History" in which you should record all significant events in the adventure that gained Glory, with the year clearly noted in the space provided.

What constitutes a major event? Each adventure qualifies, even if little Glory was gained, and certain events within an adventure, such as a battle or tournament, should also be recorded separately. Special ceremonies, such as marriage, or the gaining of Round Table status, should definitely be recorded separately. These events are also provided with a space for the date achieved.

Example — Recording Glory: *In game year 532, his second year in play, Sir Ambrut participates in an adventure in which he and his comrades successfully vanquish a powerful group of faerie knights in a castle. The gamemaster's title for the adventure is "The Dark Tower." During the adventure Sir Ambrut also slays a lion in an incident unconnected with the main story.*

At the end of the adventure, during which Ambrut earned 45 miscellaneous points, the gamemaster announces that all participants gain 100 adventure Glory for their clever and successful solution to the adventure, which he feels was heroic in overall significance and drama (see the Sample Glory table). The gamemaster also awards Ambrut 250 Glory for single-handedly defeating the lion (a remarkable feat). Sir Ambrut's player adds two entries on the back of the character sheet:

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Year	Important Event	New	Total
532	"The Dark Tower"	45+100	1355
532	Slew a lion single-handed	250	1605

In later years, Sir Ambrut will be able to look back with pleasure at this record of his success and courage. When someone asks, "What deeds of fame have you performed?" Ambrut's player can check the back of the character sheet and answer accurately.

Ambitions

YOUR CHARACTER will gain experience and Glory during the game, and you may aspire to achieve some of the higher ambitions of knighthood. These include rank and wealth as well as chivalrous virtue and other ideals of behavior.

This game gives several roles which may be fulfilled. Knights may attempt to fulfill several of these at once in their never-ending quest for Glory. Some are, of course, incompatible. I encourage the player to focus on those ambitions that are most interesting and ignore the others; knights are not identical to one another.

If the reader has created a beginning character using this book, the character has already achieved one of the great ambitions of the gentry; becoming a landowner, a vassal knight. Being a vassal knight makes your character one of an elite group that makes up less than 5% of Britain's population.

As the campaign progresses, your new character may attain even more.

Differences Between Knights

Knighthood is the unifying factor among members of the noble class in the Middle Ages. Knighthood sets a man apart from the common folk and defines the aristocracy of society. All knights, despite any differences between them, have more in common with each other than they have with the peasant class. The richest knights hobnob with the poorest and acknowledge each other as brothers of the military class.

Differences between knights do exist. Primarily this is measured by Glory, but behavior, rank, and wealth also can have a strong effect. Who would say that a humble household knight is equal in importance to Sir Gawaine, the preeminent baron of the land with hundreds of knights at his beck and call? As brothers in arms they may stand together on the battlefield, or cross lances in a tournament, but if they both reached a doorway together, is there argument about who has the right to choose whether he goes first or second? (Gawaine, of course, as a man known for his chivalrous behavior, would probably go second, and receive a Modest check.)

Non-Glory differences between *Pendragon* knights are measured by several factors. First, the quality of a knight is determined by the amount of money spent in his yearly maintenance. Secondly, a knight may be titled and gain the honor and Glory of his rank, as explained later. Finally, a knight may live in accordance with a chivalrous or religious idea.

Qualities of Knights

In *Pendragon* the economic difference between knights is quantified by the annual income allotted to them each Winter Phase. Five categories of knights exist: impoverished, poor, ordinary, rich, and superlative. The game effects of the categories are listed in the "Game Mechanics" chapter, except for Glory, which is listed here.

Impoverished Knights

Knights with an income of less than 3 £. per year are described as impoverished. Theirs is a miserable lot. He appears ragged, his armor dented and rusty, and is lean and sickly. He has no squire and usually lacks a horse of any kind. As a result, an impoverished knight counts only as a sergeant in battle, even though he may be far more skilled or valorous.

Legally, impoverishment means trouble. A impoverished bachelor knight, who normally lives at the hall of his lord, is not required to remain loyal to his lord since the feudal oath promises him sustenance. He may leave, or may be sent away on a quest by the helpless lord.

On the reverse, if a vassal knight neglects his land to the point of impoverishment, the lord has the right to cancel their agreement and take the land back. The knight has clearly failed to maintain the land and uphold his end of the feudal bargain.

Glory: no Glory is gained for suffering the life of an impoverished knight.

Poor Knights

Poor knights receive too little economic support to maintain themselves in the manner in which they ought. A knight who receives between 3-5 £. per year is considered poor. A nearby essay expounds at length upon this state of relative poverty. In general a poor knight has no squire; rides a mangy, sway-backed horse; is hungry, lean and ragged; and wears dented armor.

Glory: no effect. There is no shame, but no special fame, in being a poor knight.

Ordinary Knights

Regular, or ordinary knights are the knights most often discussed in *Pendragon*, and details about what they receive each year are given in the "Wealth" chapter. Whenever the word knight is used, unmodified by adjective, it refers to this type of person. Ordinary knights comprise the majority of chivalry. Player character knights always begin the game as ordinary knights in terms of economic quality.

An ordinary knight receives 6 £. per year in money and food which keeps himself, his family, a single squire, and his horses in a healthy and robust manner of living, and his equipment in good repair.

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Class Distinction, Arthurian Style

Sir Tristram and Sir Palomides find the corpse of a nobleman, the king of the Red City, floating down a stream. In his hand is a letter explaining the conditions of his murder. Rather than trusting his kinsmen the dead king trusted two commoners who he raised to be knights. They feloniously murdered him. The dead man's letter admits the error of his democratic point of view with these bitter words:

"Give a churl rule and thereby he will not be sufficed; for whatsomever he be that is ruled by a villain born, and the lord of the soil to be a gentleman born, that same villain shall destroy all the gentlemen about him: therefore all estates and lords, beware whom ye take about you. And if ye be a knight of King Arthur's court remember this tale, for this is the end and conclusion."

— Malory X, 61

Glory: no effect.

Rich Knights

Rich knights receive between 9 and 12 £. per year to spend on their maintenance, significantly above normal standards.

Rich knights wear clothing of rich fabrics and furs in the latest style, use silver-decorated tack for their glossy-coated horses, and enjoy rich feasts. They have two squires in attendance, both well-mounted and attentive to their lord's needs. Their families live well, off the fat of the land.

Glory: Knights who live above their expected means (6 £. per year) gain yearly Glory equal to the number of maintenance Libra spent (typically 10 Glory/year for Rich knights). If a lord supplies their maintenance, rather than their providing the money themselves, the lord also gains this Glory.

Superlative Knights

Superlative knights are the most extravagant and impressive of all, requiring more than 12 £. per year for upkeep. Their armor shines brightly, their clothing is sumptuous with intricate stitching, extensive use of gold thread, jewels, imported feathers, and furs from fantastic beasts. Three squires, each proud in matching livery, attend their lord's needs. Superlative knights also benefit from their superior health and the aid given in battle by well-equipped, loyal squires. (Important benefits in battle for being well-maintained are described in the "Chivalric Duties" chapter of this book.)

Glory: As above, knights who live above their expected means (6 £. per year) gain additional yearly Glory equal to the number of maintenance Libra spent (typically 15 Glory/year for Superlative knights). A lord who supplies their maintenance also gains this Glory.

Lords

Characters may progress beyond the office of banneret, but such action is extraordinary. They might be assigned to an office, or become a ruling lord. Such success indicates that the knight has, in terms of material success, "won the game."

Such a position of power is not within everyone's ambitions, and even less likely to be within someone's actual accomplishments. However, all characters will probably encounter some people of these ranks during play, and this is the opportunity to define them.

Who Are Noblemen?

The nobles form a social class which does not directly work the land or make a living by production. Instead, nobles are supported by goods and food collected from the lower social classes. All knights are nobles, as are many squires. But several higher social classes of nobles also exist. They are the lords and are the leaders and doers of their world.

There are several methods whereby a man may become lord. The first is to work directly for the sovereign, for all nobility stems from the king. Second is to inherit it from his forefathers. Third is to live an honorable life and be rewarded for it. Fourth, to earn it by profession of arms. And fifth, to receive it from the lord by letters of patent.

Using Nobility

Gamemasters should be careful of making a powerful lord in the campaign. An earl in *Pendragon* is one of about 100 such noblemen in all Britain — a significant person! A duke is one out of ten or so. Even the apparently many sub-kings number only 25.

Such lords have a social right to take command and, in general, act superior in whatever manner they feel appropriate. Even a very humble individual of this class may greatly overbear the roles of the other, less fortunate, knights.

Upper class lords are most playable if a majority of the regular players wish to run comparable lands and, hence, characters.

A minor baron may not overwhelm a party. Though they are sometimes glorious, a certain attitude sets in when the other knights recognize that his Glory is from sitting on fat lands.

Since a character with even a minor barony is set for life they have, in effect, "won" the game of *Pendragon*. They are not compelled to follow the life of an adventuring knight errant. When a player character receives such a grant he should retire for a while to learn about the land, pay off the relief, to create an heir, and so on. As a lord he can grant knighthood now to his own knights, and enters the ranks of "semi-played player knights."

The oldest son, trained for life, is too precious to go off adventuring, an occupation which has a much higher mortality rate than being a landlord. So they stay home, collect easy land Glory, and generate more heirs.

However, second and third sons of such characters have a very Arthurian ambience about them. The younger sons of minor lords are normally sent from home to fare for themselves. They get a hefty bonus of Glory to start (if they care to identify themselves through their heraldry or are Recognized.)

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Sometimes one player in a campaign will want to play a lord while the others will not. Special solo opportunities are given for them.

Privileges and Responsibilities

A lord character gains many privileges. His precedence and prestige are enhanced, he gains Glory for holding land and castles, and he controls a contingent of personal knights. He may appoint new knights, arrange marriages for landholding widows, and has the duty and privilege of attending his lord's court.

A lord character also has many responsibilities. He must protect the people who tend his land, and uphold Low Justice and High Justice too, if allowed by his lord. He must maintain his castles and bridges and towns, and keep a specified number of knights (and sometimes men-at-arms) in service for his lord's army. He must feed his lord and court whenever they arrive during their progress, and must sponsor tournaments and feasts. Finally, a lord must maintain a lifestyle appropriate to his station. The yearly Libra cost of this lifestyle is provided in the descriptions below. This cost reflects the required tournaments, feasts, gifts, and ceremonies which a lord is expected to sponsor. A lord who fails to expend the proper amount on himself is failing in his duty and will lose the yearly Glory benefits of his title. Great lords are expected to look the part.

For a lord to be effective, his player should acquire a wider view of the realm than a player of an ordinary knight. One path to gaining this view is that each lord-player *must* become a part-time gamemaster for short-duration events.

Players should treat the concept of part-time gamemastering seriously. A lord character must, at some time, sponsor an event and his player must run the required game session. The precise nature of the event depends upon the size of the holding, and sponsoring the event may be required by the gamemaster more than once during a year.

The events listed below are minimal requirements only. Truly noble players will volunteer to run several events, perhaps even adventures within their landholding. The purpose of this part-time gamemastering requirement is twofold. First, it gives your gamemaster a break. He plans to mastermind the campaign and oversee adventures for a year or more to sustain the *Pendragon* campaign, and he deserves a chance to occasionally play characters without also having the gamemaster's responsibilities. This experience keeps him in touch with the player characters' outlook and needs.

Secondly, part-time gamemastering helps train new gamemasters by illustrating just how easy gamemastering really is when using the tools included in the *Pendragon* game.

Rank

Vassal Knights

Knights may obtain special honors from their lord. Simple gifts are common, usually as horses, better armor, and so on. The most prestigious honor is to receive a *fief.* This is a manor to be held by the vassal, which raises a bachelor knight to the status of vassal knight.

First-time player knights, as characters outside the ordinary, begin the game by receiving this great honor. The gamemaster may wish to have player knights created subsequently in his campaign begin as ordinary knights, not vassal knights, in which case this becomes an ambition of great importance.

The land received by a vassal knight may be a gift or a grant. A gift belongs to the recipient for his life, but may not be passed on to his heirs. Thus, upon the holder's death the gifted land returns to the lord. A grant is permanent, assignable to the holder's heirs. Thus a granted fief is inherited after death by the legitimate heir. The property usually goes to the oldest surviving son, to a daughter if no sons live, otherwise to the nearest other kin, as

Sir Balin Defends Poor Knights

A MYSTERIOUS WOMAN has come to Arthur's court with a challenge: she seeks an excellent knight who has the virtue and courage to draw forth the sword from the scabbard which is strapped about her waist. All the knights of Arthur's court try, and fail, and with discouraging words the maiden prepares to depart when she is confronted by Sir Balin, a knight of notable Glory but poor.

"DAMOSEL, I PRAY you of your courtesy, suffer me as well to assay as these lords; though that I be so poorly clothed, in my heart meseemeth I am fully assured as some of these other, and meseemeth in my heart to speed right well."

The damosel beheld the poor knight, and saw he was a likely man, but for his poor arrayment she thought he should be of no worship without villainy or treachery. And then she said unto the knight, "Sir, it needeth not to put me to more pain or labour, for it seemeth not you to speed thereas other have failed."

"Ah! fair damosel," said Balin, "worthiness, and good tatches [qualities], and good deeds, are not only in arrayment, but manhood and worship is hid within man's person, and many a worshipful knight is not known unto all people, and therefore worship and hardiness in not in arrayment."

"By God," said the damosel, "ye say sooth [truth]; therefore ye shall assay to do what ye may."

Then Balin took the sword by the girdle and sheath, and drew it out easily; and when he looked on the sword it pleased him much. Then had the king and all the barons great marvel that Balin had done that adventure; many knight had great despite at Balin.

— Malory, II, 2

Thus did Sir Balin prove that clothes do not make the man, and became known as the Knight of Two Swords, and began his great adventure.

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long as it is kept in the hands of the knightly and noble class. Player knights created using this book hold their land as a grant unless the gamemaster chooses to say otherwise.

A vassal knight holds at least a manor and its land. This gives him enough income to provide his own food and equipment, and supports him at an ordinary level of economic quality. He may also get married at this time, with his lord's permission. He usually lives on his land, which has a nice hall, when he is not serving his share of castle garrison duty, serving summer active duty time, or visiting court to offer his advice.

Requirements to be a Vassal Knight

To be a vassal knight the character must either inherit the land, or be granted or gifted the land by a lord, or conquer it.

Duties of a Vassal knight

The duties of a vassal knight are the same as those of any knight: to serve and protect his lord. As a knight given a special honor by his lord, it is expected that a vassal knight will perform his duties with consummate skill and energy.

Benefits

A vassal knight is increased in influence. His land gives him rank and prestige, and raises him in the hierarchy of knighthood over all landless knights.

A vassal knight receives a regular income to maintain his appropriate life style.

A vassal knight has a higher ransom than bachelor knights, and is more likely to be spared in a fight. See the "Wealth" chapter for more information on ransoms.

A vassal knight's future is secure beyond his life. A knight with a land grant receives the knowledge that his sons, should he have any, can inherit his property and status after he dies.

A vassal knight usually receives a wife if he does not have one, completely at the will of his lord. The woman may be the heiress of the land, or simply be provided to maintain stewardship. Whatever the case, the wife remains nameless and faceless, unless otherwise desired by the player.

Glory: A vassal knight receives 50 Glory upon receiving the title, once only. He receives annual Glory for his land equal to the income generated by the fief, usually 6 points, but perhaps more. If he maintains himself at a higher than ordinary quality of life (rich or superlative), an ambition which is often easier for vassal knights to achieve than for ordinary knights, then the knight receives annual Glory based on the quality sustained that year.

Banneret

The lowest rank of knight lord, and that rank most accessible to the player knights, is that of banneret. A banneret knight holds several manors and estates. He must have at least three other knights holding land from him as well, but typically about seven or eight. He also has a hall nicer than a vassal knight's, but usually not fortified.

Requirements to be a Banneret Knight

To be a banneret knight the character must either inherit the land, or be granted or gifted the land by a lord.

Duties of a Banneret Knight

The duties of a banneret knight are the same as those of any knight: to serve and protect his liege. But because he has enfeoffed other knights his responsibility as a leader is greater.

When summoned to battle, the banneret must bring his knights as well.

Benefits

A lord knight is increased rank and prestige, and raises him in the hierarchy of knighthood over all landless and vassal knights. He will always be seated higher at table, enter the room later, and be served before lower knights.

A banneret knight receives a generous income to maintain his appropriate life style as a rich knight. He eats well, maintains good health, and wears rich clothing. When he travels, he can go with a full retinue. He usually has money to spend.

A banneret knights has a private army which is pledged to obey him. These are his enfeoffed knights, and their followers.

A banneret knight has a higher ransom than bachelor or vassal knights, and is thus more likely to be spared in a fight.

A banneret knight's future is secure beyond his life. A knight with a land grant receives the knowledge that his sons,

Sir Palomides Fights for the Right of a Quest

SIR PALOMIDES HAS taken upon himself the quest to avenge the murdered king of the Red City.

AND AS HE came nigh the city, there came out of a ship a goodly knight armed against him, with his shield on his shoulder, and his hand upon his sword. And anon as he came nigh Sir Palomides he said, "Sir knight, what seek ye here? Leave this quest for it is mine, and mine it was or [before] ever it was yours, and therefore I will have it."

"Sir knight," said Palomides, "it may well be that this quest was yours or it was mine, but when the letter was take out of the dead king's hand, at that time by likelihood there was no knight had undertake to revenge the death of the king. And so at that time I promised to revenge his death, and so I shall or else I am ashamed."

"Ye say well," said the knight, "but wit ye well then will I fight with you, and who be the better knight of us both, let him take the battle upon hand."

"I assent me," said Sir Palomides.

— Malory X, 63

So, with typical chivalrous logic, they fight for the right of the quest, and Sir Palomides wins.

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should he have any, can inherit his property and status after he dies.

A banneret knight is a prime candidate for a wife, if he does not have one already. The decision may be completely at the will of his lord. Whatever the case, the wife remains nameless and faceless, unless otherwise desired by the player. The gamemaster must ensure that, as the wife of a lord knight, she is more individualized and more wealthy than the wives of mere vassal knights (those wives provided by the Random Marriage Table in the "Game Mechanics" chapter).

Glory: A banneret receives 100 Glory when first titled. This Glory is added during the Winter Phase that concludes that year.

The banneret gets annual Glory points thereafter equal to the income value of his estate, as long as he holds it. This is at least 30 points, often much more.

A banneret is wealthy enough to maintain himself at the quality of a Rich knight as long as famine or raids do not interfere. This yields around 10 Glory annually (see above for more information on qualities of maintenance).

Who Are Noblemen?

AND SO, my lord, it is needful both in this regard and others that you should know who they are who you should hold for gentlemen, who for nobles, and who for non-nobles.

The Gentleman is he who from old springs from gentlemen and gentlewomen, and such men and their posterity by marriage are gentle.

And with regard to nobility, which is the beginning of gentility, it is acquired firstly by those who hold great office under the prince, and by this means they are ennobled and their posterity after them. And the heirs of such, who come after, may, by maintaining the free condition and leading the honorable life of the nobleman, call themselves gentlemen.

Thirdly, when the servant of the prince of any other has led an honorable existence, and the prince has made him a knight, he thus ennobles him and his posterity.

Fourthly, to follow the profession of arms in the rank of man-at-arms and to serve the prince valorously and long at war, this ennobles a man.

And fifthly, when a prince wishes to ennoble a man, he may do so and may give him letters to make him noble, for his good or his virtuous living, or for his riches. And although it is true that to be ennobled by letters patent is the least well authorized manner of ennoblement, yet it is apparent enough that ancient nobility comes from ancient riches. And he is the happier, and is to be the more esteemed, who commences his nobility in virtue, than he who brings his to an end in vice.

— Oliver de la Marche

Baron

This title is used for anyone who holds land directly from their king. Thus there are barons of Arthur and barons of other kings as well.

Baron means "a royal landholding vassal." Recipients of small holdings directly from their king are bannerets. (Most small fief holders get a gift from the High King which is held through an intermediary baron). Baron usually means, in *Pendragon*, the Great Barons who hold rich and widespread estates, and who command large armies of knights. If a baron holds another more prestigious title he will use it.

On the average, a baron has about 25 knights, and holds 30-40 manors from either the High King or one of the many other kings.

Barons must spend at least 26 Libra per year to support themselves and their retainers. The baron himself lives as a rich knight. Any less than this, and the baron is not showing the proper appurtenance of his estate.

Baronial retinues are typically 25 people, including the baron, his wife, another knight, 3 squires, 2 maids in waiting, 4 pages, a cook, a groom, a herald, and other menials.

Character Duties

To provide military aid and counsel, in matters personal and social, to his lord. To provide for the well being of his vassals, and maintain the health and prosperity of the holding.

Player Duties

To sponsor a Hunt when asked by his lord, and sponsor a Neighborhood Tournament. He must also make command decisions, and play that character in role when required by the campaign.

Benefits

Barons receive yearly Glory equal to their landholding, up to 100 points annually. Thus they usually receive 100 Glory per year.

They may wear a crown with eight large pearls as a sign of office.

A baron has at least 15 knights under his command. His ransom is 550£.

Barons are addressed as Lord, and their sons as Lord and daughters as Lady.

Earl (Count)

Earl is a title which implies rule over a large region called a county. Commonly, an earl holds most of the land in his county and lesser lands in other counties. Earldoms are sometimes named after the chief seat or after the county. An earl has received his lands and title when he has had the "Sword of the County" belted onto him during the proper investiture ceremony.

Saxons use the term *ealdorman*, later shortened to earl. Frenchmen use the term Count, which is roughly equivalent. To illustrate the degree to which these terms are interchangeable, in England the wife of an earl has always been called a countess.

On the average, an earl controls 75 knights. He has about 100 manors. Earls must support themselves, their families, and retainers in the proper style and manner, costing 84 Libra annually The earl himself must live as a superlative knight. An earl's retinue typically numbers approximately 50 people, including the earl,

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his wife, 8 additional knights, 12 squires, 5 maids in waiting, 8 pages, 2 messengers, a herald, 2 grooms, a cook, 2 assistant cooks, a clerk, a priest, a dog boy, a hawk keeper, and 5 miscellaneous varlets.

Counties always have at least one medium castle (DV 26/10) and at least 1-3 small castles (DV 16/10 each).

Character Duties

To provide military aid and counsel, in matters personal and social, to his lord. To provide for the well being of his vassals, and maintain the health and prosperity of the holding.

Player Duties

An earl must hold a Hunt and a Feast when commanded, and also sponsor a Local Tournament. He must also make command decisions, and play that character in role when required by the campaign.

Benefits

Earls receive yearly Glory equal to their holding, up to 100 points annually. Thus they usually receive 100 Glory per year.

They may wear a crown with eight strawberry leaves alternating with eight small pearls on spikes.

Lord's Homage

Each lord, before taking his office, must swear homage to his lord. Gamemasters may wish to have characters take such as oath, as they did when becoming a knight. Here is an appropriate oath, derived from the oath taken by Count Baldwin IX of Flanders and Hainault to King Philip Augustus of France.

"I (name and title), make known to all men present and to come that I have agreed and sworn to my liege lord (name and title), to give him aid, openly and in good faith, all the days of my life, against all mortal men; and moreover I will never withold or withdraw such aid from him as long as he shall be ready to do right to me in his court and to let me be judged by those who ought to be my judges in his court."

An earl has 75 knights as his vassals. His ransom is 1100£.

An earl is always "Right Honorable," and is styled "My Lord." A earl's eldest son bears his father's "second title" (usually Lord) and younger sons are "Honorable," while all daughters are "Lady."

Earls always receive the "third penny" from the county courts. This is a great source of income for them.

Duke

The title duke denotes the highest rank other than royalty. Dukes are rich and powerful. They hold the equivalent of several counties and have lesser holdings throughout several kingdoms. Dukes almost always hold of the Pendragon, who usually grants the titles for life and for military purposes. Thus we can understand how there are both a King and Duke of Cornwall.

A Duke usually commands 100-200 knights from across his domains. A duke's monetary requirements are 164 Libra per year to maintain his vassals and to sustain all the appearances of his title. The duke himself must live as a superlative knight.

Ducal retinues typically include 80-100 people, including 15-20 knights plus other servants.

Ducal holdings always have at least 1 large castle (DV 32/19) as primary residence, 1-3 medium castles (DV 26/10), and 2-6 small (DV 16/10) castles.

Due to the military nature of the office many more castles and watchtowers are likely.

Character Duties

To provide military aid and counsel, in matters personal and social, to his lord. To provide for the well being of his vassals, and maintain the health and prosperity of the holding.

Player Duties

A duke must hold a Hunt, Feast, and Court, and also run a Regional Tournament. When necessary for the game, he must also make command decisions, and play that character in role.

Benefits

Dukes receive yearly Glory equal to their holding, up to 100 points annually. Thus they usually receive 100 Glory per year. They may wear a crown with eight strawberry leaves rising from the circlet.

Dukes usually have 150 knights to command. Their holdings have 150 manors and other sources of income. A duke's ransom is 1600 £.

Dukes are addressed using their title of Duke. He is addressed as "Your Grace," and is styled "the Most Noble." The eldest son of a Duke takes his father's second title, and the other sons are addressed as Lord, and the daughters as Lady.

King

The king is the highest rank of nobility. A king normally owes no vassalage but feels responsibility to whatever personal ideals he swears by. He might owe ultimate allegiance to his people, to ancient Roman law, to the divine right of kings, or some act of history which made him king.

All the powerful kings of England eventually submit and pay homage to Arthur Pendragon, who thereby becomes the High King of all Britain.

Many lord called "king" in the various literary sources do not seem to meet the requirements for king. In *Pendragon* they are classified as pennaths, even though contemporaries might call them king. This title does not define usage, but a class and status. To qualify as king a landholder must be politically independent or owe allegiance only to the Pendragon, and be liege to 100 or more knights. The gamemaster may wish to limit his campaign to one of the kingdoms listed in *Pendragon* character generation. If a player assumes the role of a king, he will control one of these kingdoms. The king himself must live as a superlative knight.

Royal retinues are typically 100 people, including 15-25 knights as escort, and appropriate servants.

Royal domains have at least 1 large castle (DV 32/19), 2-5 medium castles (DV 26/10) and 3-8 small castles (DV 16/10).

Character Duties

A king has no lord, and thus owes duty to no one. He must provide for the well be-

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ing of his vassals, and maintain the health and prosperity of his kingdom.

Player Duties

A king must hold a Hunt, Feast, and Court, when needed for play, and also run a Regional or Regal Tournament. He must also make command decisions, and play that character in role when required by the campaign.

Benefits

Kings receive yearly Glory equal to their holding, up to 100 points annually. Thus they usually receive 100 Glory per year. They may wear a crown with crosses and fleurs-de-lis rising from the band, which is decorated with emeralds, rubies, and sapphires.

If the player is not using a land record, then his king holds a minimum estate of at least 100 manors, and other sources of income. His ransom is 2150 £.

Kings are addressed as "Your Highness."

Pennath

Pennath is a title given to independent landholders whose status does not equal that of king. Pennaths may be called king by their subjects and contemporaries because of their independence from vassalage. Their wealth and prestige are comparatively minor, warranting this category.

Pennaths' holdings are usually located within a single region, often isolated from easy outside contact. They may lie completely within the borders of a larger kingdom whose king is not recognized as lord. Thus we can understand the numerous kings of Gomeret and Norgales who appear in Arthurian stories.

The size and strength of a pennath's holding may vary widely, but should be judged in comparison with standards set above, including annual personal maintenance costs.

Character Duties

Like the king, a pennath knows no lord. He must see to the well-being of his holding.

Player Duties

The duties of a pennath vary according to the size of the holding, but should be judged by the standards set above. He must also make command decisions, and play that character in role when required by the campaign.

Benefits

Pennaths receive yearly Glory equal to their holding, up to 100 per year. They may wear a crown decorated in whatever their tradition dictates. Be imaginative. Maybe crenelations, oak leaves made of gold, laurel wreaths from ancient Roman times, or a crown made with spearheads. Other benefits are comparable with the equivalent status of lord listed above.

Officers

Some estates are so large that they require the attention of more than one knight and his wife.

The attention required by these positions does not really allow time to go adventuring, except on the lord's most important business. Thus it is possible for your character to retire into one of these positions when he stops active play.

Given below are listings of common tasks, plus the name of the man who holds that job for King Arthur.

Chancellor

The number two man in the kingdom, holder of the Royal Seal which must mark all official documents. Sir Constantine, son of Cador, holds this post for Arthur.

Butler

An official responsible for food, especially procurement and storage of goods. In charge of workers, carters, servants, etc. Sir Lucan the Butler fulfills these tasks for Arthur.

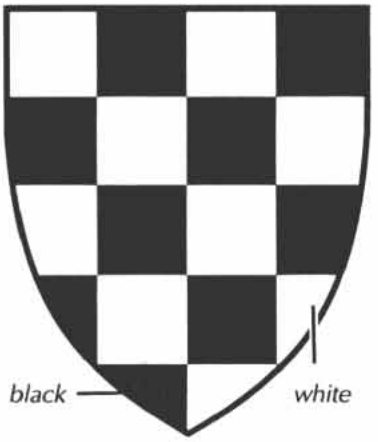
Seneschal

Also called Steward, this is the man in charge of feeding the court (especially the part of the process between the storage cellars and the plate). Lord over cooks, servers, etc. Sir Kay, son of Ector, is the boss here.

Chamberlain

Keeper of the King's Chamber, including the things in it such as the treasure. He is both chief servant of the king's private life, commanding tailors and laundresses, and he is the treasurer.

Palomides



Constable

The person responsible for the order and comfort of the court, performing tasks such as arranging lodgings for the king, commanding messengers, watchmen, musicians, sergeants, huntsmen, horn blowers, etc. Sir Baudwin of Britain is in charge here.

Marshal

Commander of field forces during war, and responsible for the protection of the household. Sir Brastias, Warden of the Northern Marches, commands the forces for Arthur at first, and later Sir Griflet takes the post.

Justiciar

The individual responsible for making sure that justice is delivered in the High King's courts, he is also overseer of the sheriffs. He may also sit in as judge for cases presented to the High King himself. King Arthur himself oversees this post.

Sheriff

A *shire* is a county-sized division of land, and the *reeve* is the person in charge of making sure that the king's justice is properly delivered in the courts held there. He (or his appointed representative) circulates through the shire and is one of the two judges of the shire court (the other is from the local Earl).

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Names Written In Gold

EARLY IN ARTHUR'S reign, when he chose the first members of his Round Table, the last available seat was given to Sir Tor, a new knight, instead of Sir Bagdemagus, an experienced and loyal knight.

SO WHEN THEY were so chosen by the assent of all the barons, so were there founden in their sieges [seats] every knight's names that here are rehearsed; and so they were set in their sieges, whereof Sir Bagdemagus was wonderly wroth, that Sir Tor was advanced afore him...

— Malory IV, 5

Forty years later, at the annual Pentecost feast, after other miracles, the knights of the Round Table sit to eat. Suddenly the doors and windows all slam shut. The court falls dark. An elderly monk in shining robes reveals a young man, clothed all in red armor, and introduces the youth as the person who shall fulfill many marvels, beginning with the Siege Perilous [Seat of Danger.]

AND THE OLD KNIGHT said unto the young knight, "Sir, followeth me."

And anon he led him unto the Siege Perilous, where beside sat Sir Lancelot; and the good man lift up the cloth, and found there letters that said thus:

This is the Siege of Galahad, the Haut Prince.

"Sir," said the old knight, "wit ye well that place is yours."

And then he set him down surely in that siege. And then he said to the old man, "Sir, you may now go your way, for well have ye done that ye were commanded to do; and recommend me unto my grandsire, King Pelleas, and unto my lord Petchere, and say them on my behalf, I shall come and see them as soon as ever I may."

So the good man departed...

— Malory XIII, 4

Other Titles

The following titles are used by other cultures also existing in England during Arthur's time.

Bretwalda

This is the Saxon title equivalent to High King. The title is gained by the most powerful warrior and king among the British Saxon houses.

Dux Bellorum

A Roman title which means "Leader of Battles," applied to the warlord who commands an army drawn from all across Britain, yet independent from command of the local kings and praetors. Arthur holds this title.

Pendragon

The "Chief Dragon," or High Warlord, of the Cymric warriors who is qualified to command the red dragon banner of the land.

Praetor

A Roman term used for lords who derive their power from the city they rule.

Prince

The son of a king, the eldest prince is also the royal heir. The title of prince is never transferred to children, except by the king.

Princess

The daughter of a king, princesses never pass their titles to their children unless they marry a king.

Queen

Either the wife of a king, or the heiress of a kingdom in her own right.

Vavasour

This title comes from "vassal of a vassal." It is often found in stories, typically of a kind old retired knight who hosts visiting strangers.

Ideals

A knight may take up the ambition of living in accordance with an ideal of behavior. Some famous knights maintain two ideals at once, though this is a great challenge.

Chivalrous Knight

Chivalry is a method of behavior introduced by Arthur early in his reign and popularized by his Round Table knights. Chivalrous behavior is in vogue during the middle part of the *Pendragon* campaign in which this book is set, and it is one of the major civilizing influences which makes Arthur's reign so outstanding. To be chivalrous is to be civilized. Much of the early campaign consists of spreading this belief by beating down everyone who disagrees (chivalry does not preclude violence).

Chivalry supports the protection of the weak by the strong. Before chivalry's acceptance most knights live by the attitude that "might makes right." Chivalry seeks to turn that attitude into one of *noblesse oblige* — nobility obligates responsible persons of high birth or rank to benevolent and honorable behavior.

This definition of chivalry places its emphasis upon refining the knights' duty.

Requirements to be a Chivalrous Knight

Chretien de Troyes wrote the first stories of high chivalry and adventure in Arthurian romance. He wrote the earliest known stories of Lancelot and the Holy Grail, and his definition of chivalry was imitated by less skillful writers and poets for centuries afterwards.

To Chretien, chivalry embodied the loftiest values of "chevalerie et clergie." "Chevalerie" is "bravoire et justice," or true courage and a passion for justice.

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"Clergie" is "elegance et culture," or right conduct, sensibility, and proper handling of personal relationships.

Chivalrous knights are recognized solely by their ideals, behavior, and reputation. Although six different traits are admired, chivalry does not hold a person to be perfect in all traits. Instead, chivalry strives for an average high quality from among them.

Thus you must add together a character's personality traits to find the total. A total of 80 or more in the Generous, Energetic, Modest, Just, Merciful, and Valorous personality traits yields recognition that a knight is chivalrous. These virtues are already marked on the character sheet with a "bullet" (•). See the "Ideals and Passions" chapter for more information on traits.

Oath: as part of being a chivalrous knight, one swears to uphold the following:

"To protect the widow, the orphan, the poor; not to slay a vanquished and defenseless adversary; not to take part in a false judgment or treason, or to withdraw if it cannot be prevented; to never give evil counsel to a lady; to help, if possible, a fellow being in distress."

Duties of a Chivalrous Knight

A chivalrous knight must use his skills to protect the weak, spread culture and civilization, and uphold the law of the land. He must strive to bring the King's justice to all.

Benefits of Being a Chivalrous Knight

Chivalrous knights gain the Armor of Honor: 3 points of magical protection against all physical damage. Whether naked or fully armored, the Armor of Honor protects the Chivalrous knight against attack. The gamemaster will have to decide if the Armor of Honor protects against drowning or other such unpleasant effects.

Glory: Chivalrous knights get a reward if they maintain their status for a year: 100 Glory points. This is in addition to any Glory acquired for chivalrous traits at 16 or higher. The Glory is gained during the Winter Phase of the game.

Chivalrous knights also gain the prestige and enhanced reputation which their behavior deserves, and are considered greater than other knights of equal Glory who are not chivalrous.

Romantic Knight

Queen Guenever introduced the first Court of Romance to Arthurian Britain. It has been followed by formalized social events called the Courts of Love. This event marks the start of the popular activity of *fine amor,* and allows a character to gain Glory for romantic affairs.

Requirements for Being a Romantic Knight

Characters must have a lover to qualify for Glory through romance. The precise nature of the amorous affair is shaped by the individuals involved. Given here are some typical examples, which are by no means exclusive to your imaginations.

He must have five of the following skills at 10 or more: Compose, Dance, Falconry, Flirting, Game, Intrigue, Orate, Play (Harp), Read (Latin), Sing, and Tourney. The lady, of course, decides which five.

Further requirements are that a knight must prove his passion for his lady at least once per year by doing her bidding, occasionally even under duress. This activity must be played out, or done solitaire using the Lover's Solo (see the "Scenarios" chapter).

A knight must also entertain his amor with presents equaling at least one full Librum per year.

Duties of a Romantic Knight

A knight of romance honors all women and must do everything in his nature and ability to protect women, to deliver them justice, to respect them, and to do their bidding. He must honor every lady as if she were his own lover.

A lover must also be true to his love. Infidelity is the worst offense committed against a lover.

If the deed to prove love is not played out as an adventure created by the gamemaster, then the knight must play through the Lover's Solo during the Winter Phase to see if he succeeds in gaining the Glory.

Benefits of Being a Romantic Knight

Successful lovers gain Glory, even during the time their love is secret. Their behavior betrays their activities, if not the objects of their affections.

Success at Romance gets 50 Glory the first year, and the magnitude of Glory gained increases by 50 each successful year thereafter (thus 100 is gained the 2nd year, 150 the third, and so on).

Companions of Arthur

Many people voluntarily espouse the ways and beliefs of King Arthur, even though they may never meet the High King individually, or hope to join the honored Table Round. It is simply that many knights take pride in their support of the High King and his ideals, and are willing to work for the cause even without being Arthur's direct vassals.

This support for the Pendragon is given by taking the Companion's Oath of Allegiance. If this oath has been performed a knight may call himself "King Arthur's man." Thus when stopped on a road a knight may be asked, "Are you Arthur's man?" and reply, "Yes, I am a Companion," even if he has another liege lord, is a member of another organization, or whatever.

Requirements to Become a Companion

Every year a special ceremony is held during the Pentecost feast at Camelot, or wherever King Arthur may be found. At it knights may take an oath of allegiance to the High King.

Knights must first present themselves to any Round Table knight, who will speak with him and test the knight's knowledge of Arthur's ideals. This is handled by the gamemaster, who checks the character's traits and passions. Desirable areas include the traits of Energetic, Generous, Honest, Just, Merciful, Modest, and Valorous, and the passions of Loyalty, Honor, and Amor (Lady). If five or more of these have a value of 16 or better, the test is passed. If less than five have a value of 16 or better, and any have a value of 4 or less, the test is failed. Otherwise the gamemaster must make a decision in char-

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acter, as the Round Table knight (probably Sir Gawaine) administering the test. Requesting a speech about Arthur's ideals from the player is a fair and entertaining solution to the problem, with a good speech permitting the test to be passed.

If the test is passed the Round Table knight acts as sponsor to the would-be Companion. On the day before the Great Feast, when new Round Table knights are ordained, the oath is administered in the presence of the High King. New candidates are brought forward and take the oath, *en masse*. Then all knights who wish to may renew their oaths in another public ceremony which is, of course, much larger since it is customary for all Companions to participate.

Duties of a Companion

Membership is voluntary and unofficial, and so are the duties. But knight should always seek to maintain honor, keep their word, and support the ideals of the High King whenever possible.

Benefits

The benefit is to become part of a widespread network of people working to further the cause of the High King. Companions also gain 100 Glory for receiving the honor, once only.

Gamemasters should permit player characters who are Companions to more easily gain assistance and make important contacts during adventures, at least in Logres. Most knights of Logres are Companions, as are many in Cambria (including the Irish there) and Cumbria. However, it is as yet accepted among Saxons only by a few individuals, and the Picts do not like it at all.

Christian Knight

Christianity is the dominant religion of Britain, slowly ousting the native religions despite their recent resurgence. Most people in Logres believe that Christianity is the True Religion, but these knights go one step further and work hard to promote the religion through their exemplary lifestyle.

Requirements to be a Christian Knight

Knights must have a passion of Love (Christ). Christian knights embrace the Christian ideal. This consists of fame (a value of 16 or more) in each of the traits of Chaste, Forgiving, Merciful, Modest, and Temperate. These traits are underlined on the character sheet. This requirement is extremely difficult to maintain.

Duties of a Christian Knight

Christian knights must strive to exercise their virtues during their daily lives. They must attend Mass as much as possible, and at least once per year (at Easter).

Benefits of being a Christian Knight

If a Christian knight has 16 or more in all his Christian virtues he gains Spiritual Vigor: +6 hit points. These hit points are added onto the Total Hit Points value on the character sheet. If the knight ever fails to maintain his required passion or trait values, even by a single point, during the Winter Phase, he begins the next adventure without the extra hit points. However, any healing from wounds is performed first, so the loss of virtue will never instantly kill a character.

Glory: A Christian knight also gets 100 Glory points over the Winter Phase. This is in addition to the 80+ Glory which a Christian knight acquires for traits equal or greater than 16.

Round Table Knight

The ultimate ambition is to become a knight of the Round Table. The Round Table refers to a body of hand-picked knights who serve at Arthur's personal command. They are chosen because they personify the virtues which Arthur wishes to bring to his land: knighthood, chivalry, and romance.

150 knights have seats. The Round Table is a marvelous piece of furniture given to Arthur by his father-in-law at his wedding. Each knight has a seat with his name engraved on a gold plaque. The name magically appears on the plaque sometimes even before the king knows that the knight will be chosen.

Requirements to become a Round Table Knight

A candidate for the Round Table must be a Chivalrous knight sponsored by another member of the Round Table (see above for the requirements for a Chivalrous knight).

There must also be a vacancy, which only occurs when a member dies or retires from active campaigning. The gamemaster will determine this.

A member must strive to attend Arthur's great Pentecostal feasts, there to relate the deeds of the year gone by and to renew his Round Table oath which goes as follows:

"I swear, by the honor done me by my lord Arthur and the Table Round, to never commit violence without good purpose, to shun all murder and treason, and to give mercy where it is asked. I swear, upon pain of death, to always protect ladies, gentlewomen, damsels, and widows. I promise to never fight for an unjust cause, and to never fight for personal gain."

Duties of a Round Table Knight

A Round Table knight must attend Arthur's court at least once a year, unless he is upon some quest or important business. He must acknowledge Arthur as his lord. He must perform every deed with a mind towards the betterment of Arthur's name and the glory of Britain.

Knights of the Round Table act as leaders in war, especially as officers over other knights, war councilors, bodyguards to the Pendragon, and as an elite battle unit.

Knights of the Round Table act as leaders in peace. Their duty is to deliver the High King's justice across the land, and to act as models of behavior for all to emulate. They carry the king's messages, conduct his business, and protect his roads, people, and property.

Benefits of being a Round Table Knight

Upon selection to the Round Table a knight receives 1000 Glory points for the honor, and a place at the magical table.

A knight of the Round Table possesses the greatest honor in the land, and is always respected by those who revere peace, wisdom, and the King's justice. Knights of the Round Table are respected by men, admired by women, and always welcome in any house in Britain, once their origins are made known.

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Since the adventure of Gawaine and the Green Knight the knights of the Round Table have worn ceremonial green belts ("girdles") as marks of their office.

Minor Organizations

Every roleplaying game must make some concessions to the needs of the players and player characters. In practical terms this means that alternatives must be provided for them to exercise their prerogatives. This means that players must have some other organizations available to them. Not everyone will wish to be chivalrous, to aspire to the Round Table, or to fall in love. Yet there are other reasons to "follow the crowd," or part of it: to gain support outside your family.

Here are some minor organizations which certain types of characters may wish to join. No gamemaster is required to include these organizations in his campaign. They are all far on the fringes of mainstream player knighthood.

These examples are all public organizations. Other, secret, societies probably exist in fact as well as rumor. These include the Fraternity of the Black Knight, the Order of the Destroying Serpent, and the Keepers of the Flame.

The Queen's Knights

Origin

The Queen's Knights were organized many years ago to allow the Queen to honor certain knights by recognition through membership in a special, picked body of men. These individuals serve the Queen as guards, at court, and in whatever way pleases her.

Beliefs

Members of the Queen's Guard recognize the civilizing influences of the feminine principle, and devote themselves to protecting and honoring it.

Requirements

Queen's Knights must have a Love or an Amor. They must compete in an annual contest and win at least one of the contests to belong. Contests are held in: Courtesy, Falconry, Dance, Gaming, Orate, Play (Instrument), Sing, plus whatever else the Queen decides.

Benefits

After a year of serving as one of the Queen's Knights a player knight collects 100 Glory. Another year gains the same.

The primary benefit is in being so close to the High Queen, and thus able to get her attention, and that of the other primary adherents.

Primary Adherents

Sir Lancelot, new-comer to Camelot
Sir Gawaine, nephew of King Arthur

Knights of the Grail Temple

Origins

The Templar knights were organized by the White Knight, a stranger who came to Arthur's court years ago. The Templars, as they are known, combine the rigors of chivalry and Christianity, following two sets of stern orders: knightly *and* monastic!

Beliefs

Templar knights believe that the pursuit of the Holy Grail is the ultimate experience for mankind, and such an ideal can be gained only by simultaneously following both knightly and Christian ideals. Templar knights must dedicate their lives to understanding the spiritual implications of the Holy Grail, and spend their spare time searching for the physical manifestation.

Requirements

Templar knights strive to be Chivalrous Christian knights, and to live like holy monks as well. Thus they must have a Passion of: Love (Holy Grail) = 3d6. Templar Knights must strive to keep all Christian Traits at 16 or more. Templar knights must strive to become and remain Chivalrous.

Initiates to the Templars must give all their worldly possessions to the Temple, and may not own anything for their duration in the Temple. Templar knights may not have wives, amors, or any attachments to their families.

Duties

Templar knights serve all Christian people in accordance to their vows. They escort the poor upon pilgrimage, feed the hungry, act as impartial arbiters in disputes, preach to the ignorant, and fight the heathens.

Benefits

Templar knights get the usual annual Glory bonus for maintaining Chivalrous and Religion bonuses (i.e.- 100 each).

Templar knights get an additional bonus each year that they maintain both these, and have a Love (Holy Grail) of 16 or more, equal to 100 Glory.

Primary Adherents

The White Knight, whose other identity is secret, who founded the Temple
Galahad, son of the Fisher King, when he appears at court later

The Order of the Golden Apple

Many orders have formed to provide mutual support among knights otherwise devoid of widespread political and personal support. Men unable to join the Round Table have imitated it and formed lesser organizations like this. Thus, this Order is a model for others possible, each of which would have their own specific requirements, but similar beliefs, duties, and benefits.

Origin

The Order of the Golden Apple was formed by the King of Malahaut to honor members of his own or neighboring lands who distinguished themselves.

Beliefs

Members believe that they have an obligation to live chivalrously and to support each other against strangers.

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Requirements

Members must come from one of the Cumbrian or Northern kingdoms (Malahaut, Norgales, Nohaut, Lothian, Gorre, Strangore); or come from one of the northern Saxon lands (Sorestan, Deira). Members must generate a Loyalty (Order of Golden Apple) equal to 3d6.

Duties

Members must never fight against each other for conquest or for love, including on opposing sides of a tournament. Members must support and succor each other beyond normal expectations. Members must not belong to any similar organization, especially the Round Table.

Benefits

The main benefit is that knights obtain the friendship and support of knights from outside of their own region.

Primary Adherents

King Barant of Malahaut.

The Thrashers

Origins

Sir Mordred, the viper of Camelot, raises this brotherhood to organize the malcontents of Arthur's reign. The Thrashers are taken from T.H. White's story. The Thrashers distinguish themselves with a badge of a mailed fist gripping a whip.

Beliefs

The Thrashers believe that their knightly prerogatives have been eroded by King Arthur and his chivalry. They believe that they must impose their knightly rules as sternly as possible, and should be held harmless from any complaints from the lower classes. They believe that "Might makes Right."

Requirements

Members must generate a Passion of Hate (Lancelot) equal to 3d6.
They must not be Chivalrous.
They must not have a Loyalty (Arthur) or Loyalty (Pendragon) greater than 9.
They must have a Loyalty (Mordred) of at least 3.

Benefits

The benefits of belonging to this organization is that members have the support of two powerful knights in case any one complains about their behavior. Mordred and Agravaine work hard to protect their friends in this club.

Primary Adherents

Sir Mordred, Prince of Orkney
Agravaine, of the Orkney Clan

The New Celts

Origin

The New Celts is a fraternal organization of knights founded recently and led by Sir Meliagrance, son of the King of Gorre.

Beliefs

Members of the New Celts are unhappy with the equality implicit in Arthur's reign, and seek to overcome the ideal and replace it with Cymric dominance.

Requirements

Must be Cymric in origin.
Must have a Directed Trait of Pride (Cymri) at +6.
Must have Directed Trait of Suspicious (non-Cymri) at +3.

Benefits

The benefit of this organization is the friendship and support of the other member knights.

Primary Adherents

Sir Meliagrance, Prince of Gorre
Sir Galegantis, Duke of Clarence

Order of Red Knights

Origin

The Order of Red Knights was formed by Sir Ironside, who came to court many years ago, and challenged the Round Table to confront the crimson danger of violence which lies within their midst. He attracted many through his simple code, and organized this order to recognize them.

Beliefs

This shadowy organization of bad knights is loosely joined by their belief in anarchy and indulgence, and lurks at the fringes of Arthurian society.

Not everyone who wears red armor is one of them, but all of them wear the characteristic red armor. It is easy to join their gang, organize a bunch of thugs, and to wander around causing trouble.

They believe that every knight is inherently violent, and that they reserve the right to use violence whenever they wish, even within their own society! Thus the Red Knights are a sign of potent danger to everyone.

Some Red Knights believe they are to serve as a reminder of inherent violence, but otherwise ought to be chivalrous and follow the High King's Law. Many are simple thugs incapable of understanding much else, and seeking a way to get by.

Requirements

They promise to exercise knightly privileges to the extreme, maintain the ancient rights of the privileged class, prove that "might makes right," and cast the red truth of Pendragon "purity" back into their goddamn righteous pearly white teeth.

Duties

Red knights must practice the traits of Suspicious, Indulgent, Proud, Worldly, and Reckless.

Red knights must do anything to win a fight, including fighting dirty.

Red knights must not have a passion of Amor or Love, Loyalty (Pendragon), or be religious.

Benefits

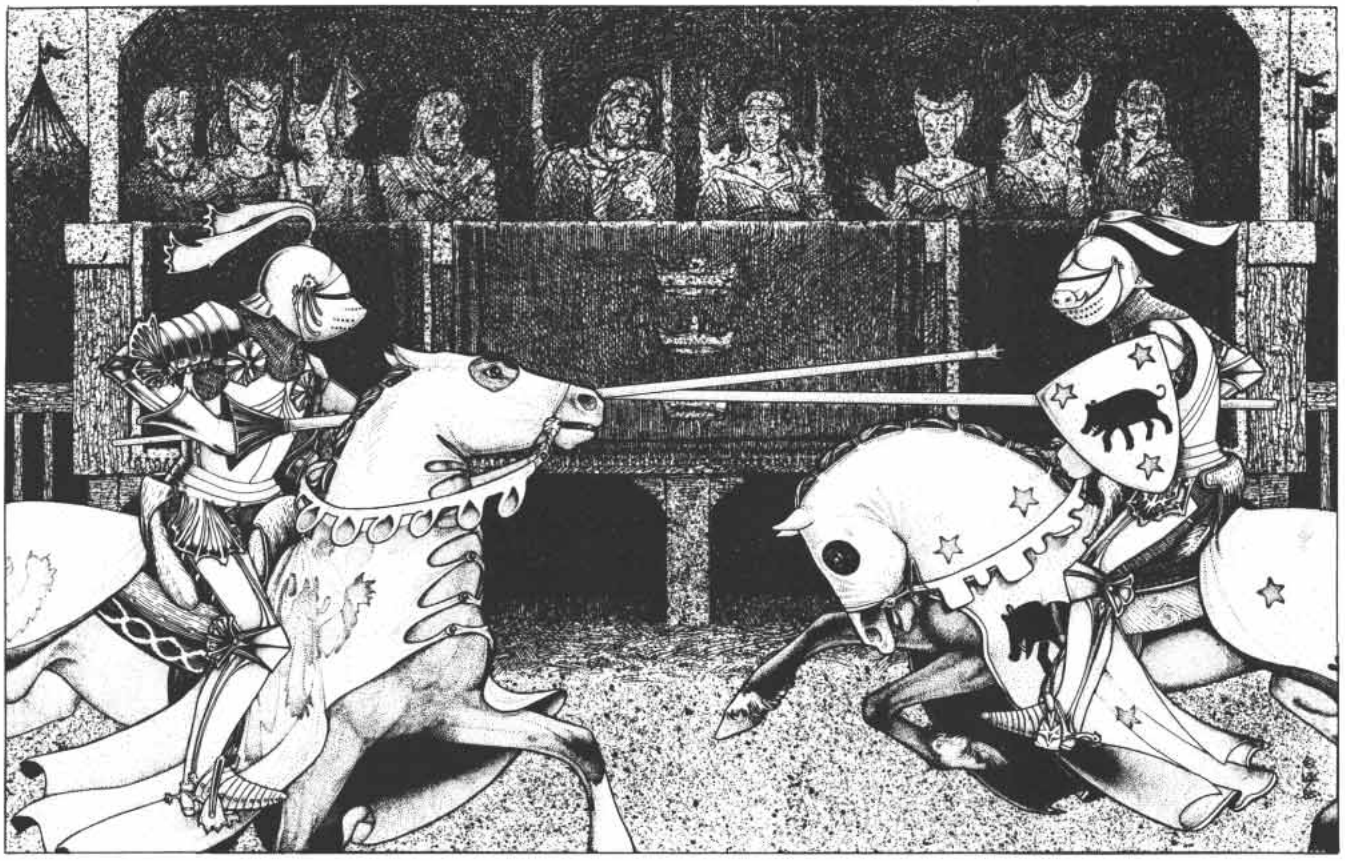
Red knights gain the benefit of knowing which side they are on: their own. Right and wrong to them might be subjective, but the traits are all considered to be good for members. The Red Knights get no special benefits for their practices, no matter what their Trait scores are.

Primary Adherents

Sir Ironside of the Red Launds.

Special Note: If you have not yet become aware of it, this is a somewhat tongue-in-cheek organization, sort of like a medieval biker gang. The Red Knights, as gamemaster characters, might provide comic relief if pitted against experienced player knights, but can be a real wide-

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A joust before King Arthur and Guenever

spread terror against young knights still seeking a reputation.

The Young Knights

Origin

The Young Knights were founded when Arthur was himself a young man. They were landless and leaderless, but volunteered for action with the king. Their courage in battle and loyalty to the king, even over blood ties, earned them a permanent place at court.

Beliefs

Arthur over all! Whatever the Pendragon says, goes!

Requirements

Members of the Young Knights choose their new members by popular acclaim. The volunteers must be known to be of good bearing, honesty, and uphold the virtues of Chivalry and other beliefs of the High King.

Benefits

Members are close to the attention of the High King

Primary Adherents

Membership varies widely.

Temporary Fellowships

Origin

Wandering knights in the Middle Ages, men without homes and friends, often formed temporary companies in which each swore an oath to help the others in battle, tournament, and with ransoms. These brotherhoods were usually unnamed, leaderless, and for the duration of a pre-determined time period or event.

Beliefs

No special beliefs are necessary, unless specified by members.

Requirements

Members must act towards each other as if they were brothers in blood as well as in arms. Members each acquire a Passion of Loyalty to (Group) which is equal to either: 1. 3d6; or 2. the lowest number which is chosen by everyone in common discussion.

Duties

Duties include supporting and defending each other, even unto the cost of our own lives. Captured members must be ransomed by the free members.

Benefits

The primary benefit is the ransom promised, which can save a knight's life in many situations.

Primary Adherents

Almost anyone has opportunity to join a temporary group, especially errant knights, knights making the tourney circuit, knights banding together to join the

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mercenaries, knights setting out together on a long journey.

Campaign

The author has found that these impromptu organizations provide a great sense of security for characters from diverse backgrounds, and considerable enjoyment for the players. Almost all have, in my experience, been ephemeral, rarely lasting beyond membership by its original participants. A colorful name enhances all the members. Some from the *Pendragon* campaign include the Knights of the Compass, with one character from each direction around the Arthurian world. Another, less heroic but as meaningful group, was the Tri Lambs who named themselves, after a particularly bad series of adventures, after the name of the nerd fraternity which appeared in a popular comedy movie. A third ill-fated group was the Knights of the Tavern.

Other Options

Squire

Characters who do not qualify for knighthood should start the game as squires. Squires are apprenticed to knights, acting as servants while receiving on-the-job training. They are gentlemen-in-waiting, usually planning to become knights someday. Squires must prove their worth to their knights in order to qualify for knighthood. When openings become available, squires are presented to their future lords for acceptance.

It is not uncommon for men to be advanced in age, yet still be squires, especially if they are not of knightly or noble blood themselves. There is no dishonor in serving as squire for life: Gouvernail served Sir Tristram until that knight's death. It is a great honor to be a squire, or even one of a knight's squires.

A knight may have several squires at a time. The senior squire, called the *squire of the body* is in command of the other squires, and has both the responsibilities and benefits of his post. He is usually the only squire to go with the knight into battle.

For roleplaying's sake a knight and his squire should be played by different players if both are player characters. When both are played by one person the pair works in unnatural unison, making a disadvantage for players with non-played character squires, and crowding unimportant characters into knightly scenarios. A domineering player may have his own characters argue with each other during play, resulting in a complete waste of time

The Squire Pool

Historically, a squire was assigned to a single knight, for whom he worked until death, dismissal, or until he attained knighthood. Sometimes either a squire's or a knight's player is unable to participate in a game session. To allow play to proceed, a knight can be played without a squire, a squire can be played without a knight, or a squire can be borrowed for an adventure.

This borrowing of squires ignores the historical custom of assigning squires to individuals. However, based on an example drawn from Malory's Grail Quest we have adopted it. Thus in *Pendragon*, squires are sometimes temporarily attached to whichever knights need them at the time. Squires must maintain loyalty to their current knights, and perform all other squire's duties.

Nonplayed Squires

Your campaign may dispense with squires in total or in part. Most campaigns simply make them into non-player characters who are always there but never important. Yet your knights need the services of squires at times.

The following facts are important to know about nonplayed squires:

Name: occasionally important. If you know the squire's name and age you have the germ of a character.

Age: ranges between 15-20+. When a squire reaches 21 he is usually knighted, and a new squire fifteen years of age is begun. Age is used as a statistic, rolled any time the squire must perform under stress. For instance, if a knight needs a new lance in a tournament's grand melee, roll the squire's age on d20. If successful, the knight gets the lance; if not, wait until the next melee round and try again. The age roll can be used in other instances, such as for the squire to see if his knight's armor is polished properly when the king visits to inspect the castle.

Horse: type should be known. When the squire's knight becomes unhorsed or otherwise loses his mount he can take his squire's mount as replacement.

First Aid, Battle, Ride: These skills are most often needed, and are the ones most likely to be different from the Age.

Requirements

To become a squire a person must be accepted by a knight. He must pledge to obey the knight as his lord, and grant full loyalty to him. He agrees to place his care and protection into the hands of the knight.

An individual knight may also have further requirements, such as a preference for attitudes, religion, culture, or specific skills. Those are strictly personal requirements that vary according to the individual, and may certainly be imposed upon the squire. The most standard are listed in the "Character Generation" chapter.

Duties

A squire does whatever his knight tells him to do. Typical chores which all squires perform include tending horses, sharpening weapons, polishing armor, helping don armor, carrying messages, preparing and handing over fresh weapons, providing the knight with a horse, taking charge of prisoners on a battlefield, standing watch, riding errands, waiting on the knight at a banquet, rescuing the knight on a battlefield, carrying off wounded knights, and fighting when so ordered.

Benefits

Squires receive goods, training, board, and protection from their knights. Goods include their horses, armor, weapons, and everything required for sustenance. Training is gained through play experience, and as outlined in the experience rules.

Squires receive board from the knight, as available and appropriate. Unless the knight is in a lady's quarters, the squire can expect lodgings comparable to the knight's.

The knight must work and fight to protect his squire, and may not squander his squire's life needlessly. This is a subjective judgment made by the knight, and

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a matter of trust for the squire. Many squires chafe at being held back, preferring the chance to fight the enemy and gain the experience. Others appreciate the protection.

Squires, as the lowest class of noble and gentlemen-in-training, are ransomed if captured for 6 £.

Knight Errantry

Knights may leave their homes and seek adventure by wandering about the countryside, accepting quests, adventures, or any challenge to their noble way of life. They are called errant knights.

Requirements

No specific requirements are attendant upon this way of life.

Duties

Knights errant have no set home for the duration of their search, and must accept any challenge which is not obviously beyond their capacity to succeed. It is the perfect way of life for knights who have no lord.

Benefits

The benefits of errantry are that the knight is forever seeking to obtain Glory in as many ways as possible.

Throughout Malory's *Le Morte d'Arthur* knights who seem quite alone ride hither and yon. No awkward retinue dogs their trail, although squires often appear miraculously or simply perform their duties quietly out of sight.

Errant knights defy the comments made in the essay on Retinue. They wear their armor all day, ride their chargers, and make it seem an easy matter to live without a squire. The way they do this is because they are tough. But also because they have obtained Gamemaster permission to ignore some rules. This is really a matter of gamemaster style, and not something which can be quantified by rules.

This behavior is unusual among knights, but not uncommon among those who are chivalrous or seek to be. The hardship exemplifies their virtue of Humility, and also the monkish virtue of Poverty. It is respected by most people, noticed by all.

Women often accompany knights errant on their journeys, usually as guides. They share in the knights' hardships and help them if they can. Such company is totally within the normal practices of knight errantry.

Traveling in companies is also common. Sir Lancelot often travels alone, but at other times is found in company with Gawaine, Lionel, Ector, Bors, Kay, or others. Sir Dinadan rarely travels without Sir Tristram. Sir Sagramore le Desirous and Dodinas le Savage are never found alone but always in each other's company. ■



A knight returning home from tournament

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Women

Women have many roles in the Arthurian world, including some which no man can perform.

PENDRAGON IS BASED on Arthurian literature. To be faithful to the sources the role of female characters must be limited to those roles found in literature and history. Thus the first part of this chapter concerns itself with the traditional roles of women in feudal society. And a character sheet for traditional female characters is provided.

However, the purpose of this chapter is to expand this horizon. Thus the second part of this chapter explores the more esoteric territory of the woman fighter. No special sheet is available. Players wishing to run such characters may wish to use the normal character sheet for males instead of the women's sheet.

Another role available to women in this game is of a magician. See the Magic chapter for information on playing an enchantress, nun, or heathen witch.

Traditional Roles

WOMEN IN *PENDRAGON* are classified as one of three types, based on the typical roles found in Malory's *Le Morte D'Arthur*. They are: ordinary women, important women, and extraordinary women.

Ordinary women fulfill all non-epic functions without complications. Their anonymous existence is implied or accepted through the feudal world. They remain faceless and nameless. Ordinary women in *Pendragon* have no individual character sheets. They are all non-played characters.

The second type are Important Women. In the literature they usually have names, or (at the worst) are known as daughters of their fathers. Many of the important women are named Elaine, or some misspelling of that name. Important women are often widows, mothers of vengeful men, heiresses, or healers of note. They are commonly suspected of, accused of, or found to be using minor magic. They are among the major gamemaster characters who will interact directly with the player knights.

Some women from Malory who are in this class include Amide (or Elaine), Percivale's sister, who was instrumental in the completion of the Grail Quest; Beauvivante, the provocateur of Sir La Cote Mal Taile; La Beale Isoud, Queen of Cornwall and lover of Sir Tristram; Bragwine, handmaid and confidant of La Beale Isoud; Elaine of Carbonek, the Grail maiden who bore Galahad by Sir Lancelot; Elaine of Astolat, who died of a broken heart for Sir Lancelot; the wicked Enchantress Queens who plot great calamities for Round Table sympathizers; and Dame Lynette, who guided Sir Beaumains on his first quest with her saucy tongue.

The third type of women are the Extraordinary Women. They are major characters with rights and powers and a personality to match any man's. All player-character women are extraordinary women. Any woman can be made extraordinary by filling out a character sheet for her, and playing her at appropriate times during the game.

Extraordinary women in Malory include Queen Guenever, the beautiful wife of King Arthur and head of the Courts of Love; Queen Margawse, widow of King Lot, a dabbler in witchcraft, and the mother of Sir Gawaine and his brothers; Queen Morgan le Fay, the mistress of faeries, an enchantress supreme who has a passion for Sir Lancelot, hates Guenever, and plots trouble for her brother, King Arthur; Lady Viviane of the Lake, who gave Arthur his sword, Excalibur, and was killed by Sir Balin; and Lady Nimue of the Lake, guardian of the High King's court against wicked enchanting, now that Merlin is gone.

Women's Activities and Skills

Extraordinary women still have suppressed roles when compared with the adventuring knights. After all, half the game play is primarily concerned with the masculine pursuits of combat, war, and knighthood. However, the game still offers a chance to play interesting and influential female roles. Sometimes a player will find himself with a woman character almost thrust upon him. If your favorite player-character dies when his son is young, then a formerly ordinary woman is likely to be upgraded to watch over the affairs of the young heir. Sometimes a daughter is the only issue of a player knight's marriage, making her an heiress who is much sought after.

The skills of Chirurgery and Stewardship are particularly suited for women to have. Chirurgery is likely to save the lives of player characters, and is not commonly practiced by men. Stewardship operates on a bigger scale, and affects the income from landholdings. Other courtly skills, useful for entertaining the court, such as Dancing, are also appropriate for women characters.

Traditional Ambitions

Wife, Mother (widow)

This is the standard role for women. See the material, above. Some points of particular interest to player characters are:

As Wife: Wives are a natural part of life, and of the game, and provide great role-playing opportunities. The game changes

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significantly when another person, other than the gamemaster, operates a personage in interaction with player knights.

As Mother: The home must always be tended to, and though business is resolved in a few die rolls, it is very important for wandering knights to have someone at home tending things.

As Widow: A lady is likely to outlive her suitors and husbands, accumulating some of their Glory, and further collecting her own along the way. Thus a widow becomes even more desirous as a wife.

Widows also often have young children whose interests require attention until they come of age. Such rights are given to the official Ward of the heir, and so women seek to gain that right over their own son.

Finally, widows always keep (by law) 1/3 of their husband's holding as their own source of income, as a widow's gift. This could be quite a sum.

Lover

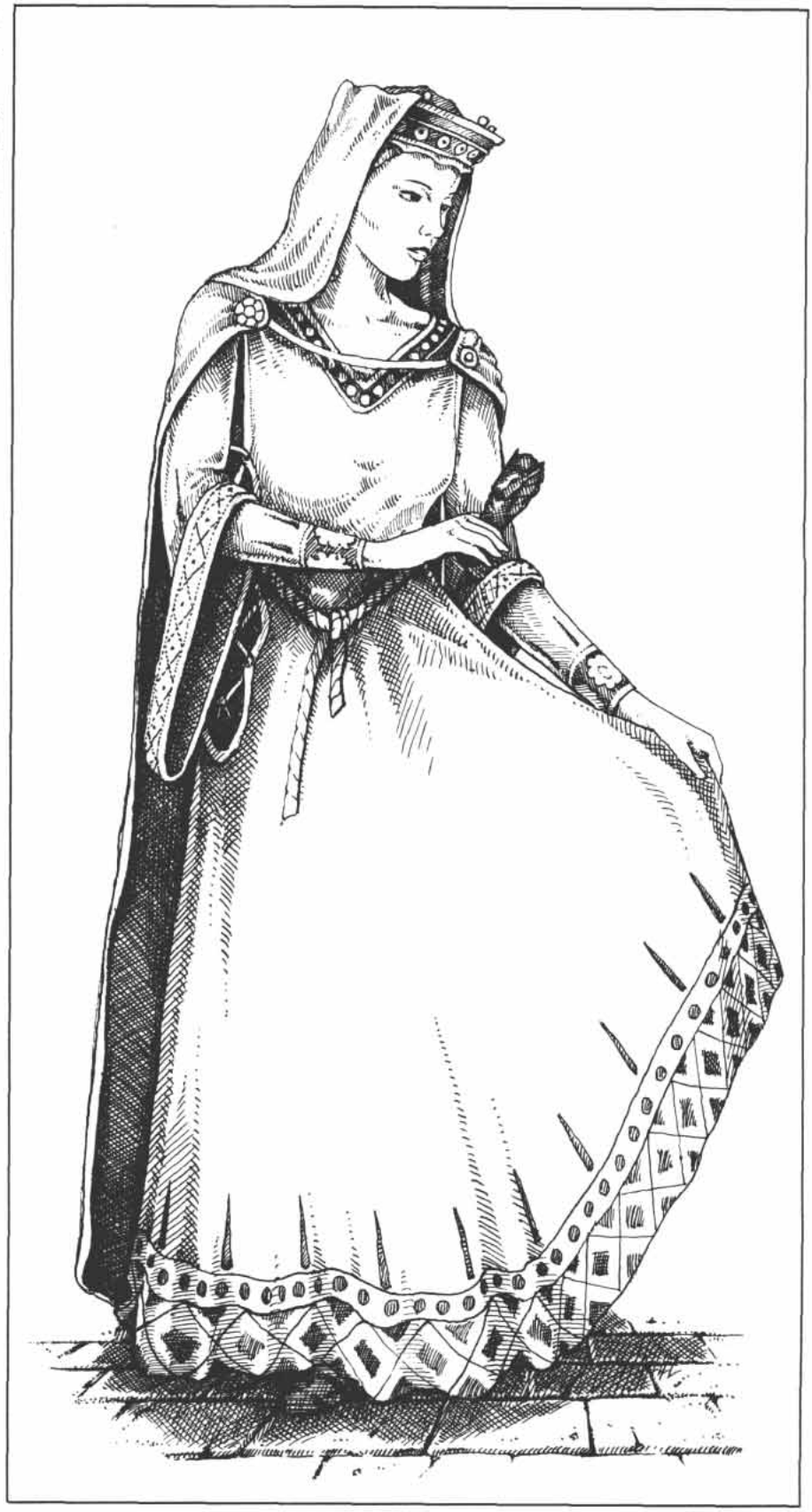
The custom of *fine amor* provides limitless opportunity for adventurous, though perhaps reckless, women to pursue personal interests. Although the consequences of an affair may be personally disastrous, love is one of the areas where women have great freedom, albeit only through secrecy.

Romance is one way of effectively controlling men. A woman may be courted by several suitors, all of whom she is refusing, all of whom work hard to please her. If she is cruel and clever, she may test the dedication of her Amors by sending them against her personal enemies, or otherwise engaging in troublesome tasks for her.

Because women are effectively blocked from great personal achievement they often find their outlet for power and respect by manipulating and controlling men. Some men do not mind this, and some actually prefer it to thinking for themselves.

Heiress

Women, usually daughters of men with no sons, often come into property in their own right. Although rich, they are without power under the law of the land, as if held in a state of perpetual childhood. An



A Noblewoman

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heiress is placed under the care of her father's liege lord, who has the right to choose her husband. This effectively makes her a pawn in her lord's hands.

The liege lord generally takes control of all the property of an heiress, taking its income for himself for the duration of her spinsterhood, and providing for her appropriate welfare out of his own coffers. Since the income is usually much more than the expense of keeping a rich maiden, lords like to have heiresses in their care, and are often in no hurry to have them wed.

Because the hand of a rich heiress is the greatest prize which could be awarded to a loyal retainer for his service, many knights maintain their bachelorhood in the hopes of obtaining one. Perhaps the best historic example of this patience is found with Sir William Marshall, a landless knight who faithfully served as head of the household knights for Prince Henry of England (the "Young King"), his father King Henry II, and finally King Richard the Lion-hearted, before finally obtaining the hand of the Countess of Pembroke at the ripe old age of 43.

Law also holds that a woman can not be forced by her lord to marry a third time. The heiress must obtain her lord's permission to marry, as before, but she has no obligation except to herself. All other rights of possession can also be exercised, unencumbered.

Nun

Religious women can hold great power, even in a man's world. Their claim of loyalty to a higher power gives them authority denied to people with only mundane pursuits. Their proximity to spiritual powers often makes them feared as well as respected.

Historically, religious communities serve many functions relevant to women. They provide:

- a place for women to follow a religious vocation.
- a place where orphaned girls can be raised until they are of marriageable age.
- a refuge for widows who are trying to avoid another marriage or completing a period of mourning for their husbands.
- refuge to women deposed from their rightful lands until their lord returns, or until their lands are otherwise returned.
- education and training for women.
- sanctuary and care for travelers, outcasts, the sick, and the wounded.
- a socially acceptable means of removing troublesome women from positions of power without violence.

This last entry suggests that even the most benevolent institution can be abused.

Generating Female Characters

Women characters can be played in *Pendragon*, and add a great depth and color to the game when they are. However, *Pendragon* is still primarily a knights' game, and women are special characters. Thus their character generation information is given here instead of the basic character generation chapter.

To generate women, the same rules apply for women as for men, with these changes.

Malorian Names

These are supplemented by the lists in the "Peoples" chapter.

Ade, Alice, Arnive, Astrigis, Bene, Blancheflor, Carsenefide, Calire, Clarisant, Cundrie, Cunneware, Diane, Elidia, Enide, Elizabeth, Esclarmonde, Feimurgan, Felelolie, Felinete, Feunete, Florie, Gloris, Heliap, Iblis, Idain, Imane, Jeschute, Laufamour, Liaze, Lore, Lorette, Laudine, Malvis, Maugalie, Melior, Morchades, Obie, Obilot, Oruale, Repanse, Sangive, Tanree, Tryamour, Violette.

Homeland

As for men, thus getting Culture and Religion as well.

Father's Class

As for men.

Daughter Number

Daughters are supplied with a dowry, if possible. The eldest daughter, if she is heiress, usually gets all the property and money. If she is not heiress, she may still get some property if the father is rich, otherwise she gets a money dowry. The second daughter is unlikely to get any property, unless there is plenty to spare, and instead has money. Younger daughters probably get only money, and little of that.

Statistics

Always use the cultural modifiers. Also, the basic characteristics (before modification) are different, based on the statistical differences found among humans.

SIZ = 2d6+3
DEX = 2d6+6
STR = 2d6+2
CON = 3d6 (same as men)
APP = 4d6

Personality Traits and Passions

As for men.

Skills

All women use the Women's Beginning Skills Table in each of the Peoples sections.

Women's Gifts

Women have special abilities, taken from the nearby Women's Gifts Tables.

Additional Experience

As for men.

Glory Total

As for men.

Coat of Arms

Heiresses, while unmarried, bear their arms on a lozenge rather than a shield. This custom actually postdates the Middle Ages, but is convenient and easily recognizable, and so used here.

Note that the Woman's Character Sheet has a shield on its back rather than the lozenge. This is because her arms will be impaled with her husband's when she marries, and should be drawn in here.

Joust

Not applicable, and left off the Woman's Character Sheet.

Servant

Women usually have a maid servant or lady in waiting. Skills are as the gamemaster chooses.

Equipment

Women's equipment includes personal sewing instruments, a decent wardrobe appropriate to her station, some simple jewelry, toilet articles, and a chest to keep it all in.

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The Monastic Life of Women

Nunneries, sometimes called convents or more often, monasteries, are places for Christian women. These are usually part of a double monastery, with the women's section less important than the men's. Sometimes, however, the nunnery is completely independent, with the Abbess responsible only to the local bishop. The abbess of such a nunnery is a landholder, with all the usual rights and obligations, holding the land in trust for the Church in general, or her abbey in particular. Thus it is possible that a knight's lord is actually an abbess.

The best-known of the women's religious houses in *Pendragon* is at Amesbury, on the Salisbury plain not far from Stonehenge. This double monastery was established by the first Pendragon, and has received generous royal support ever since. It is the place where Queen Igraine retired after her husband died and her son was taken away, where Morgan le Fay learned to read, and the place where Queen Guenever will retire after the disastrous events at the end of Arthur's reign.

Nunneries are always under the protection and control of one of the larger monastic orders. Thus there are Cistercian or Benedictine nuns. They owe allegiance to their father organization, and to the Church beyond.

Nunneries are organized along formal lines, with several possible roles for membership. Guests hold no special position, and are simply expected to obey the rules of the house. Once entering a convent the following ranks were recognized:

- Third Order Vows. These bind the woman to the rules of the order while residing there, but she can be absolved at any time if she wishes to depart. This is very convenient for women seeking temporary refuge until a husband, lover, or son returns from crusade or war. Widows often take these vows if they prefer to shun the hustle of their lord's court while awaiting another marriage.
- Novice. Anytime after age 16 a girl can enter the convent. She will remain a novice for at least 1 year.
- Postulant. Novices who have proved themselves capable thus far are promoted, and serve at this rank for at least 2 years.
- Nun. Final Vows commit a woman to the religious life of the nunnery. It is not impossible for her to leave (especially if a good marriage awaited), but is extremely difficult, often requiring papal dispensation (and appropriate hefty bribes).
- Abbess. Head of the monastery, responsible for the maintenance of its lands, membership, and rights. She is probably a powerful landholder, and always a respected figure.

Women's Gifts

Newly-generated women characters may roll once on the Women's Gifts Table to determine their special talent. Some are more useful than others, but all have some value.

These gifts are inherited through the female line. Thus all sisters have the same talent as their mothers'. Sons never inherit these gifts, and cannot pass them on to their children. Nor can women teach these arts to each other.

As always, the gamemaster is free to interpret these aspects of magic.

Women's Gifts Table

d20	*result*
01-05	+1d10 APP
06-10	Natural Healer
11-15	Good with Animals
16-17	Beautiful Voice
18	Nimble Fingers
19-20	Potion Brewer

Definitions:

+1d10 APP

Increased appearance increases a woman's distinctive features. Beauty is admired by men and has many game uses. To roll d10, simply roll d20 and subtract 10 from any number over 10.

Natural Healer

These women have an innate knowledge of bodies and how to cure them. Add 10 skill points to both First Aid and Chirurgery.

Good With Animals

The woman has an affinity with all animals. Add 10 skill points to Falconry and Ride.

Beautiful Voice

A pleasant sound and colorful speech are easily uttered by these women. Add 10 skill points to Orate and Sing.

Nimble Fingers

Beautiful clothing, tapestries, and other stitchery come easily for these women. Add 10 skill points to Industry.

Make Potion

These women may make up to one potion per year. Roll 1d6 to discover the potion, and consult the table below.

Potions Results Table

d6	*result*
1	Rhiannon's Caress
2	Dona's Kiss
3	Branwen's Brew
4	Arianrod's Song
5	Ceridwen's Embrace
6	72-herbs

Rhiannon's Caress: A sticky salve kept in little clay pots. Requires 1 round to run into a wound. Heals 1d6 hit points during the next round.

Dona's Kiss: A healing potion soaked into bandages. One dose can be used per week. It gives an additional +3 Healing Rate value.

Branwen's Brew: Love potion. Tasteless and odorless, it must be drunk. Reduces Chastity and increases Lustful traits by 10 points, with no maximum.

Arianrod's Song: Sleep potion. When drunk, the character's Lazy is increased, and Energetic is reduced, each by 10 points, as above.

Ceridwen's Embrace: Poison. A powder, sprinkled into food. Once imbibed, each dose does 3d6 damage to the imbiber.

72-herbs: Healing potion. While rubbed into a wound every day it is the equivalent of a successful Chirurgery roll, even if no chirurgeon is present.

Making Potions

Making potions is a dangerous and costly activity for women. Each time that a woman makes a potion she must make a roll on the Aging Table, no matter what her chronological age. Thus women who make potions age at least twice per year.

Only individuals who are thoroughly trained in the magical arts do not suffer this. See the magic section for information about magical training.

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The Role of the Warrior Woman

THE REALM OF KING ARTHUR has room in it now for female knights, even though no women knights or fighters appear in any Arthurian romance.

Fighting Women

The troubadours and minstrels replicated an idealized version of their society, and fighting women simply were not contained within that image. This is surprising when we consider that some significant historical examples are known to have been contemporary with early Arthurian literature:

Sigelgaita: a Lombard princess and wife of Robert Guiscard, the Norman adventurer who founded the Kingdom of Sicily. She dressed in armor and bore weapons like a man during her husband's many campaigns. She drew praise from her male European contemporaries, although Anna Comena, a historian daughter of the Emperor Constantine, called her "a monster, hateful to her kind."

Eleanor of Aquitaine: early in her life, was the Queen of France. She accompanied her husband on crusade, and outraged her contemporaries by dressing herself and her ladies in armor and riding with the army instead of accompanying the baggage. No record exists of them having engaged in combat.

Duchess Constance of Brittany: When her husband was captured and the land attacked, the Duchess donned armor to rally the men of the city of Hennedont and urged the women to cut short their skirts to make it easier to carry rocks and pitch to the ramparts. During a pause in the fighting she led a body of men out a secret gate on a surprise attack which destroyed half the enemy camp, defeating the siege. Later she bore sword during a desperate sea battle, and heroically led her people's resistance against the French. Her husband escaped, but died shortly afterwards, and she continued the struggle to protect the family rights for her young son. Constance finally went mad and was confined to a castle for another 30 years. Undoubtedly, some of her contemporaries thought this was a natural result of her unladylike activities.

Joan of Arc: This heroine comes right at the end of the feudal era, and far too late to influence the seminal literature. She was a peasant girl inspired by angelic voices who worked her way through ordeals and tests to find the heir to the French throne, inspire him and his army, and then lead them to drive the English out of France. Her efforts were quite successful, to the delight of the king, and the despair of the English. The French noble class was appalled at her common origin and the fact that she dressed like a man, bore arms, and led the army into battle. She was wounded twice in combat. She was eventually captured by the Burgundians. They sold her to the English, who trumped up outrageous charges of heresy and witchcraft, and then burned her to death at the stake. A few years later a papal inquiry cleared her of the charges, and in 1920 she was canonized as a French saint.

The Nine Female Worthies

A century after the appearance of the Nine Worthies in literature Eustance Deschamps, a famous balladeer, created the Nine Female Worthies. He chose nine women noted for their military virtues, often at the expense of contemporary feminine virtues.

In doing this he sacrificed the neat symmetry present in the Nine (Male) Worthies. His reasons for doing so are still the cause of much debate, but although the list was occasionally altered, the martial nature of its members was unchanged. The nine were:

- Semiramis, queen of Assyria, famous for her military conquests and infamous for her sexual victories, including the seduction of her own son.
- Teuta, queen of Illyria, was noted for her struggle against the Romans and her chastity.
- Thamyris, queen of Scythia, was famous because she slew King Cyrus of Persia, the most powerful ruler of his time.
- Deipyle, from Greek legend, was the wife of the savage hero Tydeus. She helped the hero Theseus destroy the city where her husband died.
- Hippolyta was an Amazon, perhaps the most famous of her tribe. She resisted Herakles in his efforts to obtain her girdle, and later wed Theseus.
- Penthesilea was another Amazon, and fought with the Trojans against the Greeks until she was slain by Achilles, who mourned her death greatly.
- Marpesia and Lampedo were Amazons. Only one or the other appear in the lists because they worked in conjunction. One would stay home to rule while the other went to war.
- Menalippe and Antiope finish the list. Both are Amazons noted for their fighting prowess.

All of these women are noted not only for their fighting skills, but also for leadership. Thus Deschamps, and the male writers who followed him, equated worthiness with masculine virtues at the expense of the feminine. Even Christine de Pisan, the noted spokesperson for women in the Middle Ages, included them (though without calling them the Nine Worthies) in her *Citie des Dames*. She stressed their virtues and defended their "vices" as foreign custom and political necessity. She does not view the virtues as "manly," and stresses the potential of women in her own age to transcend such categories in a manner which would not become acceptable until our own modern time.

Britomart

At the close of the Middle Ages Edmund Spenser, court poet for Queen Elizabeth, began his huge, unfinished allegorical poem *The Faerie Queen*. One of its main characters is Britomart, the virgin fighter who personified the virtue of Chastity.

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Women Fighters in Play

Perhaps the lack of women knights in Arthurian literature is not so surprising when we consider that the society of that time had only begun to seriously consider women to be something more than baby machines, a great leap in consciousness which Western society is even now only starting to widely accept.

Twentieth century thinking allows for extrapolation where the Middle Ages did not. The Arthurian legend has survived for 1400 years because it has been able to adapt to the needs of its audience. There is certainly room in the Enchanted Realm for women knights today.

A woman may choose to take up the profession of arms for several reasons. For instance, a military emergency might make great and unusual demands for soldiers; a kinsman may need rescue, without any other family member or champion available; she may be motivated by her own independence rather than desiring to follow custom. Alternately, your campaign may simply allow Cymric or Saxon women to choose this path as a matter of course.

Gamemasters will determine the prevailing attitude of Britain during their campaign. Women knights may be common and acceptable, raising no eyebrows anyplace. Or they might be strange and unaccepted. Most likely, reactions will vary from person to person, and can be summarized as follows:

- Reluctance: women belong in the kitchen and nursery, and any deviance from this is met with scorn, contempt, and hostility. This reflects the actual, historic attitude.
- Acceptance: women knights might be acceptable, if they can prove themselves and do not get too uppity about it. This is similar to the attitude prevalent in liberal businesses today.
- Open-minded: women knights are the equal of men in every way.

Perhaps the best way to begin is to operate disguised as a knight. A woman disguised as a knight will have many problems retaining her secret. Gamemasters should decide whether they wish to press this point or not — the issue at hand is *how much* difficulty he wishes to present. It could be fun, or it could be oppressive.

Once a woman masquerading as a man has revealed her true gender, another problem presents itself: a lord to knight her. If she has acquired 1,000 or more Glory points her status ought to carry considerable weight. Nonetheless, reluctant lords may never accept the situation, in which case she will have to find another lord. Alternately, a lord may set some difficult quest to be obtained before he grants his permission. Success would undoubtedly make him accept the reality of her prowess.

With gamemaster consultation, players may wish to use the statistics for men to generate female characters. *Pendragon* does not seek to arbitrarily limit some characters but rather tries to provide standards. Obviously, women warriors are not standard.

The final consideration for the gamemaster is what to title a female knight. "Sir" is traditional, but Sir Ellen or Sir Alice sound strange enough to make some people grate their teeth. On the other hand, Lady Ellen means something else entirely, and could be misleading in the context. We finally just decided to let the players decide for themselves what the character wished to be titled.

Non-Traditional Ambitions

In this section we offer some unusual ambitions especially for female warriors.

Boadicea's Daughters

Origin

Many years ago the Iceni were overwhelmed by the Angles. Among the surviving refugees many women took up arms. Colomb Not-a-Lady, from the Cambrian Mountains, organized them a few years later into Boadicea's Daughters, named after the famous Queen who led a revolt against the Romans. The Earl of Wuerensis gave them Kenilworth Castle, which they still hold from him.

Requirements

Members must prove themselves willing to bear arms. They must take an oath of fealty to the First Daughter. They must remain unmarried, but marriage brings only a formal declaration of independence, and carries no shame or rancor. Members must live on the lands of Kenilworth Castle as long as they are unmarried, whereupon they must move.

Duties

The members must take up arms whenever their home is threatened, and for any 40-day period per year as required by the First Daughter. They must report for four weeks training over the summer months.

Benefits

The Daughters provide shelter and safety to the needy women of Britain who are courageous enough to journey there. The unwritten practice of the Daughters is to provide help and shelter to any woman who asks. Children, the aged, and other dependents are also welcomed.

Primary Adherents

Adriana of Kenilworth is the current holder of the title of Not-a-Lady. She is a capable ruler, unaggressive and attentive to the needs of her people. She is a firm supporter of King Arthur, and urges her members to follow the rules of chivalry.

Notes

Men are not scorned, nor cast from the land. Thus the female population is unusually large and dominant, but men perform most of their normal functions.

Freija's Women

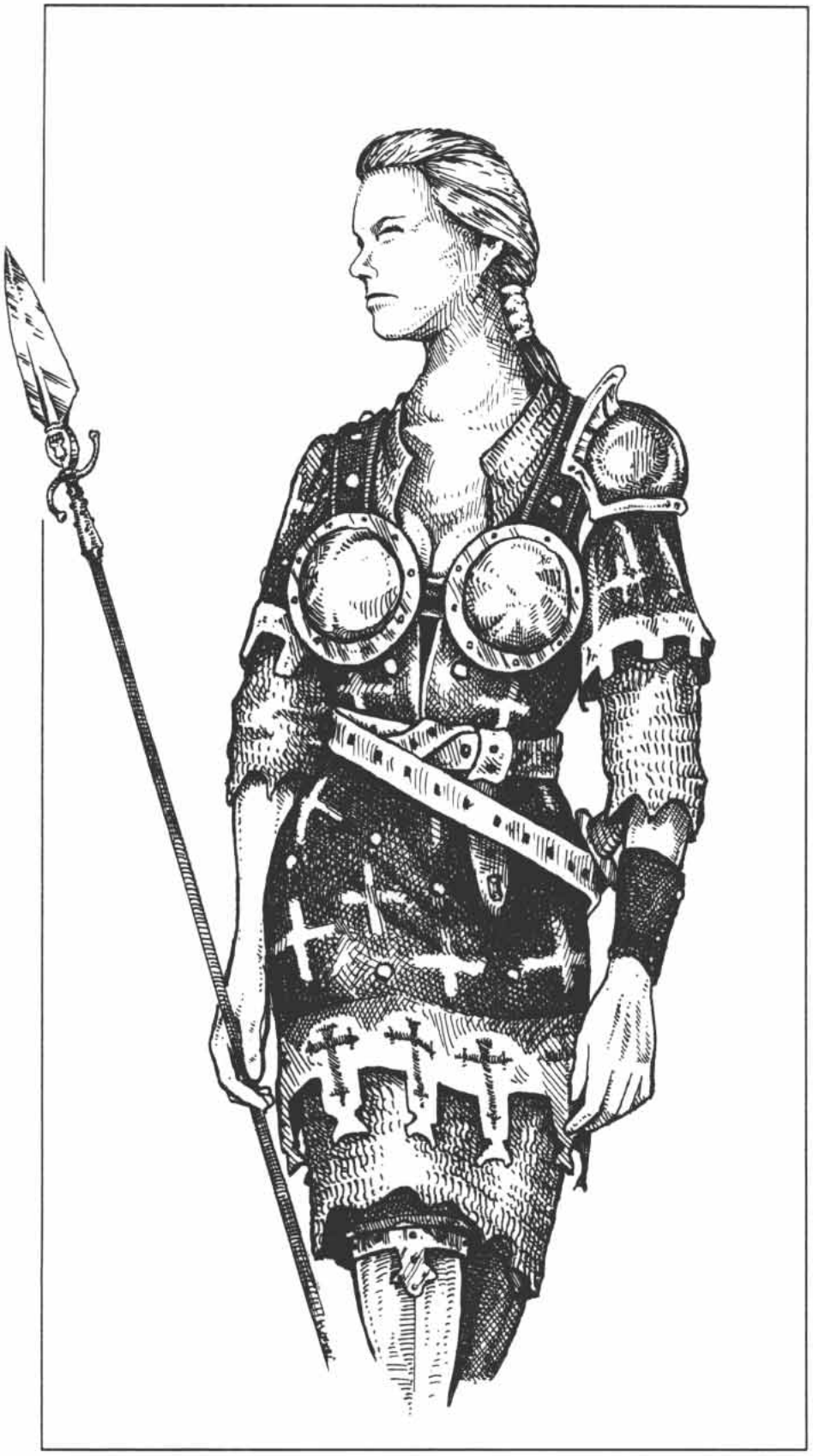
Origin

This is a Wotanic religious community. Though originally Saxon, it is now open to all women who wish to join.

Requirements

Five tests of fighting, riding, and wilderness skills must be passed. Five members of the sisterhood, chosen by random lot, each choose a test. They are usually very rigorous, and candidates who fail the tests

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A Daughter of Freija

are usually dead. The gamemaster should run a scenario for these challenges.

Duties

Members must swear to have no emotional attachments to any men, forever. Each member takes a blood oath and finds kinship only in her sisters.

Benefits

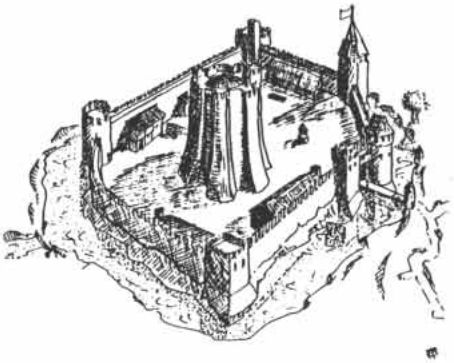
The greatest advantage is having a band of loyal, fierce warriors. The social benefits of enjoying the company of like-minded individuals is also immense. The gamemaster may permit the character to roll a Loyalty passion to the group.

Primary Adherents

Sigra the Savage is the leader, an old veteran who has great Glory and seems to have suffered little from aging. She traces her lineage to Queen Aelfa, wife of King Hengest, and through her to Freija, Wotan's unconquerable wife.

Notes

No actual women's societies are known from the Wotanic religion, although some custom existed to train the many prophets and witches who are known in saga and story. The Saxons and their northern European neighbors held women in great respect for their healing and magical powers, and have legends of women fighters called *valkyries*, upon which this image is based.■



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KING ARTHUR PENDRAGON

Woman's Sheet

Player .....

Personal Data

Name .....
Homeland .....
Culture ..... Religion .....
Father's Name .....
Father's Class ..... Daughter Number .....
Lord .....
Current Class .....

Personality Traits

Chivalry Bonus [•] (total = 80+) .....
Religious Bonus (underlined traits all 16+) .....

☐ Chaste	/	Lustful ☐
• ☐ Energetic	/	Lazy ☐
☐ Forgiving	/	Vengeful ☐
• ☐ Generous	/	Selfish ☐
☐ Honest	/	Deceitful ☐
• ☐ Just	/	Arbitrary ☐
• ☐ Merciful	/	Cruel ☐
• ☐ Modest	/	Proud ☐
☐ Pious	/	Worldly ☐
☐ Prudent	/	Reckless ☐
☐ Temperate	/	Indulgent ☐
☐ Trusting	/	Suspicious ☐
• ☐ Valorous	/	Cowardly ☐

Directed Trait ..... ☐
Directed Trait ..... ☐

Passions

Loyalty (lord) ..... ☐
Love (family) ..... ☐
Hospitality ..... ☐
Honor ..... ☐
..... ☐
..... ☐
..... ☐
..... ☐

Equipment Carried

Clothing [..... Librum value] .....
☐ Personal Gear [on horse #.....] .....
☐ Travel Gear [on horse #.....] .....
.....
.....
.....
.....

Statistics

SIZ ..... (Knockdown)
DEX .....
STR .....
CON ..... (Major Wound)
APP .....
Damage ((STR+SIZ)/6) d6
Healing Rate ((STR+CON)/10) .....
Movement Rate ((STR+DEX)/10) .....
Total Hit Points (SIZ+CON) .....
Unconscious (HP/4) .....

Distinctive Features

.....
.....
.....

Skills

Awareness	☐
Boating	☐
Chirurgery	☐
Compose	☐
Courtesy	☐
Dancing	☐
Faerie Lore	☐
Falconry	☐
First Aid	☐
Flirting	☐
Folk Lore	☐
Gaming	☐
Heraldry	☐
Hunting	☐
Industry	☐
Intrigue	☐
Orate	☐
Play (.....)	☐
Read (.....)	☐
Recognize	☐
Religion (.....)	☐
Romance	☐
Singing	☐
Stewardship	☐
Swimming	☐
Tourney	☐
.....	☐
.....	☐
.....	☐
.....	☐

Servant

Name .....
Age .....
..... ☐
..... ☐
..... ☐
..... ☐

Glory

Glory This Game

Current Hit Points

Wounds .....
.....
☐ Chirurgery Needed

Combat Skills

Battle ..... ☐
Horsemanship ..... ☐

Weapon Skills

Dagger ..... ☐
..... ☐
..... ☐
..... ☐
..... ☐
..... ☐
..... ☐
..... ☐
..... ☐
..... ☐

Women's Gift

.....

Horses

Best Horse (#1)

Type .....
Damage ..... Move .....
Armor ..... HP .....
SIZ ..... CON ..... DEX .....
Breed ..... Attack Skill .....

Other Horses

Own Riding (#2) ..... CON .....
Squire's (#3) ..... CON .....
(#4) ..... CON .....
(#5) ..... CON .....

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Game Mechanics

How does a character use his skills? How are random factors determined? Game mechanics determine these answers.

IN THIS CHAPTER I deal with the fundamental mechanics of the game. It is important that the gamemaster be expert in these rules; players need not memorize them. A brief, informal "Questions and Answers" section has been provided midway through the chapter to answer some of the most frequently-asked questions about game mechanics.

Gamemasters can use the Introductory Scenario at the beginning of the "Scenarios" chapter to introduce the players to the mechanics of the game while playing. Various brief adventures take the player characters through the essential rules, ending with knighthood as the culmination of the scenario.

Basic Concepts

Character Attributes and Values

As you learned in the "Character Generation" chapter, the numbers on the character sheet are used to rate your character's various attributes. Your character has five sets of attributes listed on the sheet; traits, passions, statistics, skills, and combat skills. Spaces are also given for squire and horse attributes.

Attributes have numerical values ranging from 5 to 25 for most characters in the game. What is a good value to have? In general, values around 10 are ordinary and mediocre. Values over 15 are considered superior. Values over 20 are heroic. Values lower than 5 are inferior. This is the range for humans; some monsters or magical characters have values of 30 or more in certain attributes.

A normal character's Chaste trait might have a value of 10. A Round Table knight's Sword skill might have a value of 25. An aged knight's Strength might have dwindled to 5.

Roll, Check

During the game, your character will be tested in certain ways; in personal combat, for example. Rather than your just saying "I win" or "I succeed," the gamemaster will sometimes require you to make a *roll* on d20 versus an appropriate attribute. For example, in combat, you will roll versus a combat skill. The random result is compared with the value of your attribute to determine whether you succeed or fail.

Next to some of the attributes on your character sheet (skills, traits, and passions) you will note small, hollow boxes. "Check" means put a check mark in one of these boxes. It means your character did something significant enough to deserve a learning experience. Normally a successful roll will be necessary for a check.

Sometimes no roll is needed. If you describe your character's actions in a very convincing or creative fashion, you may not need to roll: your ideas or tactics were good enough to ensure success. The character may also receive a check. The gamemaster always decides if a roll is necessary or a check is warranted.

Dice

Two types of dice are used to aid the play of *Pendragon:* 20-sided and 6-sided. To use them, the die is rolled on a table or other smooth surface. When the die comes to rest, the number that can be read on the top provides the rolled result. For a 20-sided die, the number will be between 1 and 20. For the 6-sided die, the number will be between 1 and 6.

d20: the abbreviation for using the 20-sided die. If the rules say, "Roll a d20" they mean that the player rolls the die, and the number which is left face-up is the result.

d6: means roll one 6-sided die. However, usually more than one of these are used at once. The abbreviation for multiples of the d6 are made by putting a number before the "d," such as in 4d6. Thus, if the rules say 5d6, it means that the player rolls five 6-sided dice and adds their results together.

d3: means the player should roll one 6-sided die, then divide the result by two, with the results that 1 or 2 = 1, 3 or 4 = 2, and 5 or 6 = 3.

x1/2: this means the player rolls all the die normally rolled in that situation, then divides the result by 2.

x2: means the player rolls the number of dice two times and adds all the results. Also referred to as "double," as in double damage.

Rounding Off

Whenever a number must be rounded off in *Pendragon* and there is a remainder that is equal to or greater than .5, then round up to the next whole number. If the remainder is less than .5, then round down. For example, 4.4 would be considered 4, but 4.5 would be considered 5.

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Resolution

DURING CRITICAL TIMES of play the gamemaster asks his players to make die rolls for their characters to see whether they are successful in what they are trying to do. Such rolls are required whenever a character is in a situation of stress or otherwise acts without deliberate forethought.

To determine success or failure, roll d20 and compare the result with the character's attribute value. If the die roll is *equal to or less* than the number indicated then the character succeeded at what he was trying to do.

Unopposed Resolution

Unopposed resolution rolls are made directly against the character's attribute value.

Modifiers to the value may apply, raising or lowering the number on the character sheet temporarily. The value may be lowered to zero, in which case failure is certain, or above 19, in which case success is certain. The die should still be rolled to see whether a fumble or critical success occurs (see below for more information on modifiers, fumbles, and critical successes).

Example of Unopposed Resolution: *In a forest quest that begins the year's scenario, Sir Ambrut (a sample knight first introduced at the end of the "Character Generation" chapter) tries hard to recognize the noise he just thought he heard. His player tries to make an Awareness roll on d20, gets a 7, which is higher than Ambrut's Awareness value of 5, and so fails. Without warning (since Ambrut failed to hear him), a robber on a vine swings down from a tree and attacks.*

Opposed Resolution

Opposed resolution rolls are made versus the opponent's rolled number. Simple success may not be enough to defeat the opponent. To win the player must succeed with his own roll, and also roll a number on d20 that is *higher* than the number that the opponent's player (usually the gamemaster) rolls.

A failure is considered a rolled number of 0, regardless of the actual number rolled on the die.

Winners and Losers: An opposed resolution may result in either a winner and loser, a tie, or two losers. A winner must roll equal to or under his own skill value, and also achieve a success that is higher than his opponent. Both opponents may be losers if both fail their roll. A loser may also have a partial success (see below).

Modifiers: Modifiers may adjust values up or down. Values over 20 increase the rolled number, but the maximum success roll is always 20.

Tie: A tie in *Pendragon* means that the situation is unresolved, although time has passed. Continue with the resolution. Ties may have results in certain special instances; for example, in personal combat, a tie means that certain weapons are broken by a character using a sword.

Partial Success: A loser in an opposed resolution may have a partial success. A partial success is a successful roll which loses. Some minor benefit is usually gained from a partial success. In combat, a character achieving a partial success may parry with a shield, if using one.

Example of Opposed Resolution: *To continue the robber's attack from above — Ambrut sees the robber charging and draws his sword. A fight ensues, wherein the robber has a skill of 12 and Ambrut 15. In the first round (combat is resolved in "melee rounds") the robber rolls a 13 and fails, but Ambrut rolls a 1, a success and higher than the robber's roll, since a failure is considered to be a roll of 0. Ambrut is the winner of the resolution. He inflicts minor damage on the robber.*

In the next round, Ambrut rolls a 12, the robber an 11. Both succeed this time, but Ambrut wins, since his d20 roll is higher. The robber, although the loser in the round, also succeeded this time, so he achieves a partial success and parries Ambrut's blow with his shield. However, Ambrut strikes a mighty blow that goes through the robber's shield and armor to wound him severely, and the scoundrel surrenders. Ambrut receives a check to his Sword skill.

Critical Success

Whenever a character attempts a resolution roll of any type he has a chance for a critical success. A critical success is achieved whenever a character rolls a number exactly equal to his modified attribute value (see below for modifier rules). The character has achieved the ultimate success: regardless of the number rolled on the die, a critical success is considered a successful roll of 20. This is true even if a character with an attribute of 1 rolls a 1. A roll of 20 beats any lesser roll in opposed resolution, so a critical success guarantees a win or a tie.

Special Results of a Critical Success: In most cases unusually favorable results will obtain from a critical success.

In some situations there will be no special benefit, and no difference between a critical and a normal success: in particular, a critical success with a statistic (Dexterity, Strength, etc.) often gives no special result.

A critical success with a skill has two potential benefits. First, the results were extraordinarily successful, and the gamemaster relates the specific game effects. In combat, a critical success with a weapon skill indicates that the character inflicts double damage. (His player rolls the normal number of dice twice.) Second, the skill may be checked with gamemaster approval, indicating a chance to learn from experience during the winter. (See the "Experience" and "Winter Phase" sections further on in this chapter).

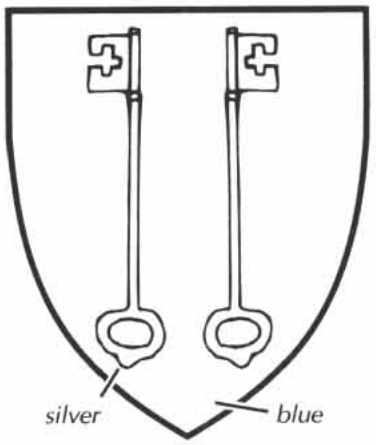
A critical success with a trait or passion works in a similar way to skills, giving increased benefits and an experience check. A critical trait or passion roll also indicates extreme, perhaps even fanatical behavior in accordance with the trait or passion that was rolled.

Fumble

A fumble occurs whenever a character receives a roll of 20, unless his modified attribute value is 20 or more, in which case he has no chance to fumble (and in

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Kay the Seneschal



such cases, a critical success is achieved by a die roll of 20).

A fumble is a disastrous stroke of bad luck resulting in such things as dropping or breaking your weapon during combat, or coughing or cursing in the midst of a romantic ballad. Gamemasters relate the specifics of a fumbled roll, based on the guidelines given in the sections below. Most situations not covered by the rules will present a possible fumble result.

Note that in many cases statistic rolls are either a success or a failure, with neither fumbles or critical successes having any special effect.

Fumbles occur frequently in *Pendragon*. This is done in order to provide many opportunities for storytelling to the gamemaster. In many cases a fumble will let the gamemaster balance out a situation that has gotten out of hand, feed the players false information, or simply interject some humor and excitement into the story. But as a result of the frequency of fumbles, the way is opened for bad gamemasters to inflict incessant grief on their players. Ideally the effects suffered by the fumbling character should be interpreted in the character's favor. Gamemasters who insist that every fumble means a disaster will soon spoil the game for everyone.

Modifiers

Modifiers to all attributes may be applied by the gamemaster whenever useful or realistic. The gamemaster should be consistent in applying these to both gamemaster and player characters. Modifiers are always added or subtracted from the character's attribute values. However, modified values over 20 increase the die roll. (See below under "Values Greater Than 20.").Critical success is based on rolling equal to the character's modified value, not his unmodified value.

Modifiers represent temporary advantages or difficulties in a situation. Thus a mounted man fighting against an unmounted one gets +5 to his attack skill. A special hawk might add +5 to a character's Falconry skill. A wounded knight asked to surrender by a troop of enemy knights might suffer a -5 modifier to his Valorous trait.

Range of Modifiers Table

+/- 5 = ordinary modifier (used for most situations)
+/- 10 = strong modifier (for dramatic situations)
+/- 15 = extreme modifier

Normally +/-15 should be the maximum modifier used. But modifiers of +/-20 or even more may occur on rare occasions. These will guarantee success or failure, but the die should be rolled anyway to see if a critical success or fumble occurs.

Types of Modifiers

Modifiers can be used with any attribute. The following are the standard types.

Reflexive Modifiers: In many cases of opposed resolution, modifiers will be reflexive. This means that both participants are affected, but in opposite ways. For example, in the case of the mounted man attacking a man on foot with a +5 modifier, the man on foot also suffers a -5 modifier to his weapon skill when attacking the mounted man.

Since reflexive modifiers widen the gap between character capabilities, a -5/+5 modifier is equivalent to an ordinary +/- 10 point modifier in strength.

Reflexive modifiers may be mixed with regular modifiers in a few cases.

Combat Modifiers: These are based on weapon types, position of combatants, etc. The standard combat modifier is a reflexive -5/+5 as listed above. Combat modifiers are discussed in the "Combat" and "Skills" sections of the chapter.

Skill Modifiers: These are used to adjust a character's skill to a particular situation. Modifiers make skill use harder, or less commonly, easier. They should be used whenever the situation calls for it. Most combat modifiers are skill modifiers.

Example of Skill Modifier: *In the same forest quest described above, Sir Ambrut again attempts to spot an ambush using his Awareness skill of 5. This time the player states that Ambrut is carefully scanning each tree near the trail for robbers before passing underneath. The gamemaster permits Ambrut a +5 modifier to his normal skill value because treetops are indeed the favorite ambush spot for the local group of bandits.*

A few moments later, Ambrut rolls a 10, a critical success (given the +5 modifier). He spots two robbers lurking in a tree about 200 yards ahead, and quietly leaves the trail, bypassing them before they see him. The gamemaster decides that Ambrut receives a check for his Awareness skill.

Note that if the bandits had been hiding on the ground instead of up in a tree, Ambrut would still receive a modifier for his tactic (or else the player would be tipped off that the treetops were not the place to look), but the gamemaster would not have to reveal the bandits' presence, even with a critical success. He might say "You spot a very rare bird in the next tree with that crit, but no robbers."

Personality Trait and Passion Modifiers: These are used to modify traits or passions when the current situation is likely to influence a character's normal behavior. For example, a character whose family had betrayed him to an enemy might receive a -10 modifier to his Love (family) passion.

Trait and passion modifiers may also be used when a player feels that his character would act differently than would be determined by a simple die roll. The objective is to make everyone comfortable with the personality trait or passion roll that is about to be made. The gamemaster must permit realistic modifiers whenever the players ask for them: characters should *not* behave randomly. +/- 5 is the recommended modifier when a player feels his character deserves a modifier to his behavior. See the "Ideals and Passions" chapter for more information.

Example of Trait Modifier: *Sir Moris of the Tower, a notoriously lazy knight, is asked to perform a difficult task by a beautiful damsel. Although the lazy knight is normally unlikely to undertake such a task, the pres-*

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ence of the damsel might make a difference. The player asks for a modifier before he makes his character's Energetic roll. The gamemaster agrees and gives Sir Moris a +5 modifier for this special situation.

Statistic Modifiers: Sometimes a statistic roll may be modified. The most common use of this is the negative modifier which armor gives to DEX rolls in some situations. In such cases leather armor gives a -5 modifier, and metal armor gives a -10 modifier. See the "Movement" and "Combat" sections below for more information on DEX rolls, armor, etc.

Values Greater Than 20

If a character has a attribute value greater than 20, or temporarily modified to be greater than 20, then every die roll which he makes versus that value is *increased.* The increase is equal to the amount of the value over 20. Thus a knight with a Dexterity of 25 would increase the number rolled by 5 every time (unless a modifier to DEX reduced its value).

Note that the die roll can never be reduced, only increased, in *Pendragon.*

The increased die roll is considered to be the number "rolled." The maximum possible roll is still a 20, not a 21, 22, etc.

A value greater than 20 increases the chance of a critical success and eliminates the chance of fumble. For the purpose of determining critical success, a value greater than 20 is considered to be 20. Since the maximum possible roll is 20, this means that a roll of 20, or a roll increased to 20, is equal to the skill value, and is thus a critical success.

Example of Values Greater Than 20: *Sir Yvane (a sample character introduced in the "Character Generation" chapter) fights from horseback against a footsoldier. Yvane's sword skill is normally 19, but the combat modifier for attacking unmounted foes gives him an increase of +5, so Yvane's Sword skill value is temporarily 24. His die roll is increased by +4. Thus if he and the footsoldier both rolled 13 on their dice, Yvane would win because his increased roll equals 17. For Yvane against the footsoldier, a roll of 16, 17, 18, 19, or 20 counts as a roll of 20, a critical success. A fumble cannot occur.*

Values of Zero

Due to negative modifiers it is possible that an attribute value will be temporarily reduced to zero or worse. The rule is that in such circumstances, the character attempting to roll against the modified value receives an automatic failure. Players should still roll to see if they also fumble, as normally, on a roll of 20.

Negative values are not used in *Pendragon,* even if a modifier would reduce the value to a negative number. Instead the value is considered to be zero.

Time Scales

TIME IN *PENDRAGON* passes at a faster and more clearly defined rate than in other adventure games.

The general rule is one scenario per game year, a scenario being defined as a linked series of adventures, feasts, combats, battles, quests, tournaments, or other knightly activities selected by the gamemaster for the player knights to participate in.

Usually a scenario will last no more than one or two seasons of game time. There are a number of reasons why the one scenario per year rule is useful.

1. Much of a knight's time is not his own. Training, duties to one's lord, and the needs of one's family take precedence over the pursuit of personal fame. Travel times are very slow as well. The period of good weather and free time available in a typical year in Arthurian Britain only suffices for a single scenario, and some years may pass without any scenarios at all occurring.

2. Part of the fun of the game is the dynastic segment. Also, death is more likely than in games with more magical healing. Children are a solution to both these points. If player knights are to have children who grow to adulthood during a campaign, game-years must pass quickly.

3. Glory is the goal of the game. Since Glory only accrues after time has passed and one's exploits become part of heroic legend, time needs to pass briskly. Glory, coming as it does from public recognition, gives its benefits only during the Winter Phase of the game, not at the immediate conclusion of glorious events.

Characters receive Glory for the passage of a year's normal activities, not just for combat and adventuring. Some characters may achieve more Glory from annual sources than they can easily achieve in scenarios, and may choose to stay home certain years, maintaining their lands and raising a fine family.

4. *Pendragon* characters improve quickly and age slowly as the years pass. As each year passes, it is possible to augment characters significantly due to Glory, experience, and training. This character improvement is based on yearly updating, and aging doesn't necessarily spoil characters. In fact, the Aging Table is designed so that player knights can live to about 70 years of age or even older.

Narrative Time

Narrative time is the quick passage of time which moves the game along. For example, most travel time is narrative in nature. The gamemaster says, "It takes you twelve days to get there," or "You search the woods for a week and nothing happens." Other examples are easy to imagine. "It is 20 days until you are fully healed again." "The storm lasts for two days." "You wait two weeks for the enemy fleet to show up." "Nothing happens for the whole summer."

Scenario Time

Scenario time is divided into two types. First are hours and minutes, called time passage, and then there is real time.

The gamemaster controls time by stating how it passes, in terms of hours

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and minutes. He tells what is going on by saying, "It takes five minutes for you to reach them," or "You have to wait here for an hour, will you do anything?" or "The giant will reach you in one minute, so get prepared fast."

Real time occurs in scenarios when players speak in character, or otherwise play the 'here and now' of the game action. You say, "My knight is walking to stand beside the courtier who is speaking," or, "I want to ask the king something before I depart," or, "I will speak to the herald to try to gain access to the duke."

Battle Rounds

When a battle takes place during a scenario, time passes in battle rounds. Battle rounds are approximately 30 minutes in duration. A battle lasts from two to twelve rounds. Pursuit rounds are also possible, with basically the same duration as a battle round.

Because of the confused state of affairs in battles (the "fog of war" and so forth), only one combat skill use is performed during a battle round, though many other mass events may occur.

Skirmishes are lesser events than battles, and time is measured in melee rounds rather than battle rounds.

See the Battle skill description, under the "Skills" section below, and the "Chivalric Duties" chapter, for more information on skirmishes and battles.

Melee Rounds

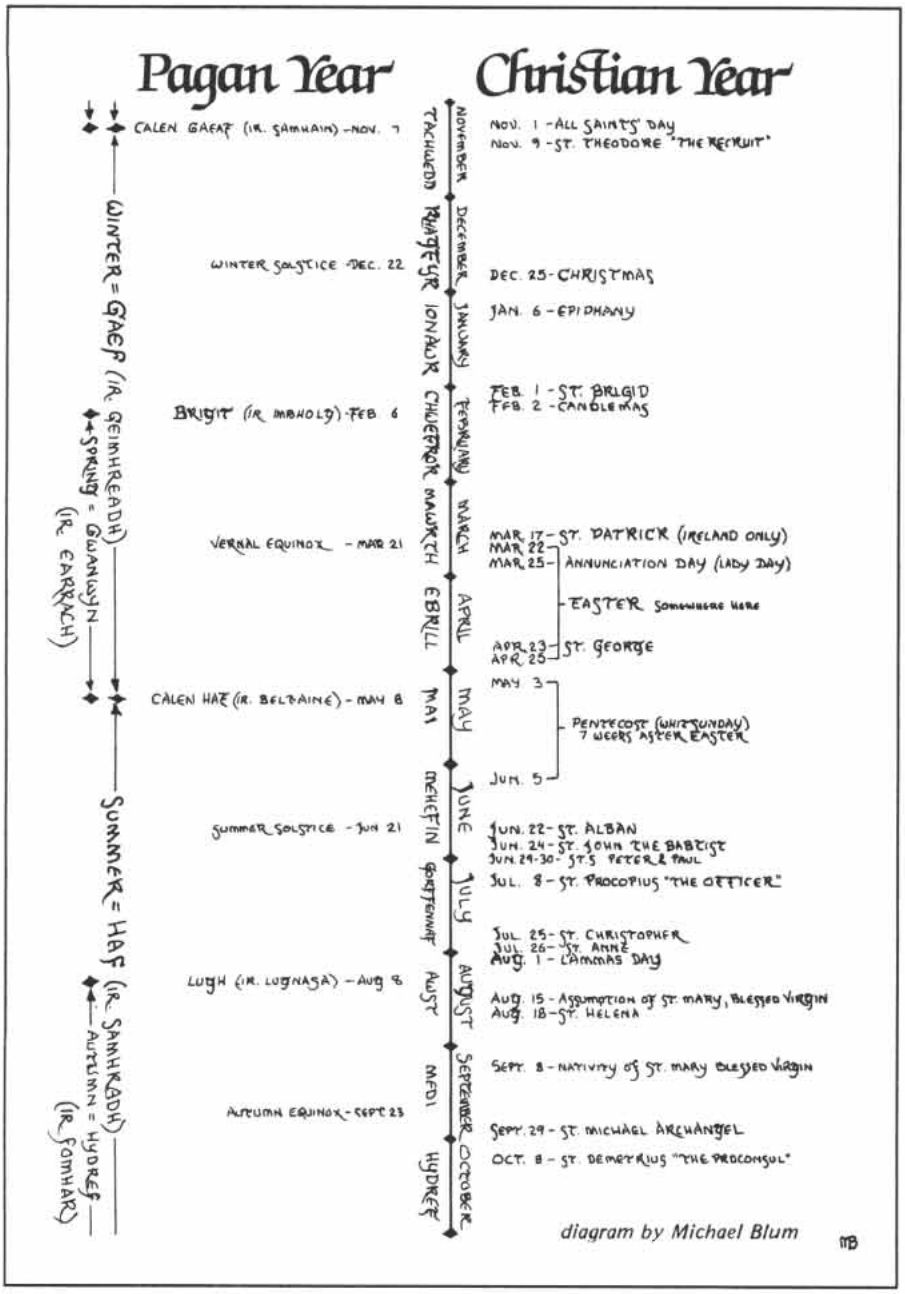
When the game turns into split-second action, especially during fighting, it uses melee rounds. The melee round is a brief period of time. The exact duration is abstract. It is not measured in seconds, but in terms of activities performed. Specifically, one action can be performed in a melee round. This important time scale is treated in more detail in the "Movement," "Skills," and "Combat" sections of the chapter below.

Winter Phase

The annual Winter Phase is a non-playing measure of time used by characters for training and many other important pursuits. The character sheet is updated by the player during each Winter Phase, and various bookkeeping tasks are performed. Details are covered later in the "Winter Phase" rules below.

Annual Time

This is one year of game time. Each year begins with the Winter Phase. Changes are figured at the beginning of the year, during winter, when most people retire from the foul weather. As noted above, scenarios occur, on the average, once per year, usually during the fine weather of summer.



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Experience

ONE OF THE MOST exciting things to occur in roleplaying games is the growth and change of characters as game time progresses. In *Pendragon* these changes are brought about by Glory, by training, and by experience in the field.

Experience is handled using experience checks. The results of experience, as well as Glory and training, are noted during the Winter Phase.

Obtaining Experience

Every skill, trait, or passion which can change as a result of learning is marked on the character sheet by having a box (☐) near it. The box is checked when the character gains significant experience during an adventure with a skill, trait, or passion (statistics do not change as a result of learning, though annual training may increase them).

Procedure for Skills: There are times during play when the gamemaster tells the player to check one of his character's skills (under "Skills" or "Combat Skills" on the sheet). This means that the character has successfully used the skill in a time of crisis and may learn from the experience. This box is checked only when the skill is used successfully, and only when the gamemaster say the player may do so. The mark reminds the player to check the skill later, over the Winter Phase, to see if any learning occurred.

Note that a character's squire's skills may increase in the same manner as normal skills.

Example of Skill Check: *Sir Ambrut, in love with a lady, announces that he will write a love poem to her. Ambrut's player actually writes the poem and reads it to the group. The poem is reasonably good, and the gamemaster decides that Ambrut has succeeded with his Compose skill, and states that it may be checked. Note that no roll was necessary here, only success and the gamemaster's approval.*

Procedure for Traits and Passions: there are times during play when the gamemaster will tell the player to check one of his character's traits or passions. This means that the character has displayed significant behavior in accordance with the trait. The action does not necessarily have to be observed by others.

If the rules for traits or passions request a roll this means that your character *might* learn something, if he acts or feels the right way. But his actions are not yet clear, or significant enough. A successful roll means he might get the check, too.

Example: *Fickle Sir Ambrut, now in love with a new lady, is asked if he has ever loved any woman as deeply as he loves her. Ambrut answers "Never has my love been so deep," choosing not to tell the woman of his recent obsession with her predecessor. The gamemaster feels that Ambrut is being dishonest, given the depth of feeling he claimed in the poem he wrote a few weeks earlier, and states that Ambrut gets a Deceitful check.*

Skills and Experience: Experience checks for skills are intended to be very difficult to get, and are *not* automatic whenever a success is achieved. Gamemasters must explain this point to the players. The ability to award or deny an experience check is one of the key powers of the gamemaster.

A check for a skill is possible only if at least one or more of the following statements obtain:



A raven witch

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1) A critical success is achieved. If a character does his best possible, learning is likely.

2) A success in a significant situation was achieved. Even a dozen successful attacks on a gang of helpless peasants would not be justification for a check to a weapon skill, since no risk or challenge was incurred by the attacker, and nothing important was achieved.

And I repeat: no check can be gained unless the gamemaster assigns it. Players can ask if they deserve one, of course, but the gamemaster is not obliged to grant it.

Example: *From the examples above, Sir Ambrut ends up with the following: a check for Sword, for striking the robber several times and defeating him; a check for Awareness, since Ambrut spotted the bandits with a critical success; a check for Compose, from the poem written by Ambrut's player; and a check for Deceitful, derived from his dishonest behavior with a lover.*

Results of Experience Checks

When a character has a check next to a skill, trait, or passion, the player must make an experience check roll during the Winter Phase. If the roll is successful, the checked value increases by one point. Experience check rolls may bring skills over 20 with luck. See the "Winter Phase" section below for more information.

Movement

DIFFERENT RATES OF MOVEMENT are figured according to different time scales. Of significance are Melee Movement and Scenario Movement. The DEX roll is also an important part of movement.

Movement during the game is one of the most complicated subjects that the gamemaster has to handle. In *Pendragon*, movement and actions are highly abstracted for the purposes of quick resolution and simplicity. The gamemaster must be ready to adjudicate specific situations using the following rules as guidelines.

Melee Movement

A melee round is used for game situations that must be handled second-by-second. Duration is defined as the time needed to plan and perform one action.

Melee combat is the chief situation that calls for melee round resolution, but the gamemaster may use the melee round for non-combat events if necessary. For example, if two knights are racing their horses through a crowded village, melee movement may be needed to determine who won.

Man-to-man combat and movement are the two basic actions performed by characters in melee. Here I analyze movement, including several maneuvers performed during a melee round. See the "Skills" and "Combat" sections below for more information on fighting, tactics, and weapons.

Basic Rules

Movement in melee rounds is done by moving characters one yard at a time until all characters have moved their permissible distance in yards (their Movement Rate statistic). Miniature figures may help determine yard-by-yard movement distances, but are not essential. In many cases it will not be important to determine exactly how many yards a character moved, only that he entered a door, or approached another character close enough to engage in combat.

Characters fighting one another are considered to be engaged in combat and may not move or do anything else other than fight without suffering a penalty assigned by the gamemaster.

Remember that a character may normally perform only one action in a round.

The Movement Rate

This statistic determines how many yards per melee round a character or creature can move. It also affects forced march movement rates (see "Scenario Movement" below).

Normal Melee Movement: Movement on foot uses the character's Movement Rate. If the character is mounted then the mount's Movement Rate is used. Each melee round the character may move a number of yards equal to his Movement Rate or a multiplier thereof as his sole action.

- Movement Rate = the number of yards which an encumbered character or creature (an armored warrior, or a horse carrying a rider, for example) can walk per round of melee combat.
- For humans, Movement Rate = (STR+DEX) divided by 10. For animals, Movement Rate formulas vary. Four-legged animals' movement equals (STR+DEX) divided by 5, with adjustments for some creatures.

Rapid Melee Movement: Characters will often prefer to run or sprint during melee movement. In crowded combat situations, this may be inappropriate. The gamemaster always determines whether movement over the base rate is permitted.

- Running (cantering for horses) doubles the basic Movement Rate. There is no express penalty for running or pressing a mount to a canter, but gamemasters should be wary of players who wish to run through a crowd of combatants or a battle. If sustained for a long period of time, running or cantering will tire the character or creature (see "Sprinting" for suggested effects).
- Sprinting (galloping for horses) triples the basic rate, but if sustained for more than a few melee rounds, may require a DEX roll or CON roll every subsequent round, at the gamemaster's option. Failure indicates that the character slows down, while a fumble indicates exhaustion and collapse. Modifiers may be applied if the sprint is continued.

Special Situations

The rules below attempt to deal with some of the questions that can arise when characters interact during movement. Gamemasters are advised to keep the game simple.

Initiative: If it is important to decide who moves first, the character with the highest Movement Rate moves first. If two characters have the same Movement Rate, the

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A typical forest in Britain. Note the various hazards for mounted movement.

person with the highest DEX has the option to decide whether he will take the initiative or let another character move first.

Moving In Conjunction With Other Actions: If a character or creature moves only a portion of their Movement Rate in a round then the gamemaster decides if other actions are also allowed. Normally the "one action in a round" rule should be enforced, but note that a lance attack is always done in combination with movement on horseback. See the "Skills" and "Combat" sections below for more information.

Movement and Evasion: If a character moves within one yard of an enemy with the intention of moving on past, or if a character in combat wishes to disengage from an opponent, evasion must be attempted as part of movement. See the "DEX rolls" section below.

Friendly characters or creatures may move past each other freely without becoming entangled unless their paths converge.

A surprised enemy, or one engaged in combat with other opponents, or with his back turned, may be moved past freely with gamemaster approval.

Encumbrance: A character or creature may be "encumbered" in *Pendragon.* Knights and horses are usually encumbered during the game as their normal state of affairs, and no special rules apply. However, characters and horses that are *unencumbered* gain an increase of +2 to their basic Movement Rate. Thus a man with a Movement Rate of 3 would walk 5 yards when unencumbered.

Encumbrance is defined as a heavy load. Clothing, or even a sword and shield, aren't enough to constitute a heavy load for a character, but full armor, weapons, and combat gear do qualify as a heavy load. An armored knight and heavy saddle are clearly a heavy load for a horse to carry, while a small girl riding bareback is not much of a burden for most steeds.

As always, the gamemaster is in charge of judging specific cases. In borderline situations, add 1 point, rather than 2, to the Movement Rate of the character or creature in question.

If a character or creature is bearing an extremely heavy load, perhaps carrying another armored knight on his back, the gamemaster may wish to reduce the Movement Rate by 1 point.

Note that a +1 or +2 bonus is already figured into the Movement Rates for characters and creatures that do not normally bear heavy burdens (i.e. giants, bandits, hawks, bears, wyrms, peasants, and so forth).

Horses are assumed to be encumbered by the weight of an armored rider or a heavy pack. So a sumpter horse bearing an empty pack would have a Movement Rate of 7 (5+2).

Encumbrance affects skill as well as movement: whenever a knight fights without any leather or metal armor, he gets a +5 modifier to his weapon skill. See the "Combat" section of the chapter for more details.

Chases: Sometimes two characters will chase each other on foot or on horse, or a creature will be chased by several charac-

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ters, and so forth. If the Movement Rates are different, the character or creature with the higher rate catches the lower. If the rates are the same, but one is more encumbered than the other, the gamemaster must make a ruling based on common sense. For example, two characters racing on identical horses might find that the horse carrying the lighter load (the rider with the lower SIZ) gradually outdistanced the other. Alternatively, opposed rolls on appropriate character attributes can resolve these situations. For instance, when a knight chases another, opposed Horsemanship, Energetic, or DEX rolls might be appropriate, with the winner catching or escaping the other. As always, modifiers can be applied if necessary.

Scenario Movement

Scenario movement covers vast distances in a few words. The Travel Distances Table below offers detailed guidelines for scenario movement. The gamemaster can use the table to determine travel times for specific situations.

The distances for normal travel, as shown on the table, do not vary for individuals but are based on average travel times. On the other hand, forced marching puts character or horse movement ability to the test, and movement is affected by individual Movement Rates. See the "Forced March" rules below.

Given below are travel distances along different types of roads and paths. The pace of travel is also important.

Travel Pace: Normally, player knights move at the "Normal" pace. If something important is occurring, they may move at the "Hurried" pace without penalty, unless they are unmounted.

Certain persons or groups may only travel at the slowest, "Leisurely" travel pace; ladies, siege trains, merchants, monks on donkeys, and especially injured characters needing Chirurgery. In other cases the gamemaster must decide which pace is appropriate.

Note that people on horse and on foot move at the same general pace for a day's travel. However, parties on foot can not move at the "Hurried" pace. "Normal" is the best they can do, unless they wish to Forced March.

Travel Distances Table (in miles per day)

Type	*Leisurely*	*Normal*	*Hurried*
Royal or Trade Road	15	20	30
Road, Local	10	15	25
Path	5	8	12
Track	2	3	4

Traveling Unknown Routes

Often characters will enter unfamiliar areas of Britain. A successful Hunting skill roll is needed to make progress while traveling in such areas.

Success = move at a Leisurely pace.
Critical Success = move at Normal pace.
Failure = character is confused, and must stop the trip to get his bearings, delaying the journey for at least an hour or more, depending on gamemaster preference.
Fumble = character takes the wrong direction, and is thoroughly lost.

Road Terminology

Royal Road: A road protected by the laws of the High King. Crimes committed against anyone on the Royal Road are treated as an offense against the king; High Treason. Otherwise this is like a Trade Road.

Trade Road: A raised dirt or stone road, repaired occasionally.
Local Road: An undrained, ill-repaired dirt road.
Path: This is a well-marked path through woods or fields.
Track: A barely-discernible series of marks.

Forced March

Forced march is a deliberate effort to go farther and faster than normal. Add the character or mount's Movement Rate x3 as a bonus in miles to the distances given in the Travel Distances Table above, with adjustments if the gamemaster deems it necessary.

Forced marches require a CON roll. A normal or critical success indicate successful completion of the trip. Failure indicates exhaustion: the character or mount stops after moving half the attempted distance and must rest for several hours, perhaps for the rest of the day (the gamemaster must determine the exact time spent resting). A fumbled CON roll in a forced march indicates that a serious injury was taken during the trip. Distance traveled and rest needed are the same as for failure, but if a horse fumbles the roll, it is ruined (crippled, wind lost). A character fumbling the roll takes 2d6 damage from heat stroke, a sprained leg, or some other travel mishap. See the "Injury and Health" section below for more information on damage and recovery.

Example: *Sir Ambrut must ride hard to rescue his brother. He decides to make a forced march. His best riding horse, a charger given the name "Flame," is available. He takes another horse, an unusually hardy rouncy, as a backup. The trip will be entirely on a trade road well-known to Ambrut, so he will make good time.*

Ambrut and his squire (leading his master's special rouncy and mounted on his own rouncy) leave at dawn. Ambrut's brother is imprisoned in a castle about 50 miles away, so a single day's forced march should easily do it.

Ambrut's charger Flame has a Movement Rate of 9 and a CON of 13. Ambrut's player successfully makes a CON roll for Flame, so the trip is made successfully. The bonus for forced marching gained by this particular horse is (9x3) = 27 miles. The Travel Distances Table shows that a day's movement on a trade road, at a hurried pace, is 30 miles. 30+27 = 57 miles, so Ambrut covers the 50 miles easily and arrives at the castle before sunset. He defeats the ogre that lives there and rescues his brother before the ogre's evening meal takes place, gaining a check on Love (family) from the gamemaster for his timely and single-handed rescue.

The squire's horse also sustains the pace, but being a much slower horse, gains less of a forced march bonus and is gradually left behind as the day progresses. The squire will not arrive until the next day, even if he tries to ride all night: the forced march rule puts an absolute limit on what can be achieved in a day.

The DEX Roll

Game play presents hazards and difficulties which challenge characters' manual dexterity, agility, reactions, or other movement-related abilities, such as climbing, sneaking, and balancing. All these situations use a DEX (dexterity) roll to determine success, usually unopposed. Brawling also uses DEX rather than a skill, and characters may oppose their

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King Arthur Encounters Travel Difficulties

The king has been marching with his men, but experiences some of the difficulties of medieval travel.

But many days passed before the king found food or fire, only deep valleys, one after the other, hills and dales, mountains and morasses and many rank quagmires, groves of birches, swamps and springs, without decent shelter, no barns or sheds. The rocks and narrow paths were harrowing even in the telling. So terribly damp was the way that they became worn and fatigued, for even the best men can tire, as you may well know. All their food was gone that once they had in great plenty, nor could they find shelter, which might have given them relief.

– from Golagros and Gawaine

DEX in such fights. The gamemaster may find other occasions to use the DEX roll as well.

Critical Successes and Fumbles

As with most statistic rolls, success and failure are usually the only possible results of a DEX roll — neither a critical success or a fumble gives any special result. However, several special uses of the DEX roll are an exception to this pattern, brawling and sneaking for example. Furthermore, the gamemaster may see something appropriate in a particular situation; if storytelling is enhanced, by all means let a critical DEX success gain some extra benefit or a fumble extract a special penalty.

DEX Roll Modifiers

Many situations in which the DEX roll is used require negative modifiers. A few usages gain positive modifiers. Each specific use of the DEX roll below lists specific suggestions for modifiers in addition to the general points given here. Modifiers from sources such as passions apply to DEX rolls as they do to all rolls. In borderline situations the gamemaster decides whether a modifier to DEX is appropriate.

Encumbrance: For actions involving a lot of movement, such as climbing or dodging, DEX is reduced by armor worn or heavy items carried. A modifier of -5 to DEX is used for leather armor or a light load. A modifier of -10 is used for metal armor (of all grades) or for persons carrying heavy objects. Actions such as balancing, in which little actual movement is intended, do not require a modifier for encumbrance.

Footing: Most DEX rolls should also receive a negative modifier for difficult or slippery surfaces, when appropriate. For example, a character attempts to balance on a narrow wooden beam across a chasm, or attempts to climb a wet and slippery wall of polished rock. Usually the negative modifier should be no more than -10.

Cumulative modifiers may be applied to DEX rolls. For example, a climber carrying a wounded knight on his back, and attempting to climb up a difficult surface might suffer a -15 or even worse to DEX. Certain feats are impossible and a negative modifier should stress this.

DEX Roll Uses

Balance: The balance roll is the most common DEX roll. Whenever a character or creature receives their Knockdown statistic or more in damage they must make a balance roll to recover and remain on their feet. Whether the recipient is on horseback or on foot, a DEX roll determines success. Balance might also be tested when a character crosses a narrow bridge, stays afoot on the heaving deck of a ship, or staggers about when the earth shakes from magic.

Encumbrance, whether from armor or other heavy items, is *not* used to modify a DEX roll for balance unless the gamemaster insists. Difficult footing may require a negative modifier, however.

If the roll is successful, the character remains upright; if not, he falls down. He falls off his horse if mounted, taking 1d6 damage from the fall. This roll is often needed during combat. A critical balance success gains no special advantage unless the situation presents an obvious extra benefit. A fumble does no further harm.

Once knocked down, a character needs no roll to get up again, even if in heavy armor. However, in combat he must fight from a disadvantage while clambering back to his feet, and suffers a -5 modifier to his weapon skill while any opponents gain a +5 modifier. See the "Combat" section below for more information on the complicated issues of combat modifiers and actions during a melee round.

Brawling: If a character wishes to strike another with his fist or otherwise engage in casual, unmilitary violence like any peasant, DEX/2 is used as the skill value, and opposed rolls may be made. See the "Skills" and "Combat" sections of the chapter for the rules of brawling.

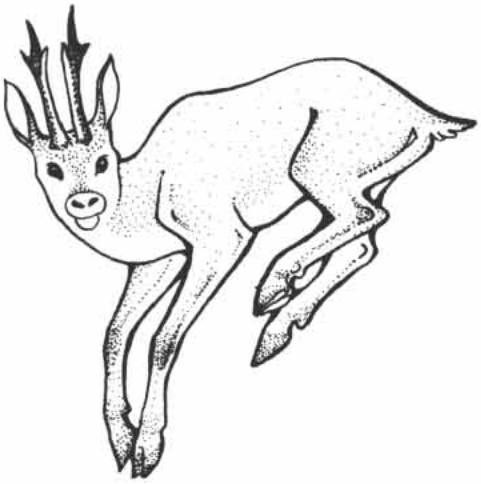
Climb: A character may attempt to clamber up a surface using a DEX roll. If it is an easy slope, perhaps a sand dune, the DEX roll might be without modification, if a roll is needed at all. A -5 modifier might be needed for the character to climb a smooth stone wall. Encumbered characters who are climbing suffer normal modifiers to DEX. Bad footing may also dictate a modifier.

Normally one DEX roll is made per 30 feet of height or fraction thereof. So a 65-foot-tall tower would require three successful DEX rolls to climb.

Ropes or convenient vines may add to the chance of success. A rope gives a +5 modifier to DEX. A proper ladder gives a +10 modifier. Siege ladders, which may have suffered hasty construction or damage from usage or defenders, have a modifier of +1d6+4.

Dodge: A character may choose to avoid an incoming blow by throwing himself out of the way. He can do this by opting to dodge instead of using his combat skills. Treat a dodge as a simple unopposed resolution roll, performed simultaneously to the enemy's unopposed weapon skill roll.

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A roe deer

A critical or successful dodge means the character avoided the blow and remained on his feet, regardless of the roll of the enemy. A failed or fumbled dodge means that the character fell onto the ground as a result of his violent movement, being hit by the enemy if the latter was successful in his unopposed roll. Damage is inflicted normally (although balance is not tested).

As always, if in combat the fallen character will have to take the next round getting to his feet, fighting at a disadvantage (modifiers of -5 to character, +5 to enemy).

Modifiers for encumbrance and footing apply normally to dodging.

The Double Feint Tactic: In the "Combat" section of the chapter is a list of combat tactics usable with gamemaster approval. This includes the Double Feint tactic, which requires a DEX roll. Normal modifiers for encumbrance and footing apply. See that chapter for more information.

Evasion: This is similar to a dodge, but less likely to succeed since an opposed roll is required. To evade another character, the moving character must make an opposed DEX roll (if on foot), or Horsemanship skill roll (if mounted), against the opponent's modified weapon skill.

If the moving character wins the opposed roll, he evades the attack and may move normally. If the enemy beats the evading roll he does damage normally, and the moving character stops where he is. The moving character may not fight or use his shield, since his intended action for the round was movement, not combat.

If both characters fail, or a tie results, both are losers in the round. In this case the evading character fails to move but is not hit.

If the evading character fumbles, he falls down. If on horseback, he falls off and take 1d6 damage from the fall.

Evasion is handled slightly differently depending on whether a character is attempting to move past an enemy, or is already engaged and is attempting to escape melee before he moves. Both follow the same rules given above, but escape requires an additional prerequisite: the evading character must have a *higher Movement Rate* than the opponent he is disengaging from, or escape is impossible.

Also, moving out of engagement in melee is considered a tactical option, and the gamemaster may wish to circumscribe or forbid usage of tactics in combat in order to keep the game simple. See the notes in the "Combat" section of the chapter, below, under "Special Combat Tactics," particularly the "Escape Melee" tactic.

Encumbered characters who are evading suffer normal encumbrance and footing modifiers. Note that since this particular movement option involves Horsemanship as well as DEX, "footing" must include things like a broken saddle girth.

Jumping: A character may jump horizontally to cross a wide chasm or hole, or vertically up or down. Both types of jumps require DEX rolls.

A jump may have a modifier for difficulty assigned to it, based on the distance in yards and the encumbrance carried. This will make certain jumps impossible.

For simplicity, distance modifiers are based on a basic -3 modifier per yard of height or width. For example, a one yard high wall gives a -3 modifier to DEX for jumping, while a five yard wide ditch gives a -15 to characters trying to jump across. A professional moat has no modifier — it is too wide to ever jump, even for naked screaming Picts.

Encumbered characters who are jumping suffer normal modifiers to DEX.

Sneaking: Stealth and detection are complicated subjects, and the gamemaster should be ready to adjust or amplify the basic rules given here as needed.

If a character wishes to sneak up on someone, he makes a DEX roll. This is opposed by the Awareness of the victim, or by a guard, if any guards stand between the sneaker and his goal. Success in the opposed DEX roll indicates that the sneaker remained in cover, unless the Awareness roll of the victim or guard overcame the roll. Failure means that the hider revealed himself somehow. Of course, if the guard also failed his Awareness, he might still miss the noisy sneaker.

Unlike most DEX rolls, a critical success has an effect: a critical success while sneaking always succeeds unless the opponent also achieves a critical, in which case a tie results, meaning that the sneaker moves forward, but the victim is alerted that something suspicious is going on. A fumble while sneaking ensures detection.

Characters who are sneaking suffer a -5 modifier for metal armor. A +5 or better modifier should be gained if there is a lot of cover or noise, or the victim is engaged in an activity rather than devoting his attention to watching and listening for intruders.

Throwing Objects: To have your character throw a rope to a drowning person, or throw an unconscious enemy over the parapet, use a DEX roll. Success indicates that the objective was achieved, failure that it was not.

The gamemaster rules on the modifier, if any, which should be applied to the task. Throwing a heavy object at a tiny target far away might suffer a -10 modifier, while a throw from the top of a wall at a huge target below might gain a +10 modifier.

Encumbrance or footing do not hinder a throw unless the gamemaster feels the circumstances warrant a negative modifier.

If damage is intended to a target, a weapon skill such as Javelin should normally be used. However, if the gamemaster permits an attack throw using DEX, a critical success indicates that double damage is done, and a fumble might hit a nearby friend instead of the target.

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Combat

COMBAT IS PERHAPS the most important part of *Pendragon*. But even combat can involve roleplaying in this game. The usual enemies are other knights, honorable opponents and fellow nobles.

Combat and Roleplaying

The best combats in *Pendragon* are those with purpose, particularly in battle or adventure. Knights fight for reasons that go far beyond the crude concerns of unscrupulous mercenaries and plundering Saxons. Knights may even refuse combat on rare occasions, should loyalty dictate it.

In combat situations where love, honor, or another powerful passion is invoked, knights may be inspired to greatness and fight with superhuman strength and skill. See the "Ideals and Passions" chapter for more information.

Pomp and circumstance are also a part of combat, although blood may be drawn without ritual or preamble when characters are angry or impassioned. Miniature figures painted using heraldic coats of arms can add to the pageantry of the game during combat.

Much Glory can be gained from combat. Glory is included to ensure that combat is directed more towards roleplaying than towards basic concerns like experience and treasure. For example, the monsters and magical beings that your character will encounter are worth only moderate Glory by themselves (unless they are exceedingly rare and fearsome, like the dreaded basilisk). More important is the purpose behind their appearance in the scenario: the secret they hide, or the sorceress they guard, or the magical riddle that they will reveal to you if they are vanquished and spared. If such underlying mysteries are handled well by characters, in addition to simply defeating the creature, the gamemaster should award additional Glory.

For an example of how combat could be directly affected by roleplaying concerns, imagine meeting a young knight whose father is the hated enemy of your father. Do you challenge the knight or leave him be, knowing that his only crime is to be the son of *his* father? If you do fight, do you plan on a combat to the death or a fight "for love" of fighting? Once combat is joined and you are victorious, do you accept the lad's surrender chivalrously, or mock his humiliation before slaying him?

The best games of *Pendragon* include these emotional and intellectual decisions in much of the combat that occurs. This is why the combat rules below are relatively simple and flexible in comparison to many games. Gamemasters are free to add more detail to suit their personal preference.

Primary Combat Rules

These include the way damage is determined, the difference between damage that knocks someone down and that which causes actual injury, the concept of the melee round, and so forth.

Note that the rules for weapon skills and for handling injury are found in their own sections, under "Skills" and "Injury and Health."

Your Character's Damage Statistic

The Damage statistic on the character sheet tells you how much harm your character can do when he strikes with a normal knight's weapon, such as a heavy sword or a battleaxe. Damage = (SIZ + STR) divided by 6 = number of d6s rolled.

Weapons such as daggers or greatswords do 1d6 less or more damage than the Damage statistic (see the "Combat Skills" section for more information on weapons). Brawling weapons (fists, kicks, chairs) or shields do 2d6 less damage than the statistic, down to a minimum of 1d6.

Naturally other characters use the same rating to determine damage. Creatures using natural weapons use a slightly different formula that varies depending on size, magic, and other factors.

Knockdown

Knockdown is equal to a character's SIZ. Whenever a character receives a hit, through combat or some other means (such as riding into a tree limb), the damage must be compared to his SIZ. If the points of damage received are equal to or greater than SIZ, then the character has received a blow which sends him reeling for balance.

When unbalanced, the knight must receive a successful DEX roll, whether on foot or mounted. If the roll is successful then he does not fall down, but can continue fighting. If he falls and was mounted or on a wall or other high position, he takes damage from the fall.

When knocked down, the knight may struggle back to his feet without a DEX roll, taking a round to do so. But if attacked while getting up, he receives a -5 modifier to his weapon skill that round, while each opponent receives a +5. Unless knocked down again, he regains his normal footing at the beginning of the next round.

Whenever a character receives damage equal to twice or more than his knockdown, he does not even have a chance to make a DEX roll, but always is bashed down. No extra damage is taken.

Gamemaster creatures and even monsters must roll DEX just as knights do when their Knockdown statistic is equaled or exceeded.

Armor

Armor protects characters from weapon damage (but not from other damage, such as falling.) When a character is hit by a weapon but is wearing armor, check for knockdown, after which the value of the armor is subtracted from the total damage to yield a wound. See the "Injury and

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Sir Lancelot Adventures

Sir Lancelot continues a series of adventures. He has just finished speaking to a damosel.

And so Sir Lancelot and she departed, and then he rode in a deep forest two days and more, and had strait lodging. So on the third day he rode over a long bridge, and there start upon him suddenly a passing foul churl, and he smote his horse on the nose that he turned about, and asked him why he rode over that bridge without his license.

"Why should I not ride this way?" said Sir Lancelot, "I may not ride beside."

"Thou shalt not choose," said the churl, and lashed at him with a great club shod with iron.

Then Sir Lancelot drew his sword and put the stroke aback, and clave his head unto the paps.

At the end of the bridge was a fair village, and all the people, men and women, cried on Sir Lancelot, and said, "a worse deed didst thou never for thyself, for thou hast slain the chief porter of our castle."

Sir Lancelot let them say what they would, and straight he went into the castle; and when he came into the castle he alit, and tied his horse to a ring on the wall, and there he saw a fair green court, and thither he dressed him, for there him thought was a fair place to fight in. So he looked about, and saw much people in doors and windows that said, "Fair knight, thou art unhappy."

Anon withal came there upon him two great giants, well armed all save the heads, with two horrible clubs in their hands. Sir Lancelot put his shield afore him and put the stroke away of the one giant, and with his sword he clave his head asunder. When his fellow saw that, he ran away as he were wood, for fear of the horrible strokes, and Lancelot after him with all his might, and smote him on the shoulder, and clave him to the navel.

Then Sir Lancelot went into the hall, and there came after him three score ladies and damosels, and all kneeled unto him, and thanked God and him of their deliverance.

— Malory VI, 10, and VI, 11

In game terms, Sir Lancelot achieved several critical successes with his Sword skill here. The death of the second giant also shows an example of a fumbled Valorous roll, failed Escape Melee tactic, attack from behind, and the consequences.

Health" section for more information on wounds.

As described above in the "Movement" section of the chapter, armor gives a negative modifier to DEX in many situations, climbing for example. In most cases this is simplified as -5 for all leather and -10 for all metal armor, as given in the table below. However, balance rolls suffer no modifier for armor, while armor worn while swimming gives a -1 modifier per point of armor protection. The gamemaster is free to adjust these modifiers to suit the logic of unusual situations, such as a fight in a muddy field during a rainstorm.

Magical armor, like the Armor of Honor described in the "Glory and Ambitions" chapter, is possible but should be very difficult to get. Magical armor may have certain limitations, which are up to the gamemaster to enforce.

Animals and monsters have "armor" equal to the thickness of their skin, subcutaneous muscle and fat, magical nature, and other factors. This armor gives no penalty to DEX (nor can it be removed and made into armor).

Chargers, the ordinary warhorses, may wear 1 point of armor in the form of a caparison. Destriers are strong enough to wear battle caparisons known as "trappers," worth 5 points of armor, without penalty to DEX or movement. Chainmail bardings are also possible, for destriers, but rare. See the "Warhorses" section below for more information.

In the table below partial plate armor is listed. This sophisticated form of armor is rare and extremely valuable, and is made only by a few extraordinary armorers in Britain.

Example: *Sir Ambrut has been struck for 17 points while wearing reinforced chainmail worth 12 points of protection. This is greater than his knockdown statistic, so he rolls unmodified DEX, successfully. Now armor is considered. After subtracting the value of the armor, only 5 points of damage actually penetrate the armor and injure the knight.*

The table below assumes complete suits of armor, including a helmet of the appropriate type. Padding is worn underneath armor, again varying with the type. The gamemaster will have to determine the protection and encumbrance of a partial suit of armor or the results of padding worn without armor.

Armor Table

armor	*protection*	*DEX modifier*
Clothing of all types	0-2*	none
Leather Armor	4	-5
Cuirboilli (hard, boiled leather)	6	-5
Norman Chainmail Armor	10	-10
Reinforced Chainmail Armor	12	-10
Partial Plate Armor	14	-10

* at gamemaster option

The Melee Round

The basic time measure for combat is the melee round. This is a short elastic unit of time — the time required to plan and perform one action in melee. Melee rounds continue in succession until everyone is done fighting, either through incapacitation, death, surrender, or flight.

In these rules, the limit of one "action" per round means one *category* of action, not one physical movement, per

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❊ Game Mechanics: Questions and Answers ❊

Question. *"The crit rules don't make sense. My character and another guy's were both using their Singing skills to charm a lady. My character is excellent at Singing, and I succeeded with a roll of 16, but the other character got lucky and rolled an 5, which is a crit, since his character's Singing is only 5. The gamemaster said he won the contest. Why does a lousy roll of 5 beat a 16, which is more than three times as good?"*

Answer. A critical success = a successful roll of 20. Even if a character has a miserable skill of 1, if he is lucky enough to roll a 1, he does as well as Sir Gawaine or Sir Lancelot can do. Remember that this will only happen 5% of the time. The idea is to give even weak characters a chance at greatness. It proved to be frustrating for players to never be able to do as well as more powerful characters, thus the rule.

Q. *"The players in my campaign keep asking for experience checks even when they hit the enemy just once or twice during a fight. I feel they should have to work for their checks a lot more, but the rules seem vague about how many successes they need for a check. Should I be more generous?"*

A. The decision is yours. In *Pendragon* the gamemaster is king. The rules deliberately leave interpretation in your hands. Go with your own feelings about experience, and remind your players that their characters can train a d6 worth every winter.

Q. *"My character was attacked by three bandits and two got +10 modifiers, even though I wasn't surprised or knocked down. This doesn't seem fair.*

A. The rules leave modifiers up to the gamemaster in specific situations. The bandits do seem to have gotten a good deal, but your gamemaster apparently felt that they had your character in a bind. If you don't like the interpretations you're getting, set a good example instead of complaining: offer to be the gamemaster yourself and show people how you think modifiers should be handled.

Q. *"The rules on healing make it impossible to have combat — when my character gets hit he always takes weeks and weeks to heal and misses the rest of the scenario. How can you design a game where the characters are knights and then make fighting no fun?"*

A. The combat and healing rules are certainly brutally realistic in terms of the lingering effects of injury. But the game has to be faithful to the literature, or why bother calling it *Pendragon?* Next time, ask your gamemaster if you can stay with the rest of the party even though you need Chirurgery. Your character may get worse, or even die, due to the aggravation rules, but at least you'll be involved in the scenario, and you can still fight if you have to.

Regarding healing times, I'll bet your character has a low CON and a low STR, so that his healing rate is poor. I'll also bet he has inferior armor. Spend a couple of years training up your character's CON instead of his skills, and buy, beg, borrow, or steal some better armor!

round. For example, combat is not a single blow — it is an exchange of attacks and parries, and of cautious waiting for an opening.

The limit of one action per melee round is a loose one, with several apparent exceptions. For example, a character whose Knockdown statistic is exceeded must make a balance roll that round, which might be considered a second category of action. Defining balance as a part of routine combat maneuvering makes it clear that the limit is still valid.

The point of the one action limit is simply to keep the game moving. Players and gamemaster must cooperate or the game will be bogged down in pointless minutia.

Melee Round Procedure

Pendragon uses the following personal combat system to determine the winners and losers of a fight. Each time combat is joined the following procedure should be followed:

1. Determination Phase
2. Resolution Phase
3. Winner's Phase
4. Loser's Phase
5. Movement Phase

1. Determination Phase

All combatants state what they intend doing this round, including the weapon they will use. Targets and opponents are named. The gamemaster decides whether the players or their gamemaster-run opponents first make their statements of intent.

Characters can fight, or do something else, as listed below under "Actions Permitted in Melee." Generally, characters can fight or move, not both. Lance charges are exceptional: knights then may both move and fight.

- If the optional list of combat tactics is in use (see below), the choice of tactic, if any, must be stated out loud, or written down secretly if necessary.
- Enemies within a yard of each other are engaged, and need not move to fight. Otherwise movement must take place before combat can be resolved.
- If the gamemaster permits combat in combination with another action, characters attempting such combat suffer -5/+5 reflexive modifiers to weapon skills (modifiers where one combatant has a negative modifier and the opponent a positive modifier), or other penalties as appropriate.

2. Resolution Phase

Both combatants roll their respective modified weapon skills, using opposed resolution. The rolled number, considering any increases due to values over 20, should be announced out loud by gamemaster and player. The results leave a winner and a loser, or two losers. In addition, ties, critical success, and fumbles have special meaning in combat.

If both fighters roll the same number, and both are successful, then both are losers. If one person's weapon is a sword and the other's is not, the sword breaks the other weapon.

If both fighters fail to make their success rolls, then both missed that round and both are losers. They can try again next round, or try something else.

A fumble means one of two things: either that the fighter dropped his weapon (if it was a sword) or that his weapon

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Brus sans Pitie



broke (if it was any other weapon). Either way the fighter must rearm himself to strike back. If fighting with a two-handed weapon, he is completely disarmed and must dodge, rearm, or run away. However, most weapons are used one-handed, with a shield. In that case, to block incoming blows with the shield, the character who fumbled may still make the roll of the weapon lost, though he cannot damage his opponent.

- A roll of 1 on d20, before any increase due to values over 20, is important if a character is using a flail or warflail. See the "Weapon Skills" section below.

3. Winner's Phase

The winner rolls his damage done. He may also receive a check for experience in the weapon used, with gamemaster approval (unless he already has such a check).

4. Loser's Phase

The loser first checks for knockdown, rolling DEX if unbalanced. If the total damage is equal to or greater than twice his knockdown, the loser cannot attempt the DEX roll. He is simply knocked down, or off his horse. See the DEX rolls section of the "Movement" section, above, for more information.

If the loser received a successful skill roll, and if he was using a one-handed weapon and shield, then he adds 6 points of shield protection to his armor that round. If he did not receive a successful skill roll, he does not gain the benefit of his shield.

Then he receives his damage, subtracting any protection gained from his armor, shield, and magical protection (such as the Armor of Honor) from the damage the opponent did. Any points greater than the armor are recorded under "Wounds" on the character sheet, and the number is then subtracted from current hit points to leave a revised number. The damage amount should be compared with CON for possible Major Wounds, and current hit points should be compared with the Unconscious statistic to see if the character has dropped below the threshold and collapsed. See the "Injury and Health" section below for more information.

- A character who falls unconscious during combat, due to a Major Wound or many small wounds, may still attempt a DEX roll if on horseback or balancing on a wall. Success indicates a gentle fall that does less or no damage, at the gamemaster's discretion. The DEX roll here is an involuntary reaction to years of training, and has nothing to do with consciousness or awareness.

5. Movement Phase

Characters who did not fight may move. Everyone moves their first yard of movement at once, then moves the second, third, and so on. Riders can move up to their horse's Movement Rate this way (a horse gives a great advantage in melee movement).

Characters do not have to move their whole rate but, if they stop, they cannot add the distance later in the phase.

Note that movement is basically for the purposes of determining whether one character has approached or catches another. Thus a character needing to walk 30 yards would take ten rounds to do so, given a Movement Rate of 3. Complicated issues such as facing and engaged initiative are not normally concerns during movement. Nor are miniature figures essential as long as issues like facing are left out.

- When characters move within one yard of enemies, evasion may be necessary for movement to continue. Once within this distance, combat is possible.
- A character cannot move full Movement Rate and initiate an attack unless the attack is a lance charge.
- Characters may wish to move a portion of their Movement Rate and then attack an enemy. This is a tricky issue, since in theory extra time is available in the round if partial movement occurs. The gamemaster will have to make a decision regarding his approach to partial movement and combat.

  The issue of partial movement and combat is handled here by making it one of many optional combined actions. These are possible options in a round only if the player is willing to take a penalty modifier. See the "Combined Actions" section below.
- Characters may wish to move at an increased speed. For simplicity's sake, it's best to restrict running or sprinting (cantering or galloping for horses) while characters are in close combat. If the gamemaster chooses to permit different rates during melee, characters moving at different rates (for example, one character is walking while another sprints) still move yard by yard. The gamemaster will have to determine whether interception or other important events occur between characters moving at different rates, using common sense.

Movement Example: *Sir Ambrut is riding his charger into a melee. He states in the Determination Phase that he will run down an enemy knight on foot some twenty yards away. Both characters move three yards (the enemy knight's Movement Rate), a yard at a time, after which the knight can move no further. Ambrut moves five more yards, using the horse's Movement Rate of 8, but still does not come within the one yard distance needed to attack, so no combat takes place.*

Actions Permitted In Melee

Action in melee includes the following standard actions. Other actions are certainly possible, and the gamemaster should not be too formal in defining what an action is.

Combined actions are not normally allowed, although a few borderline or arguable cases exist. For example, fighting several opponents might be considered multiple actions. Overtly combined actions should either not be permitted, or

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should entail a penalty. Gamemaster interpretation will, as always, be necessary.

A list of combined actions is provided below for those characters who wish to perform them while suffering a negative or reflexive modifier.

Standard Actions

- Exchange blows with one or more opponents using opposed resolution, dividing weapon skill among multiple opponents or ignoring them as desired.
- Attack a surprised or helpless enemy, or one ignoring your attack, with an unopposed weapon roll.
- Move full Movement Rate on foot or on horse. This may be at a run (canter for horses) or even a sprint (gallop), giving a x2 or x3 multiplier to Movement Rate, if the gamemaster permits.
- Move a portion of the Movement Rate and stop, possibly adjacent to an enemy. No further action.
- Move full Movement Rate on horse and make a lance charge during movement. Rapid movement may be permitted by the gamemaster during a a lance charge.
- Make a squire roll to get help or a new weapon. If more than one squire is available, multiple rolls may be made as one action. See below for the Squire Roll definition.
- Mount or dismount a horse.
- Perform a maneuver on horseback (turn around, leap a fence, etc.). A Horsemanship roll may be required.
- React to the appearance of a terrifying monster. A Valorous roll will be required, with a modifier if appropriate.
- Give commands to followers.
- Engage in a brief conversation with a comrade.
- Rearm with a new weapon or a shield.
- Get up from the ground after a fall, even while wearing heavy armor.
- Get up from the ground while fighting, suffering a reflexive modifier of -5/+5 that round to character and opponent weapon skills.
- Fire an arrow from a bow or light crossbow and reload. A skill roll will be needed, with a modifier for range and target if necessary.
- Exchange blows with one or more opponents, from a height disadvantage, incurring a reflexive modifier for height of -5 to the lower combatant and +5 to the higher.
- Reload a medium crossbow.
- Scrutinize the surroundings, using Awareness or Hunting skill.
- Attempt a combat tactic such as Double Feint in melee (tactics are optional: see below).
- Attempt to dodge rather than fight. A DEX roll will be needed.

Combined Actions (Optional)

If the gamemaster approves, characters may combine actions, usually with a substantial penalty. Alternatively, gamemasters may simply refuse to permit multiple actions in order to keep the game simple.

Normally a negative modifier should be applied to any skills used in a multiple-action round. If combat is one of the actions, a reflexive modifier should be applied. That is, a negative modifier to weapon skill must be imposed on the character attempting combined actions, while opponent(s) gain a positive modifier.

Here are some examples of combined or multiple actions (many others are possible).

- Move a portion of the Movement Rate and fight. A reflexive -5/+5 modifier should be applied to the moving and stationary combatants. If both moved, both suffer a -5 modifier.
- Mount or dismount a horse while giving commands. A DEX roll might be required, with failure indicated that the horse was not mounted, and a fumble indicating a fall with 1d6 damage.
- Scrutinize the surroundings with an Awareness roll while dodging: -5 modifiers to DEX and Awareness (in addition to the usual modifiers for dodging) should be applied.
- Arm or rearm while fighting, suffering a reflexive modifier of -5/+5 that round to character/opponent weapons skills.
- Climb over a wall while fighting, with a height disadvantage, suffering a reflexive modifier of -10/+10 that round to weapon skills (-5 for combining movement and combat, plus another -5 for the height difference).

Combat Modifiers

Some conditions may affect the skill of the fighters. These are, as always, applied to the weapon skill value, not the die roll.

Difficulty Seeing: In darkness, fog, smoke, or other similar conditions, characters' weapon skills are reduced by -10, unless they make their Awareness roll that round (an exception to the "one action per round" rule). Only the wildest Picts are exempt from this requirement, since they normally move about at night.

Fatigue and Minor Wounds: In general, combat in *Pendragon* is over fast enough that fatigue and minor wounds do not have a chance to overcome adrenalin and valor. However, in the literature knights are sometimes too exhausted and wounded to continue their fight, and agree to rest for an hour or so before continuing. The Major Wound and Unconscious rules insure that characters will collapse if they fight on after serious injury, rather than continuing until all hit points are lost. But minor injuries and fatigue are not covered, in order to keep the game simple and fast-moving.

The gamemaster must always determine if a combat modifier for fatigue and minor wounds is necessary and appropriate, and normally it should be kept to -5. For example, if a knight must fight three or more combats without rest, or must fight after a whole day's forced march, fatigue and minor injury should probably modify the exhausted knight's skill by -5.

If a single fight lasts for ten or more melee rounds, fatigue should reduce *both* combatants' skills, possibly leading to fumbles, mutual failed rolls, etc. Such extended combats will usually occur only between Extraordinary knights with very high weapon skills, or between two knights using the optional Defense tactic.

Height Advantage (horse vs. foot, man on wall vs. man climbing over, etc.): Height produces a reflexive combat modifier of -5/+5. If the foe is above you: -5, foe below: +5. When opponents are separated by less than six feet of height this modifier is used; otherwise the com-

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batants are too far apart to engage in melee.

This includes situations where one character is mounted and the other afoot, or when one character is on a ladder and the other above him on a wall, or one has fallen on the ground and the other is standing, or when a character climbs a steep castle stairwell while fighting a defender above. The gamemaster may encounter other situations as well.

Immobilized: Characters in combat that are grappled, partially tied up, stuck in quicksand, or otherwise unable to move properly suffer a reflexive combat modifier of -10/+10.

Lance Charge Modifier: The lance charge gives a +5 combat modifier against all weapons except the great spear and another lance charge. Remember that a lance used without charging uses the Spear skill.

Multiple Actions: Characters attempting combat in combination with another action such as partial movement incur a reflexive combat modifier of -5/+5, assuming the gamemaster permits such action. The lance charge is the only exception.

Surprised: +5 combat modifier to attacker. A foe surprised includes those attacked from behind, or without warning. The attack is always unopposed, with this modifier. It is dishonorable to attack in this manner (see the "Ideals and Passions" chapter for more information on Honor).

Unencumbered: Knights not wearing armor, and carrying items no heavier than a weapon and a shield, gain a combat modifier of +5. Characters like bandits or Picts who are untrained in the wearing of armor do not gain this modifier.

Warhorses

Horses are essential vehicles for riders in *Pendragon*. They give many advantages in combat. A knight without a horse is just a man! Future supplements will contain additional rules for warhorses that will further enhance their interest.

Your Stable

The "Horses" area on the character sheet includes space for information about five horses from your character's stable, including the squire's horse. Your character's best warhorse gets space for most important information, including armor, a space for an attack skill using hooves or bites, and damage for such attacks (see below). Other horses have space only for their type and their CON.

Your character's best warhorse is by far the most important of your stable. This horse may be nothing but a standard charger, easily replaced, or he may be a mighty destrier, perhaps a gift from a grateful lord. Either way, statistics are as noted in the "Characters and Creatures" chapter. Prices are as noted in the "Wealth" chapter.

Lance Charge

A lance charge gains the initiative over lesser weapons. It also is the only attack that must always be made while moving in *Pendragon*. As already noted above, if a lance charge is made against any other weapon except another lance charge or a great spear, the charging knight gets a +5 modifier to his Lance skill.

In a lance charge the horse's Damage statistic is used, not the rider's. The horse must move at least 10 yards in a straight line to build up enough speed for lance charge damage, although the gamemaster should not insist that each yard's movement be charted and plotted before combat takes place.

Average horse Damages are as follows: Rouncy = 4d6; Charger = 6d6; Destrier = 8d6. Note that these statistics are different from most creatures in the game. They assume that the horse's weight is put behind the attack of a heavy steel-headed spear. So hoof or biting damage is reduced from these numbers.

Against Unmounted Foes

A mounted man fighting an unmounted one always gets a +5 to his weapon skill while the footman gets -5 unless the footman is armed with a great spear or halberd. In the latter case, there is no penalty for the footman, but still +5 for the mounted man.

Fast Melee Movement

A horse moves faster than any man in melee. A very fast horse (Movement Rate 10 or more) may gallop 30 yards in a round, normally in a straight line. The gamemaster should require a Horsemanship roll if any turns or tricky maneuvers are executed. Failure indicates that you stop moving where you are, while a fumble means that the rider falls off.

Two-handed Weapons on Horseback

No two-handed weapons may ever be used from horseback in this game. Grapple may be attempted, since it is used in the literature from horseback, but gamemasters should apply common sense to the results.

Destriers and Magical Horses

In general, only a banneret or higher-ranking noble can easily marshal the influence and funds necessary to obtain a destrier, the huge new breed of warhorse now coming into Britain. As sons of vassal knights, some lucky player characters will receive a destrier from their family as part of character generation (see the Luck Benefits Table). Most player knights can only hope to receive such priceless beasts as rewards for valor or loyalty from a grateful lord. Alternatively, they may fight and defeat the owner of a destrier, who should usually be a Famous or even Extraordinary knight.

Magical horses are even more rare than destriers, and may have unique features, even wings. Or they may be simply faster and more beautiful than ordinary steeds. The "Characters and Creatures" chapter lists several magical horses that serve as examples. As always, the gamemaster is in charge of all things involving magic.

Attack-Trained Horses

At some stage in the campaign the gamemaster may allow player knights to use horses trained to fight. Destriers and chargers are normally the only animals ever trained, and few attack-trained steeds are for sale with such training.

The rules for attack-trained horses are found in the "Characters and Creatures" chapter.

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Horse Armor

The basic caparison worn by most warhorses, perhaps bearing the arms of the owner, is worth 1 point of armor. Actual armor worn by horses is usually called barding. Heavy caparisons known as trappers are also possible, and more commonly available than barding.

Only a destrier can bear armor beyond the basic caparison. Destriers are, by definition, the only horses which are big and strong enough to bear an armored rider and their own armor as well. Characters may be able to locate destriers and equip them with trappers, but barding is an extremely rare commodity in *Pendragon*, primarily because destriers are also rare and thus demand is negligible. Destriers have only begun to be seen in Britain, so only the gamemaster may release barding into the game. Chainmail barding should be particularly rare, made only in the private smithy of a duke or king, and not for sale.

Caparisons, trappers, and barding all work exactly as human armor does. Even barding rarely provides more than 10 points of protection. This includes chain mail, padding, and quilted caparison.

Characters may insist on equipping chargers or even lesser horses with armor, but gamemasters should severely reduce an overburdened mount's DEX and Movement Rate.

Horse Armor Table

type	*protection*	*horse*
Normal Caparison	1	any
Trapper	5	destrier
Light barding	8	destrier
Chainmail barding	10	destrier

Other Combat Notes

Blunt Weapons and Withheld Blows

During a tournament a knight may use blunt, or "rebated," weapons. Such weapons strike with force, but without the damage a sharp edge would wreak.

Roll damage and figure for knockdown as usual. However, blunt weapons do no damage at all unless a critical success is rolled. A critical success for a blunted weapon does normal damage, not the double damage of a real weapon. This damage is treated as normal in every way, may penetrate armor, and so on.

Combatants may voluntarily hold back the force of their hit through the use of a withheld blow. In such cases the attack is exactly the same as a blunt weapon, above. Blows are often withheld in tournaments instead of rebating a good weapon. A critical success does normal damage, regardless of the intent of the attacker.

Broken or Dropped Weapons

Weapons broken in combat cannot be fixed. New ones must be obtained at normal cost, or captured from an enemy. All weapons except swords and great swords break in combat when the fighter fumbles. Swords and great swords are dropped instead, and can be recovered in one melee round, even if the fighter is on horseback, for the weapon is normally tied to the knight's wrist or belt by a cord. Finally, remember that a sword always breaks a non-sword if both get the same roll in combat.

Combat Against Creatures

In general, combat against creatures follows normal rules. For example, a creature who achieves a critical success does double damage. However, creatures do not suffer broken weapons upon fumbles or ties, a significant benefit. On the other hand, they may not use shields, so gain no benefit from partial success.

Many creatures in *Pendragon* have special abilities in combat to reflect their unique and magical characteristics. For example, the lion is permitted two attacks in a single round, and is given an armor value of 10 to reflect his legendary prowess. A boar fights for a round after death (zero or negative hit points). A griffin is so fearsome that opponents are required to make a Valorous roll before engaging it in combat, with a -5 modifier.

These rules are specific to the listed creatures, and may not be gained by player characters.

Creatures should normally not be able use the optional tactics listed in this section. They may dodge as needed.

Further rules for creatures and monsters are found in the "Characters and Creatures" chapter.

Fighting Without Armor

Knights are trained to fight wearing a full set of heavy armor covering all areas of the body. Their lifelong training allows them to fight at full capacity even though an ordinary man would be badly encumbered by the weight. The contrary is also true: whenever a knight fights without any leather or metal armor, he gets a +5 modifier to his weapon skill, simulating his ability to maneuver and attack better and faster without the weight and encumbrance of armor.

A sword and shield, or even a two-handed weapon like a halberd, may be used without armor, and the +5 modifier is still gained.

Characters that do not normally wear armor during training and warfare do not get the +5 modifier. Thus the skill of Picts, bandits, rebellious peasants, or other non-knights is unmodified.

The Movement Rate of unencumbered characters is increased by +2. See the "Movement" section of this chapter for more information.

Finally, gamemasters may wish to give a +5 modifier to Awareness when characters wear no armor, to simulate the increased sensitivity gained when the heavy, confining helmet of a knight is removed. Again, characters who normally do not wear heavy armor gain no modifier.

Jousting Lances

Jousting lances break very easily. They break any time that an odd number is rolled on d20, as well as on a fumble.

Damage is handled differently from other combat. In an opposed joust, the loser is simply knocked from his horse. No damage is rolled, and no chance for a DEX roll is allowed. The loser takes 1d6 from the fall, but no other damage. A critical success with a jousting lance, however, does normal horse damage as if it was a real strike with a real spear. Damage in this special case is resolved normally (check for knockdown, wounds, etc.) Such an accident is seen as unavoid-

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able in the sport, and sometimes good knights are killed this way.

A fumbled roll indicates that the jouster did something terribly wrong, like striking his foe's horse, falling without being struck, or having the saddle girths break, as well as uselessly breaking his lance.

Multiple Opponents

Characters may be attacked by more than one opponent at a time. Up to three may do so on foot, or two if everyone is mounted. Defenders may fight against as many attackers as they wish, dividing their weapon skill among them. The skills must be rolled separately on the resolution rolls. Unopposed opponents make unopposed resolution rolls.

Multiple attacks may not be made by one character, although some unusual creatures are permitted multiple attacks.

Shield

The shield normally used in *Pendragon* is a small or medium-sized knight's shield, pointed at the bottom. Larger, heavier shields such as those born by the ancient Romans are not used.

The shield may be used in conjunction with any one-handed weapon skill, but not with two-handed weapons. It may also be used while re-arming, letting the user oppose an attack but not do damage. It gives 6 points of armor protection to the loser of an opposed resolution if his roll was a partial success (successful though outclassed by his opponent's roll).

If a knight has been disarmed of weapons, but still has his shield, he may use the special tactic of Defense, explained below, but no damage is done, unless the gamemaster wishes to permit shield attacks.

For shield attacks, reduce the character's damage by two dice and halve the character's best one-handed weapon skill for determining skill value. For example, a character with a Damage statistic of 5d6 and a Sword skill of 21 would do 3d6 with his shield, using a skill value of 11. 1d6 is the minimum amount of damage that a character's damage can be reduced to when using a shield.

Also note that a shield attacker cannot use other weapons simultaneously, or make two-handed attacks. He may not use tactical options without gamemaster approval.

Two-Handed Weapons

Two-handed weapons are longer than usual, but only the great spear and halberd are long enough to alter the disadvantage which footmen have fighting mounted men.

Two-handed weapons all do an additional +1d6 damage when they hit, except for the great spear, which does normal damage.

When the weapon is dropped or broken by a fumble, two-handed weapon users cannot try to parry with their shield, since they do not have it in use. They may instead dodge or run away, or receive an unopposed attack while they rearm (see the "Multiple Actions" section above, however).

Unopposed Two-Handed Strikes

It is possible to wield any one-handed weapon with two hands to cause extra damage, even though it is normally used one-handed with a shield. This can only be done when unopposed, and in that case the attack skill is still the same but gets an extra 1d6 damage added. Any shield or item held in the other hand must be dropped first.

Unopposed two-handed attacks may be done only against foes who do not know the attacker is there (perhaps a surprise attack from behind) or when the defender cannot protect himself (perhaps because he is unconscious, restrained, or asleep). In both these cases a modifier may be applied, but this is due to the circumstances, not because the weapon is used two-handed.

Special Combat Tactics

Tactics allow more direct player and gamemaster involvement in the fortunes of combat. These tactics are optional, not mandatory. The gamemaster is in charge of whether to permit special combat tactics in any specific situation.

If players have a problem deciding on a tactic to use, or two player knights fight one another, the tactic used should be written down beforehand.

Gamemasters may wish to insist that, once chosen, a tactic cannot be changed; the character must fight for as many rounds as necessary using whatever tactic was first selected.

Dodging is *not* considered a special combat tactic and may always be attempted. See the "Movement" section of the chapter.

Defense

Knights may choose to fight a defensive combat. This is especially useful when a knight is beset by multiple enemies and needs to divide his defense, but it can also be used against a single foe.

Many knights use this tactic to avoid injury, resulting in the prolonged combats described in Arthurian literature. No Honor is lost for this option, nor is Glory reduced for victory.

During the Declaration Phase the player declares that his knight is going to defend. He gains +10 to his weapon skill for purposes of combat that round, the skill may be divided, and the player rolls normally.

Although the character may be the winner in the opposed roll, no hit occurs.

Partial successes, failures, fumbles, and ties have normal results in the opposed resolution. Obviously the tactic is less useful without a shield.

If two characters both opt to Defend, both gain the +10 modifier and damage is done. Such combats may last for hours of game time.

If a character using the Defend tactic is attacked by a character using the Berserker tactic (see below), a normal opposed resolution without modifiers due to tactics takes place.

Berserker Attack

Combatants may make an all-out, no-defense attack, known among the northerners as a *berserk* attack. Sir Turquine is feared for his use of the Berserker Attack.

The user of the tactic must state the intent to do so in the Declaration Phase of the combat round.

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In a berserker attack, the enemy takes his attack first, unopposed. If he hits, he does damage normally. If the berserker is conscious and on his feet, he then gets an attack with a +10 to his weapon skill, unopposed. Carnage is guaranteed.

In a fight between two berserkers, the character with the highest Movement Rate attacks first. If Movement Rates are the same, the highest DEX goes first. Both attacks are unopposed.

Escape Melee

To escape melee once engaged in combat, a character must attempt an Evade roll, opposing modified DEX to the enemy's weapons skill, as described in the "Movement" chapter. However, this tactic can only be used successfully if a character's Movement Rate is *higher* than the opponent's. If his Movement Rate is equal to or lower than the opponent, he can not escape by running away and is automatically hit (a character that panics due to a fumbled Valor roll may attempt to flee anyway, as often happens in battle).

If multiple opponents are involved, this tactic cannot be used at all unless the gamemaster approves. Each opponent must be rolled against separately.

If both opponents opt to Escape Melee, they both flee without rolls.

Double Feint

This agile tactic confuses the opponent and permits a strike at an unarmored or vulnerable area of the body. Sir Lamorak is feared for his use of the Double Feint. The Picts are also effective with this tactic.

The Double Feint cannot be used with the spear or lance in a mounted charge, or with the great spear or halberd versus cavalry charges. The flail and war-flail are also unsuitable weapons for a Double Feint.

During the Determination Phase the player declares that his knight is going to attempt a Double Feint. Before making the usual opposed roll, the character must attempt a DEX roll, as modified by armor, load carried, footing, etc. The user may be mounted, but still suffers the modifier to DEX. See the "Movement" section, above.

A successful DEX roll indicates that, should damage be done in the subsequent opposed roll by the user, the opponent's armor is halved. The user has managed to maneuver so that the opponent's armpit, groin, or other vulnerable area is hit. If the opponent is a creature, it is hit in its soft underbelly or other less armored zone.

If the DEX roll is a critical success, all armor is ignored. The victim is hit in the eyeslit of his helmet, or other unarmored location.

A failed DEX roll indicates that the tactic fails, and that the character does no damage that round (the weapon hits thin air). All other rules are still in effect, so the opponent may still lose; but the user still does no damage due to his failed tactic.

A fumbled DEX roll indicates that the character broke or dropped his weapon (and it fell too far away to just pick up the next round).

If the victim of a Double Feint is unarmored, the result of a DEX success is to give the user a +5 modifier to weapon skill for the subsequent opposed resolution. A critical success gives a +10 modifier.

The only protection against a successful Double Feint is a magical effect that covers the entire body, such as the Armor of Honor (gained by chivalrous knights) or magical Pictish tattoos. The gamemaster may determine other protective magical effects that work. The magical armor of a creature like a lion or griffin is not considered to cover the entire body.

If two characters attempt Double Feints, both roll DEX and both may receive the benefits of the tactic in the subsequent opposed roll.

Skills

CHARACTER ADVANCEMENT in *Pendragon* is partially measured by the increase of your character's skills. Skills express the social and physical activities popular in the Arthurian mythos. No knight is expected to master all or most of the possible skills.

Improving Skills

The character sheet lists the starting values for every ordinary skill and for the standard combat skills of the Cymric culture in parentheses to the right of the skill's name. Non-standard weapon skills like Great Axe are not printed, and start with a value of 0. Starting values may be increased during the Winter Phase of the game.

The blanks on the character sheet permit you to write in ordinary skills of your own devising, or special skills from later *Pendragon* supplements. The blanks under combat skills permit you to write in the non-standard weapon skills of your choice.

Skills in *Pendragon* can be increased in many ways. In the game a character may raise a skill value by training with a teacher, by diligent practice on his own, by first-hand experience in the field, by means of a major increase in self-confidence and reputation, or by magic.

All these improvements occur during the Winter Phase (see the "Winter Phase" section below). Experience is dealt with during the "Experience Check Rolls" step of the phase. The training of skills is handled in the "Training and Practice" step. The effects of self-confidence and heroic reputation are simulated using the Glory system, which involves two steps during the Winter Phase: "Compute Glory" and "Add Bonus Points."

The gamemaster must handle any magical skill increases that might occur during his scenarios (there should be a prerequisite action, a risk of unexpected side effects, or a corresponding penalty involved in any magical increases of a skill).

Note that Glory is not experience. Characters may be very skilled, due to the experience check system, while possessing only modest Glory. Of course, such

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characters will usually be bandits, squires, or sergeants, not knights.

Part of the fun in the game is seeing your character increase in skill. Most players focus on a half-dozen or less skills that they will increase through all the methods listed above, over several decades of game time. Using training and practice these skills are gradually raised to a value of 20. Then experience checks and Glory are used to raise each skill into the realm of heroic mastery.

Skill Categories and Special Types

Skills in *Pendragon* are divided into two broad categories: *ordinary* skills, which include a wide range of different skills useful in various circumstances, and *combat* skills, the crucial military skills that are the traditional area of expertise for knights. The two categories are listed in two separate areas on the knight's character sheet, and described in separate parts of this section. Magician characters have a third category of skills, calles Talents. See the "Magic" chapter for information on Talents.

Skills also include several special types. Many skills are defined in *Pendragon*, but some are unusual in one way or another. These types are indicated in the individual skill descriptions that follow these general rules, and are defined here:

Optional Skills: Optional skills are any skills not essential to knighthood. Some players will wish to run characters with skills rarely mentioned in traditional Arthurian romances, such as Boating. For these players, optional skills are given.

Blank spaces have been provided on the character sheet, allowing more optional skills to be entered in by hand. The gamemaster is in charge of deciding which, if any, optional skills are in use in his adventure or campaign. He must also provide a written skill definition for any new skill to the players.

Non-knightly Skills are those which are often used in the game, but not by knights. The extreme example is Industry, the making of valuable items, which is normal for women or tradesmen, but which will cost a knight his title if he engages in it.

Knowledge Skills: Some skills are mentioned in the descriptions as Knowledge skills. These include knowledge normally associated with social classes, such as Courtesy (noble customs), Folk Lore (peasant customs), Religion (clerical or druidic customs); and with specialized practices, such as Romance or Tourney. These are bodies of information which require special knowledge to execute properly. The skill includes the what, when, where, why, and how of these activities. Success in a Knowledge skill does not always indicate that the knight *did* something, but that he knew or recognized something important or useful.

Sometimes a player will know something related to one of the Knowledge skills, but will be unable to make a successful die roll. In such cases the gamemaster should accept the fact that the player, and thus the character, knows the fact being requested: remember that there is no intelligence statistic in this game. He may reward the knowledge by awarding an experience check to the character.

Skills Needed for Knighthood: Certain skills are marked here and on the character sheet with a dagger (†). These are the skills considered to be essential to the duties of knighthood, mostly combat skills.

A note on non-standard characters: if the gamemaster is permitting non-knight player characters in his campaign, and your character is a squire or sergeant hoping to attain knighthood, it will be useful to practice and train in these skills. A minimum value of 10 will be needed in each daggered skill, plus a 10 in two ordinary (non-combat) skills of your own choice, such as Awareness. Before admitting a worthy sergeant or squire to knighthood, an experienced knight will administer tests to make sure minimum skill qualifications are met. Certain martial traits and passions such as Loyalty will also be tested: see the "Ideals and Passion" chapter for more information.

Aspects of Skill Use

Success or Failure

Success or failure with skills is resolved using normal resolution rolls. Most skills may be used in unopposed resolution. Sometimes they are used in opposition against each other, in contests or challenges. Modifiers may be applied to any of these resolutions.

The results of a critical success or fumble with an ordinary skill are given in the individual skill descriptions below when significant. Otherwise the gamemaster describes the results, based on the situation. The "Combat Skills" section gives the results of criticals and fumbles for combat skills.

Glory from Skills

Situations where Glory could result from a successful use of the skill in question are mentioned briefly in most skill descriptions. Other situations worthy of Glory will doubtless occur to gamemaster and players.

Success with any skill may gain the character ordinary Glory, normally 10 points, at the gamemaster's option. The usual requirement is that the success must have contributed to the player characters' goals in the scenario. A critical success is worth double the ordinary award; 20 Glory. Successes in the court of a king double the basic skill awards. A heroic use of a skill, perhaps to save a character's life, might gain 100 Glory. This should be rare.

Combat skills are a special case, and may permit great Glory to be gained under appropriate circumstances. However, Glory for success in combat is based upon victory, not particular skill rolls. After all, killing a giant should gain Glory even if the character used cunning rather than any particular skill. The gamemaster will adjust the award to suit the circumstances as he sees fit.

Note that combats "for love" or victories gained by using missile weapons gain only 10% of normal Glory.

Skills and Honor

The Honor passion reflects your character's code of behavior and reputation as a knight. Fumbled or failed skill rolls do not affect your character's Honor value: Honor cannot be lost simply because of a bad die roll. The penalty for a fumbled skill roll is the social embarrassment suffered, which the gamemaster must keep to an appropriate level. Honor is lost only due to character actions.

Certain situations might occur in which gamemasters could feel justified in subtracting Honor because a skill was

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used unwisely. For example, causing harm to another character through failure or fumble in a skill might lose the character a point of Honor if another character with a better skill value was available, and the failing character insisted taking responsibility for the task anyway. The gamemaster is always the final arbiter in such difficult situations. See the "Ideals and Passions" chapter for more on Honor.

Ordinary Skills

Awareness

This skill measures the knight's awareness of all activity in his surroundings, using both the five senses and the mysterious "sixth sense" to recognize that something dangerous or unusual is about to occur. Use it when a knight is listening for a sound, trying to spot a hidden Pict, or anything similar.

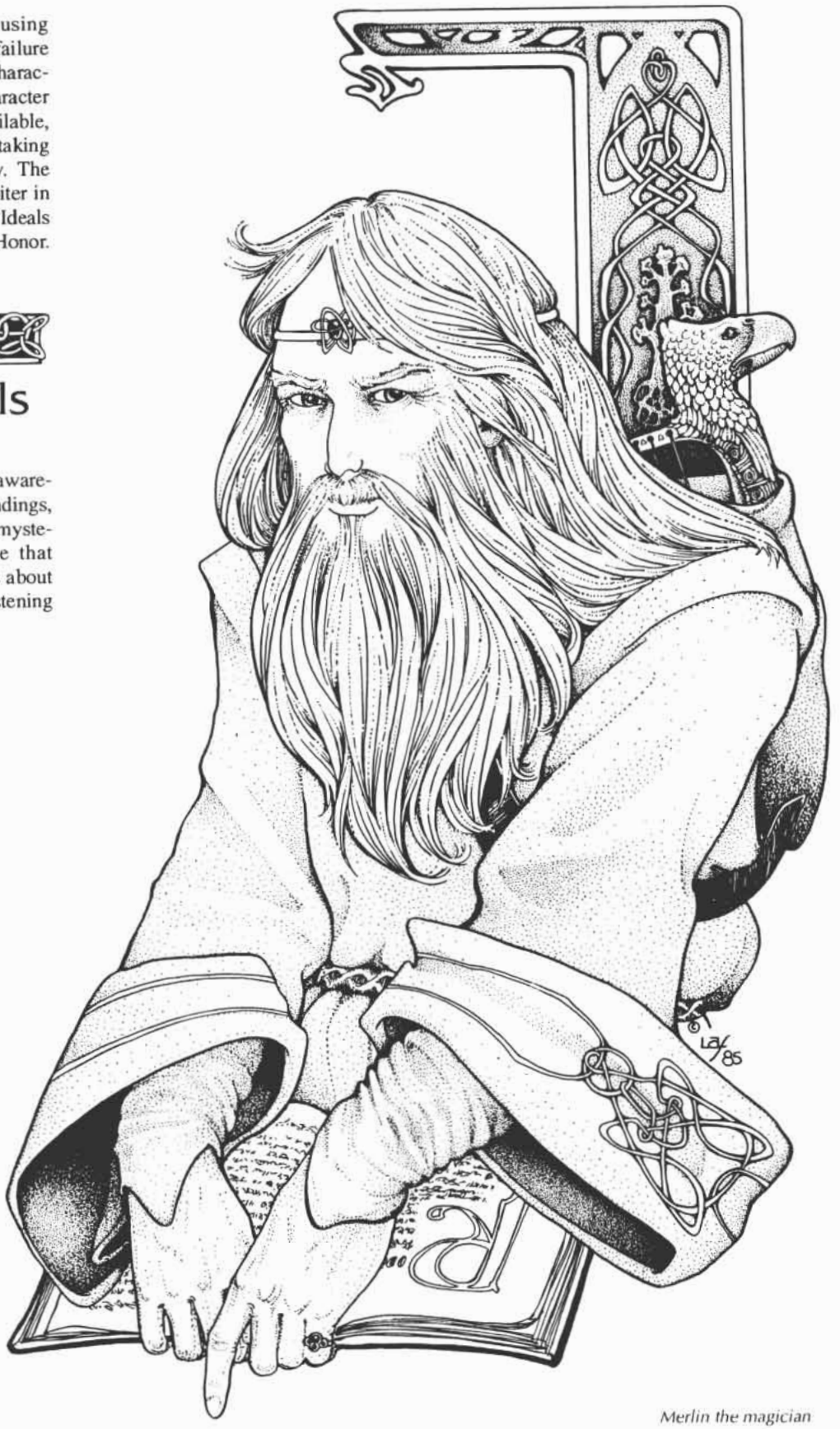
A critical success in Awareness might reveal extra information, while a fumbled Awareness should reveal incorrect information.

A success using Awareness that reveals an ambush or other crucial information may be worth Glory, at the gamemaster's option.

Boating *(optional)*

To boat is to handle a small water craft, whether a rowboat, skiff, coracle, or Saxon rowing ship. Successful rolls indicate the boat did what it was supposed to do. In calm waters Boating is unmodified, but during storms or floods varying modifiers may be assigned.

A success with the Boating skill can gain the character Glory if lives were saved thereby.



Merlin the magician

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Chirurgery *(non-knightly)*

This ancient practice of healing and care includes much useful knowledge, such as herbal medicine and bone-setting. It also includes folk knowledge, simple prayers, and heaps of misinformation. Thus its use is fraught with uncertainty.

Chirurgery does little to heal the patient directly, but is a process which keeps the patient alive so that the natural healing processes of the body may take effect.

Chirurgery is a most important skill for women to have. Many holy people also know it. However, it is not the duty of a knight to learn the skill, and many knights feel uncomfortable performing a skill associated with women.

Chirurgery is pronounced "Ki-rir-ger-y," or "Kirgh-rir-gur-y." In modern times the word has evolved in spelling, pronunciation, and usage to be Sur-ger-y.

Badly wounded, ill, or debilitated characters often require chirurgery to heal. The gamemaster is the judge; if your character needs Chirurgery, for whatever reason, the gamemaster will tell you to check the box on the character sheet entitled "Chirurgery Needed." See the "Injury and Health" section below for more information on the complicated processes of chirurgery and healing.

Glory should always be gained for successful use of the Chirurgery skill. The amount gained can be increased in proportion to the Glory or rank of the character being treated if the gamemaster feels this is appropriate. More Glory should be gained if a life was saved thereby.

Compose

This skill permits the user a chance to create original musical works suitable for use by voice or by one or more medieval instruments. The quality of the piece composed is equal to the number rolled for the success. A critical success indicates that the piece created has beauty, quality of rhyme and emotion, originality, and that it sprang right to life, on the spot. A piece of this quality might bring a listener to tears, or even more.

A fumble indicates an embarrassingly bad piece.

The composer's ability to perform his work is limited by his Play (Instrument) and Singing skills.

The gamemaster may award Glory to a successful composer, particularly if the song is dedicated to a lady.

Courtesy

Courtesy is a knowledge skill defining a knight's knowledge of court manners. It could almost be called Court Lore. Court manners of all types are included, from etiquette to precedence to table manners. Issues of speech include modes of speech, protocol, vocabulary, style, and forms of address. Also included are all types of decorum and manners appropriate to a lord's court, around superiors, around women, and around disliked or disfavored people. The minimum Courtesy value of 3 indicates that the character understands precedence and knows the basic forms of address for court.

Courtesy does not include the art of the formal dance, heraldry, or the forms of the tournament. These areas of expertise are so complicated that they are treated as separate skills.

With the gamemaster's approval, characters of high Glory may receive a positive modifier to Courtesy, with a maximum modifier equal to Glory/1000.

Successful Courtesy means that the knight performed correctly in the formal manner appropriate to the relative stations of the witnessing court members. Courtesy is inappropriate to use with commoners.

A critical success indicates great elegance and style in the performance, while a success simply ensures that a good impression is made. A failure means incorrect behavior, while a fumble indicates that a silly or even offensive act was performed, with consequent humiliation. Haughty or cruel lords may become insulted and angry at characters who fumble their Courtesy roll in court, with dramatic consequences.

Glory may be gained by any significant use of Courtesy in a court or formal situation, particularly a critical success.

Dancing

This skill measures the character's ability to move gracefully to music, and his knowledge of the many styles of formal dancing done at court. This elegant style of dancing depends primarily on experience and knowledge of forms rather than agility.

With the gamemaster's approval, characters of high Glory may receive a positive modifier to Dance, with a maximum modifier equal to Glory/1000.

A critical success indicates superb grace and verve, while a success indicates accuracy to the forms of the dance being performed. Failure shows error, while a fumble means that the character went the wrong way, probably bumping into other dancers. The gamemaster may even rule that the fumbler tripped and fell over his own feet. A fumble in Dance is a humiliating experience.

Glory can be gained from Dance if the dancer(s) are the center of attention.

Faerie Lore *(optional)*

Faerie lore is a knowledge skill which quantifies how much a knight knows about the mysterious ways of the faerie and the Invisible World. It is used to identify a type of faerie which was sighted, to recognize a faerie encounter as such, or to aid communication with them.

Modern opinion condemns faerie lore, but every person in King Arthur's Britain knows that this ancient wisdom is truth. Everyone knows that whenever something uncanny occurs it is due to some elf or faerie, and anything which is not immediately recognizable is probably made by them as well.

Every character in *Pendragon* is superstitious to some extent and this is expressed by the initial skill value of 2. This minimum means that all characters know common legends. For example, everyone knows that a lone faerie probably intends harm, while a band of faeries may not.

Although characters must be role-played as superstitious, the gamemaster decides to what extent the magic of Britain will be real within his campaign. This fact is up to the players to discover through play. Some gamemasters like to have magic as a common thread running throughout the game, while others prefer that actual magic appear only in the most unusual and terrifying circumstances.

A Faerie lore skill success reveals magical information, which the gamemaster must present in an entertaining way. However, this information may be sheer superstition, or incorrect in detail. A failure or fumble gives erroneous information. A critical success always reveals some important fact, as secretly commu-

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nicated to the player of that character by the gamemaster (for example: "Sir Ambrut realizes that the three witches are actually the mad daughters of the king.").

Characters may gain Glory for a success with Faerie Lore if it reveals information crucial to a scenario. Usually, however, little Glory is to be gained from knowledge of the faerie realm — Glory is gained from *interactions* with that world, not talk.

Falconry

Falcons and hawks can be trained to hunt birds and other small prey. Such sport is the pleasure of nobles, who sometimes spend considerable money to maintain a first-class mews (name for a building reserved for the maintenance of hunting hawks).

The Falconry skill is used whenever knights and ladies take the birds into the fields to hunt. The skill indicates how well the character knows the sport, such as when to let the bird go, how to call it back, and how to handle it.

Critical success means the bird caught its prey with a flourish and returned with it to the hawker's feet. Success indicates that the bird just got its prey. Failure shows it missed. A fumble means the hawk flew away.

Individual birds may be trained by their masters, and a well-trained bird can actually improve a knight's Falconry skill.

Tradition insists that certain birds be used only by certain ranks of nobility.

eagle: emperors
jerfalcon: kings, princes
peregrine falcon: earls
merlin: ladies
goshawk: knights
sparrow hawk: clergy

Glory is gained for every success in Falconry using a sparrow hawk or better. Most successes gain ordinary Glory (10 points), but a spectacular critical success before King Arthur and the assembled court might gain as much as 100 points.

† First Aid

First Aid provides immediate medical assistance to wounds. It is actually more reliable than the medieval treatments to be used later in treatment (chirurgery). Characters that gain successful First Aid for all their wounds usually do not require chirurgery, unless they have suffered a Major or Mortal wound. Successful First Aid reduces the chance of infection, and returns 1d3 hit points to the injured character. A critical success returns 1d3+3 hit points, while a fumble removes a further 1d3 hit points. Characters cannot First Aid themselves.

First Aid, like Chirurgery, is an important and complicated subject. See the "Injury and Health" section of this chapter, below, for more information.

Glory should usually be gained for successful use of the First Aid skill. The amount gained should be increased in proportion to the Glory and rank of the character being treated. If a life is saved, more Glory should be gained.

Flirting *(optional)*

In *Pendragon* terms, Flirting is a courtly skill that can be mastered to convey sensuality and sexuality. It includes use of specific words, tones of voice, expressions, movements, gestures, and attitudes. The primary purpose is to gain the attention of a member of the opposite sex.

Success simply indicates that a message of sensuality was conveyed, which the recipient may ignore or respond to. The higher the number rolled, the more potent the message conveyed. However, a critical success indicates that the listener was moved somehow, and was unable to hide his feelings whether he wanted to or not. Failure indicates that the message was not conveyed during the conversation. A fumble shows that the speaker misspoke something terribly, and caused embarrassment, perhaps even offense.

Although seduction certainly requires flirtation during its initial stages, flirtation does not mean seduction. It is not uncommon to flirt for amusement's sake, although this practice may be misinterpreted and incite passions among the unlettered and ignorant.

It is more exciting to flirt with a handsome or beautiful character than an ugly one. The gamemaster may wish to impose a modifier on the Flirting skill of any character with unusually high or low APP.

With the gamemaster's approval, characters of high Glory may receive a positive modifier to Flirting, with a maximum modifier equal to Glory/1000.

Success with the Flirting skill gains Glory only if the subject of the opposite sex becomes infatuated with the character.

Note that the Flirting skill is deliberately set apart from the far less vulgar activity of Romance.

Folk Lore *(optional, non-knightly)*

Folk Lore is a knowledge skill for the peasant way of life. It stems from familiarity with the land which has been gained over thousands of years of experience. Folk Lore includes information on many subjects, from such ordinary things as the lore of pigs or local landmarks, all the way to the household herbal cures of old women. Folk Lore includes thousands of tiny facts useful to daily living, such when to plant, how to tell if winter will be hard, and how to cheat the tax collector, as well as a certain amount of nonsense, such as how to rid oneself of warts, charms to kill rats, and songs to make the plants grow.

Folk Lore is used in play when a knight observes peasants at work to determine what they are doing, or when trying to evaluate how they feel.

Folk Lore may be used to gain a benefit in communicating with peasants. A successful Folk Lore roll shows that the knight communicated his friendliness and knowledge of the folk ways, presumably making the peasant more agreeable and less afraid. Failure reveals the knight to be a typical upper-class oppressor. Fumble indicates a major social *gaffe* which offends, and possibly enrages, the peasant.

Glory is not normally gained through Folk Lore. What Glory is there in dealing with commoners and peasant matters?

Gaming

The Gaming skill allows the user to perform certain types of medieval play effectively and with aplomb, whether in competition or for entertainment. This skill does not include ability in physical sports such as wrestling and jousting, and has nothing to do with them.

All types of common gaming, including simpler forms of gambling, are included. Common games include: Roman *Tabula* (backgammon), Saxon *Hnaeftafl*

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(swords-and-shields), Cymric *Gwyddbwyll* (wooden wisdom), and the continental *Les Dames* (checkers).

Two characters playing a game together make opposed Gaming rolls, and the higher number rolled successfully wins. If a monetary stake is involved, the difference between the two numbers rolled can be used by the gamemaster to determine the amount of money won (i.e. a difference of 3 might indicate that 3 denarii were won).

Glory may be gained from success with the Gaming skill only if the situation is unusually chivalrous; ordinary gaming or gambling never gains Glory.

Heraldry

A knight is known by his coat of arms. When in armor, everyone looks the same, except for the coat of arms blazoned on the shield and banner. Surcoats also carry this identification.

Members of families commonly display similar arms, such as the 2-headed eagle in the Orkney clan coats of arms. Sons often design their arms to resemble their fathers'. Quite by accident some coats of arms are similar to one another, making perfect identification difficult. Examples of large groups with similar coats of arms include the aforementioned Orkney clan, the de Ganis clan, Cornish knights, and the royal families of any kingdom. Other less coherent groups include groups of arms which all have horses, arms which have ships, or arms which have red on top.

Successful use of this skill indicates your character knows the members of the group or family for that coat of arms, or the several most likely holders of the arms. A critical success indicates the precise person is recognized, as well as the general group. Failure means the character has no idea who it is, and a fumble means he will not recognize it even if it is as obvious as King Arthur or Lancelot, or alternately it means that he identifies the coat of arms positively, but wrongly.

The gamemaster may require a Heraldry roll to see if the characters properly identify the coat of arms of someone they already know. Success means the gamemaster will state who the individual is (or at least whose shield the individual bears).

A knight's Glory modifies another character's Heraldry skill. One point is added to the skill value of the observer for every 1000 points of glory a knight has. Thus if a knight tries to recognize the arms of Sir Ambrut, with 1605 Glory by his second year, the skill value is raised by 2 points: trying to identify Sir Dodinas le Savage, with 4800 glory, adds 5 to the observer's Heraldry skill, and no one can miss King Arthur's arms unless they fumble.

A success with Heraldry gains Glory if vital information is gained thereby, normally 10 points.

Hunting

The Hunting skill includes the entire variety of tasks performed during the noble sport of the chase, except for weapon skills. Hunting includes knowing what the different blasts on the horn mean, knowing whether an animal is a "beast of chase, venery, or vermin." It includes care of hounds, understanding of their methods of hunting and what their cries mean; tracking the spoor and identifying beasts from it; knowing the best way to quickly kill each animal; and the skill of cutting it up properly afterwards so everyone, from hounds and dog boys to the sponsor, gets their correct share.

Hunting skills are also used to test general woodland and wild land knowledge. Hunting is used when trying to find your way through woods, wastes, or unfamiliar territory. A modifier may be added if following an established trail.

Successful hunts usually are worth modest Glory, but this is normally based on what animals are caught. See the "Characters and Creatures" chapter for more information on Glory for various game animals. Glory may be directly gained using the Hunting skill if scenario goals are met or lives are saved.

Industry *(optional, non-knightly)*

Knights never engage in Industry, and are in danger of losing their high rank if they do. Industry is the woman's work of creating things with her hands. This is most often expressed in the arts of spinning, weaves, and sewing. These are tasks for noblewomen, who create fashionable clothing for both men and women; large tapestries, to hang upon walls; ornate church vestments; and perhaps even simple table linen.

Industry can also be applied to churchmen who make fine books, and to witches or druids who create fetishes and charms. It is a very common peasant skill. Note, however, that this is not a knightly skill and is used by none.

The quality of work produced by Industry is based on the number rolled for success. A critical success creates a work of great craftsmanship or even art.

Glory can be gained by non-knights from the use of this skill, if a particularly beautiful item is made and presented to someone in public. Usually this should be only ordinary Glory (10 points).

Intrigue

Intrigue is the skill of knowing what is going on inside the court. Everyone has access to gossip, but hard work and clever conversations help to pry out the real facts. Skill is needed to know who to ask, when, what to say to learn half of a secret, and how to sift truth from lies. Personal contacts cultured through long, often secret, relationships are another key and may provide modifiers. Thus young Sir Mordred, with his remarkable Intrigue skill, already has contacts among most of the noble families of Britain.

Intrigue is not used to poison people in secret, to foment rebellion, or to assassinate rivals. Such dark practices must be roleplayed, not left to random die rolls.

Many modifiers may be applied to an Intrigue roll. For instance, trying to find out secrets in a castle whose entire staff has been briefed on a plan, and who agree with its intent, will give a negative modifier. A sympathetic resident, perhaps because both he and the characters are from the same homeland, gives a positive modifier. A normal castle or court situation, with nothing unusual going on, gives no modifiers.

Success with Intrigue indicates you learn something true and probably useful. Critical success indicates you learn a special and important fact known only to you and the direct participants (perhaps a fact overheard at a critical juncture, or seen by accident, or discovered in a lost note). Failure indicates nothing new was learned, fumble means that a close contact lies, or is thought to have lied, to you.

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The gamemaster can exploit this uncertainty at his leisure.

An Intrigue success gains Glory if facts critical to the characters' success in a scenario are gained.

Orate

The art of speaking fluently, with poetic grace and with charismatic delivery, is useful in any situation which requires a character to speak, especially in public.

With the gamemaster's approval, characters of high Glory may receive a positive modifier to Orate, with a maximum modifier equal to Glory/1000.

A success at Orate indicates the speech was florid and well-delivered. A critical success indicates the listeners were genuinely moved by the speech. Failure shows that the speech was boring. A fumble indicates that the speaker made a fool of himself.

Ordinary Glory (10 points) is gained from a typical successful oration, while a speech that swayed a crowd at a crucial time, or impressed an angry king, might gain more.

Play (instrument) *(optional)*

Everyone appreciates a good tune to wile away the winter and after-dinner hours. Some women prefer men with this entertaining skill.

Characters should choose an instrument from the list below. If more than one instrument is played, write a new entry onto the character sheet.

Success indicates a good tune was played, while failure indicates the song was out of tune, off-beat, or in the wrong chord. Critical success indicates a rousing tune which evoked an emotional response from normal people, while fumble means the character played so badly that everyone laughed at him.

This skill is specific for each instrument. The name of the instrument should be inserted into the parentheses on the character sheet. Most characters will be familiar with only one instrument, but if more than one is known then the blank spaces on the sheet can be used.

Glory for playing music can only come from playing instruments appropriate to a courtly audience (see the list of instruments below). No Glory is gained for a Saxon warrior tootling his horn in court, or for someone entertaining peasants on a bagpipe. Normally ordinary Glory (10 points) should be gained.

Musical Instruments

Pendragon music is medieval. It uses a variety of instruments which are unfamiliar to us today, but which were popular in the Middle Ages. This list includes many instruments popular with the non-knightly classes.

Harp: The primary instrument played by the nobility. Most harps are small enough to be hand-held and are rested on the left shoulder (in contrast to modern harps). Most harps have five to ten strings. Harps are strummed and plucked for music.

Lute: The basic troubadour instrument. A lute has a round body and long neck with two to ten strings running along its length. It is played while the left hand presses the strings against frets in the neck and the right hand strums or picks the strings (like a modern guitar).

The rest are non-knightly instruments:

Flute: An ordinary instrument, used by entertainers but not encouraged because puffing distorts a nobleman's face to look silly. It is held horizontally and wind blows across the sound hole. Up to nine fingerholes make a wide variety of notes possible.

Recorder: Another ordinary instrument, used by entertainers and occasionally by women. It is played by blowing into one end, and covering or uncovering holes along its length.

Double Pipes: Another ordinary instrument not encouraged among noblemen because puffing distorts his face and looks silly. Two pipes, each with up to five holes, are bound side by side to be played at the same time by blowing into a single mouthpiece at one end. Sometimes one pipe is much longer than the other.

Horn: Only Saxons consider this instrument to be capable of music. Others may use it to color tales of the hunt or war. They are made of animal horns, and sometimes have holes to modulate the sound.

Bagpipes: A popular folk instrument. Used primarily among commoners to accompany dances and other festivities, the Irish also use it in battle to frighten their foes and to signal their friends. All other noblemen scorn its use.

Trumpet: The "Prince's Instrument." This is a metal horn, often up to three feet long or bent into an S-curve. It is incapable of music and is used only for battlefield signaling and courtly fanfares. Only royal houses may have trumpeters, hence its nickname.

Drums: A military instrument. Drums are used to signal forces on the battlefield, occasionally to send signals over a distance, and often among peasantry to accompany dances. No one in their right mind considers its use for music.

Read (symbols) *(optional)*

Several esoteric forms of writing exist in Britain, known to only the initiates of ancient lore. They are generally not used for messages or books, but instead document magical powers and serve as focus of spells and ritual. Latin is the closest equivalent to modern writing, and even Latin is rarely encountered in a written form. Characters might encounter symbols written on sticks, on stone menhirs, or inscribed over mysterious cave mouths.

Read (symbols) is a knowledge skill.

A successful roll at Read (symbols) indicates that the symbols were read and understood. A critical success means that only a short time was needed to read the document. A failure indicates that the symbols remain incomprehensible, while a fumble means that misinterpretation occurs. Some pieces may have negative modifiers for reading, depending on the age, complexity, and subject of the manuscript. Ciphers and secret words are also possible, making the task of reading difficult or impossible to the uninitiated.

The gamemaster should determine how much time reading a document requires, based on its size and other factors.

Given society's belief in the power of symbols for spells and ritual, the gamemaster's interpretation of magic might include Read (symbols) as a component.

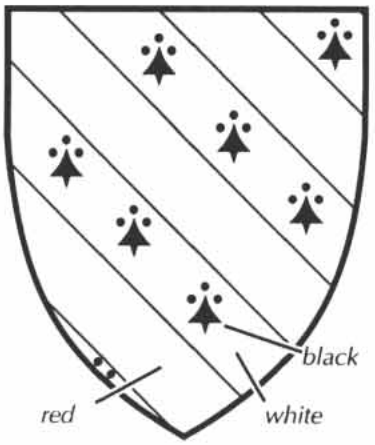
Glory could be gained for a use of Read (symbols) if important information for a scenario or hidden secrets were revealed thereby.

Four types of symbols are commonly known and read:

Ogham is from the old Cymri and Irish. It looks like bunches of lines, parallel

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Bors de Ganis



within a group but not parallel with each other, scratched along a straight line. It is most often used on sticks. Sometimes the symbols are phonetic sounds, strung together like words. Sometimes they are not. Ogham is called the Language of Trees, and was discovered by the god Ogmios, who passed it on to his followers.

Runes are from the Saxons. They are a series of simple, angularly-cut symbols which each possess a specific type of power. Each is also a phonetic sound. They are cut into rocks or sticks in patterns to bless and empower magic spells, or to cast for divination. The first runes were discovered by Wotan, who sacrificed his own life to obtain the wisdom for himself and his followers.

Glyphs are Pictish signs, most often carved into rocks which serve as border markers and altars to local spirits. They tell the name of the local people responsible for the upkeep of the altar, and of the power which can be invoked. The first glyphs were placed there by Earth Mother to help her people, and the Picts can still work magic at those sites.

Latin: This language was originally from Rome. Reading Latin means literacy, or being able to read and write Latin, the old Roman tongue. Few people are well-versed in the skill of Read (Latin) other than churchmen, city merchants, and classical scholars.

Recognize

Not everyone can always put together a face and a name or, in *Pendragon*, a face and a coat of arms. When everyone mingles at court there are hundreds of nobles and knights, along with thousands of servants and commoners. In such a crowd you may see someone, perhaps even be introduced, and forget him as one among many. Likewise, after viewing several hundred jousters all but the best tend to blur into one indistinct figure. Disguised characters can also be encountered.

Recognize is the skill of putting together clues: a face, jousting style, distinctive feature, or other characteristic which identify a person. You must have previous reason to recall it at all. Thus if you never heard about or saw someone before, even a critical success would not help — it is impossible to use this skill to learn something about a complete stranger. On the other hand, the gamemaster may tell you to make a Recognize roll when you don't think of it, and may also assign a positive modifier to your skill if an acquaintance is nearby but unrecognized.

A successful Recognize roll indicates that you remember a character, and recall what you know about him. A critical success means that you recognize the person even if he is in disguise. A failed roll indicates that you don't remember this person. A fumble indicates that you think you recognize him, but the gamemaster can give you either false or true information. A character who fumbled his Recognize is thus always insecure about his identification.

A success with Recognize might gain Glory if recognition was crucial to a scenario.

Religion (.....)

This is a knowledge skill which quantifies how much is known concerning the beliefs, rites, sacred calendar, and practices of the religion noted in parentheses. It also indicates a person's ability to follow a ceremony and do what is appropriate to his station within a sacred context. His station is that of the initiate — of an informed worshiper.

A high Religion skill does not necessarily indicate belief: this is measured by the Piety trait. Nor does it indicate sincerity: this is measured by passions. Believers know their own religion, acquired by attending normal worship. The common religion for player knights of Logres is Christianity. Less common are Paganism and Wotanism, and truly exotic are Islam and Judaism. Non-believers may have this skill for any religion.

Success or failure with the Religion skill should normally not affect magical events. Piety and passions are better sources of miracles and magic in the game than expertise in the forms and dogma of a religion.

Successful use of the Religion skill does not usually gain Glory unless a successful prayer or ritual was crucial to the scenario.

Romance

Romance is a knowledge skill concerning the practice of *fine amor*. This custom of the court adores women and holds that men are inspired and improved by their emotional commitment to women. The Romance skill includes the basic knowledge and procedures for this custom. It encompasses the rules of love, as detailed by Andreas Capellanus.

A Romance roll might be required to know how to approach a woman for the first time; how to properly avert one's eyes; how to kiss a hand, wrist, elbow, or other part of the body; and, especially, what is the best type of present to buy. For a woman it includes knowing when to refuse an audience, when to accept a tryst, how to say no, an understanding of constructive cruelty, how to tell whether entertainment is new or customary, and how a man lies.

Romance is an elegant and courtly skill, and success should gain ordinary Glory in most instances. See "The Lover's Solo" in the "Scenarios" chapter for further Glory from romance.

Singing

Music produced by voices pleases all listeners, whether sung in church, in court, or for a lover in a warm summer glade. Professional bards and minstrels wander from court to court with a repertoire of ballads and lays. Noblemen create love poems and romances, and find honor in their title of troubadour. The poorer troubadours perform their own songs, while the richer hire singers, called *jongleurs*, to perform. Women sing both to entertain the household on lonely winter nights and to please lovers. I imagine that on some fine spring days Arthur's court is very

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much like the musical *Camelot*, or like a very pleasant dream.

A critical success at Singing indicates a powerful and emotional performance, while a simple success indicates a pleasant experience. A failure indicates slurred or incorrect words, or worse, while a fumble indicates something causing social embarrassment.

Successful Singing always gains Glory, usually an ordinary award (10 points). More Glory might be gained if some scenario goal was achieved thereby (a savage guardian soothed, for example). Successful singing in a lord's court gains additional Glory.

Stewardship

This ability to plan, administer, and oversee the keeping of a farm or similar holding is not normally required for knights. It is an important women's skill, used to maintain and improve the income generated from land. On a knight's holding the bailiff usually knows this skill.

Glory is not found by being a farmer, although Glory may be derived from Stewardship if a success contributes to a battle victory or saves a knight or greater noble from poverty or humiliation.

Swimming *(optional)*

Swimming is used to move successfully through water. The roll is normally unmodified, but in stormy or flooded conditions there may also be negative modifiers involved. Swimming is reduced by one point per point of armor worn, so a character with a Swimming value of 10 would have a modified skill of 6 while wearing 4-point leather armor.

A successful Swimming roll indicates that the character remained above water and moved in the desired direction. A critical success indicates that he did so at double speed. A failure or fumble indicates that he did not do so, and must attempt a CON roll. If both are failed the character begins drowning, taking 1d6 damage each melee round after the CON roll fails.

A Swimming roll also can be used to remove armor while underwater, if stated to the gamemaster at the beginning of the round. A successful roll removes 2 points of armor. But during this time, the character suffers drowning damage with no CON roll possible.

Glory is gained only if someone is saved by a Swimming roll.

Tourney

Tourney is a knowledge skill used for correct procedures, customs, and behavior at that spectacle of chivalrous entertainment, the tournament. Thus a Tourney skill roll is required to find out if the knights registered with the correct person at the right time, or whether they embarrassed themselves by arriving at the last minute. A roll could be used to see if the knights understand what certain trumpet blasts mean, where failure indicates that they did not place their helmets and surcoats out for the *helm show*, or that they missed a feast or a important speech. Alternately, a failed roll might mean that the knight did not know who to address, what do upon winning a joust, or how to properly ask for, receive, or handle a lady's favor. A fumble can be humiliating.

Glory can be gained with most successful uses of the Tourney skill. Usually this should be an ordinary award (10 points). A crucial use of the skill that gains an advantage in combat or foils a villain's plans should gain additional Glory.

Combat Skills

History, romance, and legend all agree that fighting is a knight's primary work. Thus these skills are considered separately from ordinary skills such as Singing. Following this section is the "Combat" section, in which you will learn more of how these skills are used.

Combat skills are organized into two parts: first, the two non-weapon combat skills of Battle and Horsemanship; second, the various weapons, arranged in alphabetical order (the sword, as the premier weapon of the knight, is listed first on the character sheet).

Notes on Combat Skills

Glory from Combat Skills

The successful use of combat skills does not necessarily gain Glory directly. Instead, various criteria are used, such as victory, opponents defeated, and other issues. See the "Glory and Ambitions" chapter.

Base Combat Skill Values

Note that some combat skills are marked with a dagger (†). These are the crucial combat skills which every squire or sergeant must have with a value of 10 to qualify for knighthood.

On the character sheet only the traditional knightly weapons are listed: sword, lance, spear (also the favorite weapon of the Cymric culture), and the ubiquitous dagger. All squires and sergeants receive some degree of training in each of these weapons. Many other weapon skills exist. If a character wishes to learn one of these, write the name in one of the blanks provided on the sheet, starting the skill at 0.

Unknightly Combat Skills

Two common forms of combat can be considered unknightly: brawling and the use of missile weapons. Grapple is a skill that appears similar to brawling, but is used in serious combat while wearing armor.

Brawling: Occasionally during a session a character will hit another with his fist, a chair, or whatever is handy. There is no special skill defined for such attacks, nor are characters trained in such unmilitary forms of combat. This uncouth kind of violence is more appropriate to commoners than members of the nobility. Note that if a character pulls out his dagger, the situation is no longer a casual brawl but deadly serious combat.

DEX/2 is used as the skill value for brawling. This use of the DEX roll can be done using opposed resolution. A critical success with this DEX roll does double damage as always, while a fumble indicates that the brawler fell down clumsily.

Modifiers for drunkenness, bad footing, encumbrance, and so forth all apply to DEX rolls for brawling. The gamemaster should decide whether other modifiers are appropriate, depending on what the character is attempting; for example, hitting an enemy from behind would gain a +5 modifier to DEX/2, just as with a weapon skill.

If two characters wrestle or pull at each other, and neither has the Grapple skill, opposed STR rolls can be made in-

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stead of DEX/2 rolls, at the gamemaster's option. A STR roll is never used to see if a character hit another, however.

Damage for fists, kicks, etc. is equal to normal damage minus two dice, with 1d6 being the lowest possible brawling damage. For example, a character with a 3d6 Damage statistic would do 1d6 with his fist, as would a character with a 2d6 Damage statistic.

Brawling damage from casual weapons (chairs, candlesticks, rocks, beef bones, etc.) must be determined by the gamemaster, but should never be more than the character's damage with a dagger (normal Damage statistic minus 1d6).

Glory should rarely be gained from brawling, and only if no alternative form of combat was possible.

Should the gamemaster wish it, engaging in a serious brawl might lose a knight 1 Honor point, particularly if the results are disgraceful (a character killed or maimed in front of the court, for example). If the experience was unavoidable the shame may not be so great. See the "Ideals and Passions" chapter for more information on Honor.

Grapple: The Grapple skill defines a special form of unarmed combat that is not usually considered brawling, and occurs often in the literature. Grapple is very different from other weapon skills, and may almost be considered a tactical option rather than just another skill. See the "Grapple" entry below.

Missile Weapons: Three missile weapon skills are defined in *Pendragon:* Bow, Crossbow, and Javelin. Also, a DEX roll can be used to throw a stone or heave a boulder at an enemy, but there is no throw skill. Roll the missile weapon skill as an unopposed roll. If the target has a shield, he does not get a roll, but the shield acts as 'cover,' providing a -5 modifier to the attacker's skill. Use addition range modifiers as needed.

Knights disdain to use missile weapons in combat, except for the short-ranged javelin once used by Rome. Only cowards fight from a distance, and personal honor requires men to confront each other body to body.

Hunting is different, and missile weapons are sometimes used, especially where food-gathering is more important than sport.

There is no penalty to Honor for using missile weapons, but the Glory gained from defeating an opponent or creature is 1/10th of normal, the same as in combats "for love." This is the penalty whether a thrown rock or a crossbow is used, and is extracted regardless of whether melee combat was also part of the victory or not.

Non-Weapon Combat Skills

† Battle

The Battle skill measures an individual's knowledge and use of individual tactics in skirmishes and battles. A high Battle skill means that a knight knows how to look around a battlefield to recognize what is dangerous or advantageous, and how to take advantage of what he sees.

Two general uses for the Battle skill exist: for leadership, and for tactical decisions when separated from your unit in battles. Leadership usage occurs in both battles and skirmishes (skirmishes are a separate form of mass combat from battles).

In both skirmish and battle, special rules are used to resolve what happens, but the procedure for a skirmish is much shorter and simpler, is likely to be used more often, and is given here.

Rules for large-scale battles are given later, in the "Chivalric Duties" chapter. Gamemasters in a hurry to finish a battle can use the skirmish rules given here instead, though this is not the best solution.

Following are some important general points on mass combat, and the rules for skirmishes.

Victory or Defeat: The actual resolution of a battle or a skirmish is normally up to the gamemaster. The decision should be based on commanders' Battle rolls, on the player knights' success or failure, and on storytelling factors.

In a skirmish, the player knights can make a big difference. If the player knights all do well in melee, then as the most important warriors in the group, their success should usually affect morale and drive their unit to victory.

In a battle, where the player knights may be minor or even insignificant participants, their success or failure should not usually affect the outcome.

Glory: Glory is gained in both skirmishes or battles.

Skirmish Glory is normally derived only from melee combat (i.e. Glory for defeating enemies, for heroic actions, etc.). However, if a player character is a commander or subordinate leader in a skirmish, Glory for successful Battle skill use may be gained if appropriate. There is no Glory just for participation in a skirmish unless the situation is something very special, in which case the gamemaster will determine the appropriate Glory awarded.

Battle Glory is a different story. This Glory is based on participation. Just being there can be worth Glory. Battle Glory is determined per battle round. The bigger the battle, the greater the Glory.

The Skirmish: A skirmish is a special form of melee combat which opens with a mass attack by one or both sides. One side or the other gains an initial advantage, and combat then dissolves into individual melee. Most mass combat during scenarios is of this type.

In a skirmish only the commander of the force and his subordinate leaders, if any, make Battle rolls. If the commander is not a player knight, the gamemaster determines the commander's skill and makes the roll. This roll is always unopposed. The roll is made on the Commander's Battle Roll Results Table, below.

The modifier from the table is applied to everyone's combat skills in the first melee round (usually Lance, Sword, and Horsemanship, but not DEX or Valorous rolls or any other non-skill rolls).

After the commander's roll, combat is joined and resolved character by character using normal melee combat rules. Each player knight should face an enemy knight unless the enemy unit is entirely composed of inferior troops. After the first round of the skirmish, combat modifiers are normal.

Commander's Battle Roll Results Table

result	*modifier*
Critical	+5
Success	+0
Failure	-5
Fumble	-10

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Even in a skirmish, most of the combatants on each side will be non-player characters (nobody runs a game with 30 or 40 player knights). The skirmish does not end until the situation regarding the non-player characters is resolved. It may be that the player knights will be totally victorious, only to look up and see that the rest of their unit has been routed. Or they may be defeated by their opponents, only to be rescued by their non-player companions.

To determine what the rest of the unit has done, one or more Followers' Fate rolls must be performed, using the table below. Usually this should be delayed for one to five rounds of melee, while the gamemaster deals with individual combats. Eventually a player knight will look around and ask what is happening with the rest of the unit, or the gamemaster will feel it time to make the roll.

Every character who leads any troops other than squires requires a Followers' Fate roll, including the overall commander. In most cases the overall commander will have all non-player characters under his command, but player characters such as banneret knights are considered to be subordinate leaders, responsible for their own men.

A Fate roll is done using each leader's Battle skill, as modified by the commander's initial result on the Commander's Table above. The result of the Fate roll is checked on the table below.

Note that being a subordinate leader is the only way that a player can make a Battle roll in a skirmish if his character is not the overall commander of the unit.

Non-Player Followers' Fate Table

result	*fate*
Critical	A great victory! No losses, and 1 enemy of appropriate rank is captured per five non-player characters.
Success	10% losses (2% killed, 8% wounded). Survivors are victorious against their opponents.
Failure	50% losses (10% killed, 25% wounded, 15% captured) and surviving troops must retreat from the field.
Fumble	75% losses (50% killed, 25% captured), surviving troops routed from field.

Losses from groups that contain different classes of troops require a ruling from the gamemaster to ascertain who was captured, wounded, or killed. Wealthy knights with several squires are far less likely to be killed than sergeants or impoverished knights with no squires, but are prime targets for capture.

Each Fate roll determines what happened to that sub-section of the unit. The gamemaster must make sure that each non-player character in the skirmish is clearly assigned a leader for the purposes of Fate rolls, with no confusing overlaps.

Skirmish Example: *The famous warlord, Earl Crassus, with a band of 19 other knights and 30 sergeants, is riding northward. He personally leads 10 non-player knights, and the 30 sergeants are also under his direct command. Sir Yvane leads a subordinate troop of household knights (three other player character knights including Sir Ambrut, plus five non-player knights). The unit totals 50 men, including the earl.*

The group sights a party of 75 Saxon warriors who must, of course, be raiding. Crassus decides to smash the invaders, and the knights prepare to make a charge with lances.

Crassus, handled by the gamemaster, is responsible for the fate of his 10 non-player knights and 30 non-player sergeants, while Yvane, a player character, is responsible for five non-player knights. The three other player knights are responsible for their own fate. Crassus, as the commander of the unit, will also roll to determine the first round modifier for the skirmish.

Earl Crassus begins the skirmish by making his roll as commander, and receives a lucky Battle roll of 18, indicating a critical success. Since Crassus is a gamemaster character, no Glory is recorded for the success. Consulting the Commander's Battle Roll Results Table, the gamemaster announces that all members of the unit have +5 modifiers to their initial Lance attack in melee. The unit charges with a cheer, and the Saxons are caught in the flank. Yvane, as a subordinate leader, will have a +5 for his Followers' Fate roll, as will Crassus himself for his Followers' Fate roll, due to this roll.

The success or failure of individual characters in the skirmish will be determined by normal melee combat. On the first melee round of combat, Sir Ambrut's unmodified Lance skill of 10 is modified by Crassus' successful Battle roll to a value of 15. Ambrut rolls a 14 on the first round and hits a Saxon. Yvane skewers a Saxon with a critical Lance success on the first round, thanks to the +5 modifier from Crassus' Battle roll. The other player characters also do well in the first round, defeating several more Saxons. Glory is gained for each defeated enemy by the victors.

In subsequent rounds, the +5 modifier no longer applies, and combat is resolved normally. No one performs any unusual or heroic acts in the skirmish, so no other Glory is gained by the player characters.

Later in the fight, after resolving three rounds of melee for the players, the gamemaster decides to see what has happened to the non-player characters. He starts by rolling for the fate of Crassus' knights and sergeants.

Crassus has a +5 modifier to Battle from his initial roll as commander, and achieves success in his Fate roll. The results of a successful roll on the Followers' Fate Table are applied to all the men directly following the earl with these results: the men are victorious, and take 10% losses.

2% killed out of 40 = .8 = one non-player character killed. The gamemaster rules that it is one of the youngest non-player knights, who was reckless during the charge and attacked three Saxons at once.

8% wounded out of 40 = 3.4 = three non-player characters are wounded. The gamemaster rules that all three are sergeants.

Now Yvane rolls for his five non-player knights. He also has a +5 modifier from the commander's initial roll, but manages to fail his Battle roll. His surviving men must retreat. Results are as follows.

10% killed out of 5 = .5 = 1 household knight killed.

25% wounded out of 5 = 1.25 = 1 household knight wounded.

15% captured out of 5 = .75 = 1 knight captured.

The gamemaster rules that the skirmish ends with Crassus' troop of sergeants driving off the surviving Saxons. The player knights were all victorious in melee, so no special results obtain. Sir Yvane's non-played followers were driven back, but since his player knight followers did so well, the gamemaster rules that no loss or humiliation occurred as a result of Yvane's failed Battle roll.

Since Crassus' force won the fight, the knight of Yvane's that was captured is rescued, and no ransom need be paid.

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† Horsemanship

Horsemanship is the ability to perform expected activities while mounted on a moving horse. Activities include fighting, jumping obstacles, and galloping.

In most normal uses success indicates that the horse did what it was expected to do. Failure indicates it did not. Critical success shows it went faster, jumped farther, or whatever is appropriate for greater than normal effort. A fumble indicates that the horse tripped, the rider fell off, the saddle girths broke, or that the ride has otherwise ended.

Glory can be gained for a success in Horsemanship in various ways. Usually the Glory is gained not for the successful roll but for the results. Carrying a message swiftly might gain 10 Glory, for example. Winning a race would gain the same. A heroic use of Horsemanship, perhaps rescuing a child from a burning barn by riding in and out, might gain 100 Glory.

Weapon Skills

Axe

This one-handed weapon is favored by many Saxons and may be single or double-edged. The weapon easily shatters or splits open shields. It does normal rolled damage against all targets, and an additional 1d6 damage against any combatant using a shield. A fumble indicates the weapon broke.

Bow

This is a wooden missile weapon normally used by peasants for hunting and by footsoldiers in war. Knights normally do not use bows in combat.

A bow does 3d6 damage regardless of the user's Damage statistic. It is used two-handed and no shield can be used while shooting a bow. The maximum range is 150 yards. Modifiers must be applied for close or long-range shots, small or covered targets, etc. A fumble indicates that the weapon has a broken string or has cracked.

Crossbow

This is a mechanical missile weapon invented, some say, by the devil. The Pope has outlawed its use against Christians, but the damnable commoners seem not to have heard. Knights normally do not use crossbows in combat.

As with the bow or any missile weapon, negative modifiers must be used for longer ranges.

Different strengths of crossbows do different damage, and take different times to reload and shoot. A light crossbow fires at the same rate as a bow, but a heavy crossbow requires three full rounds of cocking before it can be fired.

Crossbow Table

type	*damage*	*rate of fire*	*maximum range*
Light	1d6+10	1/melee round	150 yards
Medium	1d6+13	1/2 melee rnds	200 yards
Heavy	1d6+16	1/4 melee rnds	250 yards

Dagger

This skill uses the knife as a weapon. The tool is usually metal but also possibly of stone. This includes all one-handed knives and even shortswords: everything from long dirks to table knives.

This small weapon is ineffective against heavily armored knights, but is carried by everyone, including women and priests. A knight usually has a dagger sheathed on his swordbelt, ready for use in close quarters.

Due to its small size, a dagger does one die less damage when it strikes. Thus a character who normally does 4d6 damage would do 3d6 with a dagger.

If a character with a tiny table knife is attacked by an enemy wielding a two-foot long dirk, the gamemaster may wish to adjust the damage done slightly to reflect the difference between the two similar but not identical weapons.

A fumble indicates the weapon was broken.

Flail

This wicked weapon has many spiked heads mounted on the ends of chains, which are in turn attached to a handle. It is a one-handed weapon and can be used with a shield. The flail is sometimes referred to as a "morning star" because of the spiked heads.

A flail ignores all protection given by shields, wrapping around any obstacle to damage its target. The flail also does an extra 1d6 damage to all opponents wearing chainmail armor. However, the weapon is extremely clumsy, and on a roll of 1 (the raw number on d20, before any increases due to values over 20) it always strikes the user, doing full damage. With a fumble, the weapon breaks.

Grapple

Characters in Arthurian literature often throw down their weapons and grapple an opponent in dramatic fashion. This skill simulates such tactics.

Fisticuffs are unknown in Arthur's Britain, but common brawling includes wrestling, bashing, gouging, biting, kicking, and so on. This is handled under the "Brawling" section, above, using DEX/2, and no skill is given.

Quarrelsome knights in their cups may often wrestle to prove their manhood, but this is considered brawling, not a use of the Grapple skill. Normal brawling rules apply, except that STR is used instead of DEX, to determine a winner. If a wrestling knight knows Grapple, he may use the skill, but get no Glory or experience checks.

Grapple is normally used in armed combat, either when every other weapon is broken, or when stalemate has set in between two knights with excellent weapon skills, and neither can easily hurt the other. Grappling is a risky but viable option in such instances.

Armor has no effect on the skill, nor does sitting on a horse affect it unless the gamemaster rules otherwise.

A grapple in combat must be done with the opposed resolution system. The character attempting a grapple must drop weapon and shield and tackle his enemy. This is extremely dangerous against an experienced knight with a good Damage statistic, but the reward for success may be a quick finish to a fight.

A winning Grapple roll indicates that the grappler has seized his opponent in a hold. This occurs whether the opponent is using a weapon skill or also using Grapple. A partial success does the loser no good in this instance. If the grappler loses the resolution against an opponent using a weapon, he is hit normally. Ties indicate stalemate, even if the opponent is using a sword; go on to the next round. This is an exception to the rule that a sword breaks any other weapon on a tied roll.

Once the opponent is in a hold, the grappler has a choice of two options for

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the following round: to attempt to immobilize the opponent with a second Grapple use, or to throw the grappled opponent down (no roll required).

The second Grapple roll is less risky. Once held, the grappled person is incapable of any action except trying to grapple the opponent back to break the grasp and allow escape (which may not be attempted if the victim's Grapple value is 0), or of trying to rearm himself with his dagger and attack the grappler. The dagger is the only weapon which can be used by a grappled person. Remember that fighting while rearming incurs the usual +5/-5 modifiers to the respective combatants.

If the hold is maintained successfully on the second round of opposed rolls, the opponent is immobilized. In one famous instance, a knight is immobilized by Sir Turquine, who then tucks the hapless victim under his mighty arm and rides off.

If the immobilized victim attempts further combat, reflexive modifiers are +10/-10 for grappler and opponent. Assume that the loser is flat on his back, with the winner sitting on his chest, or has both arms twisted behind his back. The grappler may do normal brawling damage to the immobilized victim if no weapon is available to be picked up, and no friends are around to threaten the victim. In several cases in the literature, the winning grappler unlaces the downed character's helmet and pulls it off, creating a situation of great vulnerability for the victim, who usually surrenders at that point.

If thrown, the grappled person has no chance to resist, and takes 1d6 damage from the fall and is sprawled on the ground. +5/-5 modifiers apply on the following round. As usual, armor does not protect against this type of damage. If thrown from horseback, he also takes the normal 1d6 for the height of the fall for a total of 2d6. Further falls are obviously possible.

A fumbled Grapple indicates the would-be grappler falls down, and off his horse if mounted, taking falling damage.

Great Axe

Two-handed and double-headed, this weapon cannot be used with a shield. It does 1d6 extra damage against all targets, and an additional 1d6 against any combatant using a shield. A fumble indicates the weapon broke.

Great Spear

This is a two-handed heavy spear used to stab. It gains a +5 modifier for footsoldiers against horsemen, negating the footmen's normal disadvantage. The great spear is long enough that it also negates the +5 lance modifier versus non-lance weapons.

A fumble indicates that the spear has broken.

The Great Spear skill is used to wield a boar spear.

Great Sword

This two-handed sword cannot be used with a shield. It does 1d6 extra damage against all targets. On a fumble the great sword is dropped, but not broken, and can be recovered. On a tied resolution roll, the great sword breaks the opponent's weapon, unless it was a sword, too.

Halberd

This is a heavy, two-handed combined spear and axe which can be used to both cut and stab. It cannot be used from horseback or with a shield. Its length gains a +5 modifier for footsoldiers against horsemen, negating the footsoldier's normal disadvantage. It also does +1d6 extra damage. A fumble indicates that the halberd has broken.

Hammer

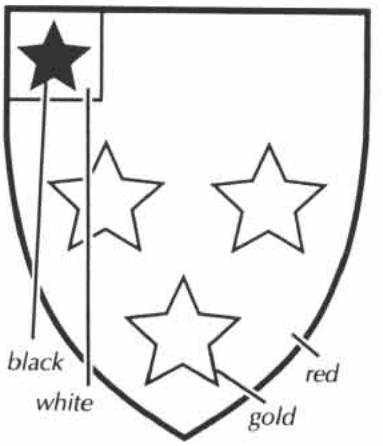
The military hammer is a blunt impact weapon which is particularly useful against plate armor. It is normally used one-handed with a shield. It gives an additional 1d6 damage against suits of partial plate, full plate, and gothic plate armor (the latter are not available until the last phases of the campaign).

A fumble indicates that the hammer broke.

Javelin

Spears that can be thrown at a nearby opponent or game animal are javelins. This is not the same weapon as a lance or spear, but is much shorter and lighter. Maximum range is 30 yards. It does two dice less than the character's Damage statistic, with a minimum of 1d6 being done. A fumble indicates the weapon broke.

Sagramore le Desirous



Jousting Lance

The jousting lance is used just like a normal lance, as detailed below under "Lance." However, a jousting lance is a piece of sport equipment, not a weapon, and so is designed not to destroy the loser of a joust, just to knock him from his horse. This results in special rules for using jousting lances. There is no actual "Jousting Lance" skill. Instead, Lance is used. For more information on jousting lances, see the "Combat" section of the chapter.

† Lance

This is a spear used in a horse charge. It is held in the right hand and crossed over the horse's neck, allowing the knight to crouch behind his shield and impact directly with his target. Because of the type of attack, the damage done with a Lance charge uses the horse's Damage factor rather than the rider's.

To use the horse's Damage factor in a lance charge, the character must commit to a charge during the Determination Phase explained in the "Combat" section. He must then move in a straight line for at least one melee round to get the lance charge modifier, and may move as many more as necessary to reach the target. This may be at whatever rate of movement desired (but most realistically, at a gallop).

Lance strikes are done while passing the target, who may strike back in opposed resolution if such was his intent in the Determination Phase. Unless unhorsed, the lancer must further continue

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in the straight line for at least one full melee round.

A lance attack uses the Damage factor of the horse rather than the rider, as written on the character sheet. Average horse Damage values of each size are:

Rouncy = 4d6
Charger = 6d6
Destrier = 8d6

The lance charge is devastating against opponents using ordinary melee weapons. When one combatant uses a lance and the other does not have a lance or great spear, the lancer receives a +5 modifier to his Lance skill.

Fighting with the lance from horseback without the charge is the same as using a spear. Use the character's Spear skill, not Lance, and remember that he does not get the additional +5 for using the charge against other weapons, and he inflicts his Damage value, not the horse's.

A lance may break more easily than some weapons: if the damage done is an odd number then the lance breaks. Also, a fumble indicates the weapon broke before doing damage.

Lance skill is also used to joust, a friendlier and less lethal show of a martial skill. See the "Combat" section for more information.

Mace

This is a crafted weapon with flanged edges or spikes. It is one-handed. It does 1d6 additional damage against chainmail armor. A fumble indicates the mace has broken.

Morning Star

This long two-handed weapon ends in a clubbed head with spikes. It cannot be used with a shield, and does 1d6 extra damage against all targets, and an additional 1d6 damage against chainmail-armored foes. A fumble means the morning star breaks.

Spear

This is a long stick with a pointed head on the end. It is used one-handed, unlike the great spear, and it can also be used from horseback as a lance. It can not be thrown like a javelin, which is much smaller. It does normal damage. A fumble indicates the spear broke.

† Sword

This essential knightly weapon is one-handed and used with a shield. Favorite weapons have names and their own histories. A sword is of varying length but always of the best possible iron. It is called *spaetha* by the Romans, *seax* by the Saxons, and *cleddyf mawr* by the Cymri.

It does normal damage and has two advantages over all other weapons. Swords do not break when the user fumbles, but are dropped instead and can be recovered, and if a tie (identical successful skill rolls) occurs in any resolution, a sword always breaks a non-sword (excepting the Grapple skill, of course).

Warflail

This is a two-handed flail. It does +1d6 additional damage against all targets, and also wraps around all shields and ignores any protection provided by their use. An additional 1d6 damage is done to chainmail-armored foes.

Because it is a clumsy weapon, a user always strikes himself for normal damage on a straight roll of 1 (before any increases due to values over 20). On a fumble the warflail breaks.

Injury and Health

Pendragon is a game about knighthood. The primary purpose of the knight is fighting, and much of the action in the game is personal or military combat that results in injury, whether minor or significant.

Knights expect to take injury, and wear their many scars proudly. In Arthurian literature knights often suffer great wounds, and thereafter go through long periods of healing and rest to recover. Such events are realistic as well as authentic to the stories. The following rules attempt to formalize this process, while leaving the gamemaster enough flexibility to deal with all possible situations. Violence in *Pendragon* should be realistic and terrifying, never casual or routine, and the best way to achieve this is to make injuries a serious matter.

Knights sometimes languish in foul dungeons or become feverish in the literature. Thus illness, physical deterioration, and other sources of damage beyond combat are included here, although such sordid forms of damage as disease should rarely kill a brave knight.

Keeping track of injuries and healing is a complicated process. Both the gamemaster and players are responsible for recording information accurately and honestly. You may wish to simplify portions of these rules while learning the game, but they should be used in full once familiarity is gained. The reward will be a more authentic and dramatic experience.

Hit Points

Health in *Pendragon* is measured primarily through the Total Hit Points statistic (SIZ+CON). This number represents the character's capacity to absorb injury. Death is imminent if a character has zero or negative hit points. A character with only half his hit points is half dead.

Losing Hit Points

As damage is taken during the game, hit points are lost. This loss is recorded by the player, in pencil, using the workspace on the character sheet labeled "Current Hit Points."

Damage can be partially or completely absorbed by armor, but not in all cases (see the "Sources of Damage" section below).

Characters may lose hit points from many different sources in *Pendragon*. Some forms of damage cause wounds, while some act directly on hit points. Fatigue alone never causes hit point loss.

Once injured, characters may lose further hit points through illness, excess

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activity, blood loss, or worse. These factors are summarized under the "Deterioration and Aggravation" rules below. Deterioration may be prevented by the unsophisticated medicine of the times, which I call Chirurgery (Chirurgery is a medieval word that is used here to mean medical care). Aggravation is caused by excess activity while a character is injured or ill, and may be averted only by avoiding activity.

Regaining Hit Points

A character's recovery from injury is a natural bodily process, which is quantified as a character's Healing Rate ((STR+CON)/10). Characters normally recover hit points equal to their Healing Rate every week (on Sunday at noon), although the gamemaster may adjust this schedule if necessary.

A critical success with Chirurgery augments the Healing Rate.

First Aid lets the injured character regain hit points immediately, and ensures that bleeding is stopped, infection prevented, and so forth, This process is independent of the character's Healing Rate, but only a few points are regained.

Magical healing spells or items, such as the potion some characters receive in character generation, may return hit points, or otherwise magically improve a character's health, at the gamemaster's option. As always, the details of healing magic are secrets known only to the gamemaster and to a few rare gamemaster characters.

In all cases, any hit points regained over the value of the Total Hit Points statistic are not used.

Unconscious

As a character loses hit points he reaches a point at which he becomes unconscious. This important threshold is represented by the Unconscious statistic. Characters with current hit points *below* the Unconscious value are out of the action. At the moment they go below the threshold, they slump slowly to the ground, possibly staggering a few yards first, or sliding off a horse before collapsing. A DEX roll is allowed, with success indicating that any falling damage is averted. Once below the threshold, they are no longer capable of fighting, riding, or even standing.

The gamemaster may wish to let unconscious characters have brief periods of lucidity. With gamemaster approval, they may be allowed to speak quietly. For example, they might be capable of slowly dictating a will, praying for divine guidance, or describing an assailant in a weak whisper. See the nearby quotation, "Two Knights Fight to the Death."

Since they have been injured so heavily, they are unhealthy and need Chirurgery, and the "Chirurgery Needed" box is checked immediately. They continue to require chirurgery until the gamemaster says otherwise. See the "States of Health" and "Recovery from Injury and Illness" sections for more information.

Example of Injury and Unconsciousness: *A small battle with the Saxons ends the year's scenario for our sample knight, Sir Ambrut. After fighting one round of battle successfully, Sir Ambrut is caught alone (see the rules on battles in the "Chivalric Duties" chapter), and chased off the field by a band of lightly-armored but skillful mercenary sergeants. The gamemaster decides to run the combat using regular melee rounds.*

In a tremendous fight, Sir Ambrut is victorious over two assailants, also gaining a Horsemanship check for successfully outriding the remaining enemies. Ambrut takes no Major Wound in the fight, due to his heroic CON of 22 (see the "Wound Classification" section). However, the knight takes many minor injuries, including a fall from his horse, for a total of 26 points of damage, leaving him with 8 current hit points. 8 is under his Unconscious value of 9. He staggers into a wood near the battlefield, and falls unconscious. The "Chirurgery Needed" box is checked.

Zero or Negative Hit Points

As a character continues to suffer injury or deteriorate, current hit points may become a negative number. The player must continue to keep track of the number. A character at zero or negative hit points for any reason or combination of reasons (disease, drowning, wounds, deterioration, etc.) is on the verge of death. First Aid or magic may restore and preserve his feeble life enough for healing to be possible, but unless healed to positive points before midnight of that same day, the character dies. Even then Chirurgery is needed.

Example of Negative Hit Points: *After the fight mentioned above, Sir Ambrut lies unconscious on the field, with 8 hit points remaining. In his delirium he cries out. An enemy footsoldier wanders past, and seeing another victim, he brutally stabs Ambrut with his spear for 9 more points of damage: Ambrut writhes and goes limp. His current hit points are now -1. He will die later that evening, at midnight, if not given successful First Aid.*

Luckily, his squire, although separated from his knight, eventually manages to get help (a Squire roll is made successfully), and Ambrut receives First Aid for 2 points. Back to 1 point, he survives, with many new scars. The squire also takes charge of Ambrut's share of the plunder after the battle, which is won by Ambrut's side.

Recording Injuries

The workspace labeled "Current Hit Points" is used to record all important information on a character's physical state. The character's current hit points, recorded in the "Current Hit Points" box in the upper left-hand corner, measure how much damage the character is recovering from.

The section also includes a space labeled "Wounds" to record the magnitude of new, untreated injuries. At the bottom can be seen the crucial "Chirurgery Needed" check-box. The state of this box indicates whether the character is healthy or unhealthy overall.

Procedure

Step 1. Write the magnitude of the injury on the lines labeled "Wounds" in the "Current Hit Points" box. Record the actual points of damage (i.e. -4, -17, etc.) that the character has just taken as a wound. Bigger wounds are much worse than small, so it is important to carefully keep track of the magnitude of each wound taken.

Occasionally an insidious injury will be received that affects hit points without

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inflicting a visible wound. This is the case, for example, with disease, or if First Aid is fumbled, or if deterioration sets in after a previous injury. In these cases go directly to Step 3, without recording a wound number or checking the injury magnitude.

Step 2. Check to see if the magnitude of the injury qualifies for a Major or Mortal Wound. Check the "Wound Classification" section below.

Step 3. Subtract the magnitude of the injury from current hit points. Erase the current hit points number in the smaller, inner box in the upper left-hand corner, and put down the new total (21, 10, 3, -4, etc.).

Depending on wounds, the character's surroundings, his activity level, and other factors, the number recorded in this space may change many times during a play session.

Step 4. Check to see if current hit points have gone below the unconscious threshold. If so the character sways and passes out. A DEX roll is possible if the character is on horseback or balancing, to keep from taking damage from the fall. See the "Movement" section of the chapter for more informatin.

First Aid

First Aid can return lost hit points to wounded characters. It is applied on a per-wound basis.

As emergency battlefield treatment, it is only useful immediately or shortly after a wound is received. It cannot be applied to wounds more than a day old, and its benefits can only be received once per wound. If no wound is recorded, First Aid cannot be used.

Each use of First Aid takes several minutes, or 3d6 melee rounds. More serious wounds should take longer to deal with, but this is up to the gamemaster to decide. If a failed attempt is made, it is too late for further tries. Any subsequent medical attention is subsumed under the heading of Chirurgery.

Note that many small wounds can be taken care of using First Aid and the knight returned to full hit points, but a severe wound leaves him still damaged.

Procedure

1. Determine who will make the First Aid attempt. Usually the most skilled person available should make the attempt, even if that person is a gamemaster character. Injuries are too serious in *Pendragon* to be handled by anyone but experts.

2. Determine *which* wound is being treated, and its magnitude (see the "Wounds" line: the number might be -3, -14, or whatever) before making an attempt.

3. Roll normally (modifiers may apply at gamemaster option) and see results below.

4. Adjust current hit points. Excess points gained beyond the magnitude of the wound are not used.

5. *Regardless of result,* erase the number on the "Wounds" line to show that the wound has been treated by First Aid. No further attempts can be made.

Results of First Aid

Critical Success: Patient gains 1d3+3 hit points.

Success: Patient gains 1d3 hit points.

Failure: No improvement.

Fumble: Patient loses 1d3 hit points directly from current hit points (but no new wound number is recorded). The patient's condition has been worsened, and the wound is now infected, bleeding further, or otherwise exacerbated. The character

Terminology: Injury and Health

Aggravation: The result when an injured or ill character is excessively active. Does 1 or more points of damage per incident of activity, based on the character's state of health, current hit points, activity level, duration of activity, and gamemaster interpretation.

Activity Level: A measure of how physically demanding various activities like eating or fighting are, particularly in terms of fatigue, the possibility of reopening old wounds, or other events capable of interfering with the healing process. *Moderate* activity causes aggravation for unhealthy characters. *Strenuous* activity causes aggravation of all injured characters. Subject to gamemaster interpretation.

Chirurgery: Medieval medical care. This skill prevents deterioration if applied successfully. Rolled once a week, normally at the beginning of the week. Modifiers may be applied to the skill.

A critical success at chirurgery doubles the character's Healing Rate for the week.

Conditions: A measure of how healthy the environment of a healing character is, in terms of dirt, flies, extremes of heat or cold, ventilation and other factors. Characters in the game will be only vaguely aware of these points, unless professional chirurgeons. Bad conditions may cause a -5 modifier to the Chirurgery skill, or cause an illness to be gained, both at the gamemaster's option.

Current Hit Points: Number expressing the current overall level of injury (not health) of a character. May be zero or negative, indicating imminent death.

Damage: Raw damage rolled and inflicted on a character; usually reduced by armor. Causes wounds and injuries.

Deterioration: The result when an unhealthy character fails to receive successful chirurgery. 1d6 damage is inflicted from deterioration every week, at the same time as natural healing, on Sunday at noon.

First Aid: Emergency medical treatment. 1d3 damage is healed with a success. Fumbled First Aid causes a character to become unhealthy.

Healing Rate: Derived statistic. Quantifies the rate at which a character's body heals its injuries naturally, with or without chirurgery (although a critical success with chirurgery doubles the rate). Equals (STR+CON)/10. Expressed in

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is unhealthy: check the "Chirurgery Needed" box.

Wound Classification

When a character is wounded, the magnitude of damage is crucial. Three classifications of wounds are recognized for game purposes, based on the wound magnitude in comparison to the character's CON (Major Wound) and Total Hit Points (Mortal Wound) statistics. Characters with high SIZ and CON values suffer less severely from injuries.

Remember that even at full hit points a knight is likely to have huge bruises, cuts, scrapes, and pulled muscles capable of disabling the normal 20th century male. These guys are tough!

Light Wounds

Damage less than CON (the Major Wound threshold) indicates bruises, cuts, or other minor injuries which are highly painful, but do not in themselves cause any serious effects. A light wound may later fester and worsen if not dealt with properly (see the "First Aid" and "Recovery From Injury and Illness" sections), but it has no immediate effect on combat or any other abilities. Aggravation damage may occur if a character fights or takes other violent activity after receiving several light wounds, at gamemaster option.

Cumulative light wounds may bring the character below his Unconscious threshold. Once the character has become unconscious, Chirurgery is needed, and deterioration may set in. See the section entitled "Recovery from Injury and Illness" below.

Bodily weakness from cumulative light wounds, unhealthy resting conditions, or fumbled First Aid rolls, may also result in the character becoming ill, again at the gamemaster's option.

Major Wounds

Damage from a single injury that is equal to or greater than CON (the Major Wound threshold) represents serious damage that the character's constitution is too weak to shrug off. Examples might be a concussion, crushed or broken bones, heavy bleeding, or damaged internal organs. There are several negative consequences to Major Wounds in game terms.

1) The character immediately goes unconscious unless he makes a successful d20 roll against his current hit points (for example, a character with 10 hit points left would need to roll a 10 or less to stay conscious).

2) Should the character avoid unconsciousness he may wish to continue fighting or performing some similarly active task. The character must make a successful Valorous roll if in combat, possibly with a modifier. Failure indicates the knight cannot summon up the courage to continue fighting. He hesitates, and may not enter combat unless forced into it. A fumbled Valorous roll means the knight flees in fear, or surrenders. A critical success may gain some benefit. See the "Ideals and Passions" for the full rules on trait rolls.

If a character takes a Major Wound while out of combat (say from a fall), and makes a hit point roll, the gamemaster decides if a Valorous roll is needed to continue taking action.

3) The player must make a roll on the Statistics Lost Table (see the "Winter Phase" section below) immediately to discover the permanent effect of the Major Wound, if any. All derived statistics, such as Movement Rate or Unconscious, must be refigured immediately if a loss to

number of current hit points recovered per week of game time. Healing occurs on Sunday at noon. The effects of natural healing may be reduced or eliminated by the process of deterioration, which occurs simultaneously when chirurgery is not received successfully.

Healthy: The normal state of health. A character may be injured and missing hit points, but still healthy overall.

Injury: The results of damage, subtracted from current hit points.

Light Wound: A magnitude of injury that is not likely to cause problems unless a character is excessively active after injury. Equals a number less than CON.

Magnitude of Wound: A number equal to the injury received, checked against Major Wound and Mortal wound levels.

Major Wound: A serious magnitude of injury. Often has permanent effects. A number equal to or over CON, but less than Total Hit Points.

Mortal Wound: A lethal magnitude of injury. Usually leaves permanent effects if survived. A number equal or greater than Total Hit Points.

Natural Healing: The body's normal healing process, quantified as a character's Healing Rate statistic.

"Needs Chirurgery" Box: The box in the lower portion of the Current Hit Points area of the character sheet. Indicates an unhealthy character. Once checked, may be erased only with gamemaster approval after appropriate rest and healing.

Total Hit Points: a statistic, starting point and maximum for Current Hit Points. Equals Mortal Wound level.

Unconscious: Threshold number of current hit points, below which character becomes unconscious. Equals Total Hit Points/4. If a character is unconscious, no actions may be taken without gamemaster approval. When a character falls unconscious, either from normal damage, illness, or aggravation damage, the character relaxes and slumps to the ground. A DEX roll may be made to avoid a fall off a horse or precarious position.

Unhealthy: A sickly, vulnerable state of health. Characters may become unhealthy through injury or through illness and disease. Unhealthy characters need chirurgery. Deterioration sets in if chirurgery is not received.

An unhealthy state is indicated by a character's "Chirurgery Needed" box being checked.

The gamemaster determines when a character becomes healthy again: normally this should be after several weeks of rest, with hit points regained to above the Unconscious statistic.

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a statistic occurs from this roll. If the Total Hit Points statistic drops, current hit points are not affected unless the character is at full hit points currently (in which case they drop to the new maximum).

4) The Chirurgery Needed box must be checked. The character requires the attention of an expert in order to avoid infection and other dangers resulting from his injury, described as deterioration in these rules.

5) If further action is taken once a Major Wound is suffered, both aggravation and deterioration may set in. See the section entitled "Recovery from Injury and Illness" below.

Major Wound Example: *Hunwulf the Red, a huge, fat old knight (SIZ 18, CON 9, Valorous 17, Hit Points 27, Unconscious 7) has become too old and unhealthy to fight safely. Even a 9-point wound is a Major Wound for him, given his mediocre constitution.*

Hunwulf rashly charges into one last fight, and takes 9 points of damage through armor, exactly the minimum for a Major Wound. His player checks the Chirurgery Needed box. He then rolls against Hunwulf's current hit points of 18 on d20 and easily succeeds, indicating that Hunwulf stays conscious. The player also easily succeeds with a Valorous roll — Hunwulf is well-known for his valor. So Hunwulf does not surrender or hesitate to attack. Now the player rolls on the Statistics Lost Table for the Major Wound's effects, and rolls a 2, so Hunwulf loses a point of DEX. Checking the character sheet, the player adjusts Hunwulf's statistics to take into account the DEX loss: sadly, Hunwulf's Movement Rate goes down a point. At this juncture in combat, Hunwulf may fight on, with no immediate penalty to skills or restrictions on actions (except the fear of death). Aggravation may occur over the longer term, however.

Mortal Wounds

Damage from a single blow that is equal to or greater than the Total Hit Points statistic is usually mortal, thus the term. The character has received a horrible injury; his skull is cracked, an artery severed, internal organs punctured, or even a limb amputated, if the gamemaster so rules. The character is incapacitated and totally helpless. However, he may still survive, if certain criteria are met. Follow the steps below.

1) First Aid must be successfully applied within one hour or the character will die, and even then recovery is doubtful. First Aid must restore enough lost hit points to give the character at least 1 current point. Obviously, if the character is more than 5 points negative, the wound is always fatal. Chirurgery cannot help until the character is out of immediate danger. The only escape is magic healing, which is totally under the control of the gamemaster.

2) If the character is brought back to 1 or more hit points he lives, but immediately suffers 3 rolls on the Statistics Lost Table to determine permanent effects. Derived statistics must be refigured immediately if losses to statistics occur (current hit points are not reduced).

3) The "Chirurgery Needed" box must be checked if a character receives a Mortal Wound and receives successful First Aid, bringing him back to one hit point or better. He lies unconscious, and his future is still in grave doubt.

States of Health

As noted above, a character in *Pendragon* is either healthy or unhealthy. For the sake of simplicity, there is no middle ground. A character may have a reasonable number of hit points and still be unhealthy, or he may have only a few hit points above Unconscious and still be active. The "Chirurgery Needed" box at the bottom of the "Current Hit Points" section shows the current situation.

Healthy: Healthy individuals are all those who do not require Chirurgery: if the box is not checked, the character is fine and may function normally. The character is considered healthy even if not at full hit points: knights are trained to live with minor injuries. The injuries of healthy individuals heal weekly at the Healing Rate (see "Recovery from Injury and Illness" below).

Even if an injured character is healthy, excessive strenuous activity will cause aggravation, which is handled by incident, not by week. See below.

Unhealthy: If the "Chirurgery Needed" box is checked, the character is unhealthy and needs care. Rest is needed and action is liable to worsen his condition.

Normally the check is gained by:

1. Characters losing hit points to below the Unconscious level.

2. Characters who took a Major Wound.

3. Characters who took a Mortal Wound (and survived).

4. Characters who received a fumbled First Aid roll.

5. Characters contracting an illness due to unhealthy conditions or other sources. This might include poisoned characters.

Unhealthy characters are incapable of taking care of themselves properly and natural deterioration (see below) may set in unless someone else actively tends to their needs. This active attention is called Chirurgery. Success at Chirurgery prevents deterioration.

Once a character is unhealthy and the "Chirurgery Needed" box is checked, it remains checked until the gamemaster approves its removal, normally after several weeks of rest. At a minimum, the character must be conscious before the check is erased. After that the character's status is upgraded to healthy, and he does not need chirurgery any more.

Recovery from Injury or Illness

Recovery is unpredictable. Many situations will cause recovery to be delayed or even retarded, and weak characters may require months of convalescence before full recovery takes place. It is even possible for unhealthy characters to die during convalescence, should they be badly cared for. In the literature, even Sir Lancelot is often out of action due to injury.

Once a character is injured, recovery from injury or illness is determined for every week of game time.

If injured characters insist on activity instead of resting, aggravation damage must be applied on a per-action basis, although chirurgery, natural healing, and deterioration are always determined on a weekly basis.

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Natural Healing

Natural healing occurs at noon on Sunday (game time) in the form of hit points gained equal to the Healing Rate statistic. Unhealthy characters who failed to receive successful chirurgery during the week also suffer 1d6 points of deterioration damage at this time.

Even if a character is injured on Saturday he normally heals (and may suffer deterioration) on the following day. Gamemasters will have to determine partial healing and deterioration rates when necessary.

In all cases, natural healing occurs weekly, regardless of what form a character's injuries or illness have taken, or whether he is resting or active during the week. Due to damage caused by deterioration and aggravation, the final result of a week's cycle of rest and activity may be nil, or a loss of hit points. Chirurgery is used to stave off deterioration, but nothing can save an overly active character from aggravating his illness or injuries.

Deterioration and Aggravation

Injuries or illness may grow worse rather than better. If the character is active enough to interfere with healing, or if he is not tended properly, then he may take further hit point damage. This may be due to blood loss, dehydration, infection, further illness, and more. The damage from deterioration and aggravation indicates the effects of all these factors.

Deterioration

Deterioration only affects unhealthy characters who do *not* get a successful Chirurgery roll during that week. Only one Chirurgery roll is allowed per week, with deterioration occurring if failure or fumble occurs.

Deterioration causes the loss of 1d6 hit points per week directly to current hit points (no wound is recorded and First Aid cannot help). As with natural healing, this damage occurs on Sunday at noon. The net result of the two hit point adjustments may be a gain in hit points, a loss, or nil.

Aggravation

Gamemasters must inevitably face situations where knights who should be resting insist on activity, perhaps "to travel just for a few hours" or "One good fight..." During a scenario an injured character may choose (or be forced) to leave his sickbed for several days, then rest, then ride many miles, then rest again. The rules for aggravation take care of this. For simplicity's sake, cumulative resting between actions is not tracked, only damage from specific activities.

Aggravation means making a condition worse by activity while ill or injured. *Each incident* of aggravation causes 1 or more points of damage directly to current hit points, and no wound is recorded. 1 point is the normal loss, but up to 3 points may be suffered from extremely violent or sustained activities, such as mortal combat with an ogre, at the gamemaster's option. Aggravation can not be cured by First Aid.

Aggravation damage is inflicted after the activity is complete unless the gamemaster decides otherwise. The extra damage caused by aggravation may cause a character to become unconscious immediately after his rash action.

Two Knights Fight to the Death

Two knights, met as strangers in a forest, fight a duel and find they are well-matched, the older knight's skill being countered by the strength of the younger knight, Sir Percivale. Too stubborn to halt the combat, they fight until they are unable to continue, each taking many light wounds. Neither notices the other's serious condition until too late.

In game terms, the two knights fight until their hit points go below the Unconscious threshold. This example serves to illustrate a generous gamemaster interpretation of the Unconscious rules. Although scarcely able to stand, and certainly not capable of further fighting, Sir Percivale is able to speak to his opponent and to make a successful prayer.

...Thus they fought near half a day, and never rested but right little, and there was none of them both that had less wounds than fifteen, and they bled so much that it was marvel they stood on their feet. But this knight that fought with Sir Percivale was a proved knight and a wise fighting knight, and Sir Percivale was young and strong, not knowing in fighting as the other was.

Then Sir Percivale spoke first, and said, "Sir knight, hold thy hand a while still, for we have foughten for a simple matter, and quarrel overlong, and therefore I require thee tell me thy name, for I was never or this time matched."

"So God me help," said that knight, "and never or this time was there never knight that wounded me so sore as thou hast done, and yet have I foughten in many battles; and now shalt thou wit that I am a knight of the Table Round, and my name is Sir Ector de Maris, brother unto the good knight, Sir Lancelot du Lac."

"Alas," said Sir Percivale, "and my name is Sir Percivale de Gales that hath made my quest to seek Sir Lancelot, and now I am siker [certain] that I shall never finish my quest, for ye have slain me with your hands."

"It is not so," said Sir Ector, "for I am slain by your hands, and may not live. Therefore I require you," said Sir Ector unto Sir Percivale, "ride ye hereby to a priory and bring me a priest that I may receive my Saviour, for I may not live. And when ye come to the court of King Arthur tell not my brother, Sir Lancelot, how that ye slew me, for then he would be your mortal enemy, but ye may say that I was slain in my quest as I sought him."

"Alas," said Sir Percivale, "ye say that thing that never will be, for I am so faint for bleeding that I may unnethe [scarcely] stand, how should I then take my horse?"

— Malory XI, 13

Accidentally they have broken their Round Table vows to never fight against each other. Having rashly quested without squires, there is no one to help them or go for aid. Both would have died eventually from deterioration, except that Percivale prays with great faith and piety, and the Holy Grail, born by a maiden, miraculously appears and heals both of them.

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Current health, extent of injuries, and duration and intensity of activity are all important in determining aggravation. See the table below. Aggravation is possible for all injured characters, healthy or unhealthy, when strenuous activity is undertaken. Aggravation also may occur for unhealthy characters when even moderate activity is undertaken. Note that characters below the Unconscious threshold cannot receive aggravation damage because they can, at best, perform only light activities. Normally they will be comatose.

A brief and trivial incident, such as a ten-minute dance during a feast, should rarely cause aggravation except to a severely wounded character, probably one with a major wound who happens to still be conscious. The gamemaster will have to judge each incident separately, based on the Activity Level definitions below, storytelling concerns, and common sense.

Aggravation can be heaped upon deterioration, but aggravation cannot be halted by Chirurgery, or any other die roll.

Activity Levels

No Activity: Resting, eating, or sleeping. No aggravation. The best way to recover.

Light Activity: Walking short distances slowly, eating heavily, talking, writing short letters. No aggravation, even for unhealthy characters, unless the activity is performed to excess.

Moderate Activity: walking longer distances, riding a horse (even for a few minutes), celebrating, dancing, engaging in romance, engaging in an angry argument. Aggravation is possible for unhealthy characters, at gamemaster option.

Strenuous Activity: fighting, running, climbing, traveling a significant distance on horse or on foot (or even in a litter, if the gamemaster so rules). Aggravation is certain for unhealthy characters, and possible for healthy characters who are injured.

These rules are intended to permit freedom of action for players, as opposed to simply forbidding injured characters to be involved in the game. Players who wish to risk their character by taking actions while wounded or unhealthy are free to do so, with realistic consequences. Sometimes in *Pendragon* action may be more important than life: perhaps a character wishes to avenge a brother, or deliver a vital message, even if it means riding or fighting while injured.

Aggravation and Deterioration Example: *Sir Ambrut enters a rowdy tournament held on a Saturday to celebrate the victorious battle fought earlier that year by Baron Yvane's men.*

As the day progresses, Ambrut fights many times, and takes several light wounds, gaining successful First Aid for most, after which he fights again. After the third wound, the gamemaster rules that Ambrut is performing strenuous activity while injured, and tells the player to record 1 point of aggravation damage. First Aid may not be gained for this damage.

At the end of the day, still conscious, Ambrut staggers to his tent to rest. On the first evening of his convalescence he is down 13 points. He is healthy, so deterioration will not occur, nor is chirurgery needed. Conveniently, he will gain points the very next day, Sunday, when natural healing is normally applied.

Sir Ambrut rests Sunday morning. His comrades stop in to say hello, but do not insist that he join them that day. So his level of activity is light. At noon, Ambrut gains his Healing Rate of 3 hit points as his natural healing for the week. Further healing will occur normally on the following Sunday.

Ambrut decides to rest the requisite number of weeks to return to full hit points, avoiding any further strenuous activity in order to ensure quick recovery. Being healthy, he is able to engage in moderate activity freely, such as dancing and romance.

Chirurgery

Chirurgery is applied to unhealthy patients only. Chirurgery's purpose is to halt deterioration. Successful application means that deterioration does not occur. The successful chirurgeon has counteracted the forces which would have caused the additional damage from deterioration.

Only one Chirurgery roll per patient may be attempted per week. Normally the roll should be attempted during the beginning of the week, and the result noted by the gamemaster for future reference. If failure or even fumble is the result, the result is not obvious until the following Sunday. Note that if more than one chirurgeon try to use their arts on a single patient in a week, all automatically fail.

Results of Chirurgery

Critical Success: The patient's health improves rapidly. The patient gains double his normal Healing Rate that week, in addition to avoiding deterioration.

Success: Patient does not suffer deterioration.

Failure: Patient suffers deterioration (see "Recovery from Injury" below).

Fumble: Patient loses 1d3 hit points directly from current hit points immediately (but no new wound number is recorded), and suffers deterioration at the end of the week.

Modifiers to Chirurgery

If unclean or unhealthy conditions (disease, severe filth, freezing cold) predominate in the area that a patient is recuperating in, a -5 modifier to the Chirurgery skill is applied. Other modifiers must be determined by the gamemaster.

Sources of Damage

Many things cause physical damage. Weapons are foremost, but sometimes accidents are not far behind. Magic can also inflict damage, but this is unusual: the effects of magic are normally more subtle.

All damage is figured in the same way: by subtracting damage points from current hit points. Wounds and recovery may be handled differently, however, at the gamemaster's option. Suffocation and disease do not normally cause Major or Mortal wounds, but on the down side, cannot be dealt with using First Aid unless the gamemaster wishes it.

Aggravation: Caused by excess activity while already injured. See above. First Aid is not allowed.

Battle or Combat Wounds: The primary injury sustained during the game. If the character is wearing armor then it absorbs some or all of the damage. A wound num-

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ber is recorded for wound damage, so Major and Mortal wounds must be checked for. First Aid may be applied.

Deterioration: Suffered by unhealthy characters who do not receive proper care, in the form of chirurgery. See above. First Aid may not be used on damage from deterioration.

Disease: This should be a rare event in *Pendragon*. Usually disease results only from incarceration in a deep dungeon, rather than from a casual trip to a large city or similar action. The gamemaster will have to determine damage and whether the disease causes a wound that First Aid can help. Normally no wound is inflicted, only general loss of hit points. A diseased character is unhealthy, regardless of hit points. Check the "Needs Chirurgery" box and proceed normally.

Dropped Objects: Dropped objects do damage dependent upon their size and the height from which they are dropped. Size is determined in pounds, with each 10 lbs. = 1 point of damage. Height adds damage at the rate of 1 point of damage per 3 feet dropped. Thus a 35 lb. rock, dropped from 23 feet, causes (size = 3.5 pts. = 4 pts.) + (height = 8 pts.) = 12 points of damage. Armor protects against dropped objects, and a wound number is recorded, with normal results.

Falling: Falling from a distance of less than three feet results in no damage. Each six feet or fraction thereof adds 1d6 damage. For instance, falling off a horse, about a five-foot drop, causes 1d6 damage. A fall of twelve feet, from a house roof, causes 2d6. A fall of 50 feet, from a castle wall, causes 8d6. Armor does not absorb falling damage. A wound number is recorded for falling damage.

Fire or Heat: Fire in contact with skin does 1d6 damage per melee round, cumulatively. Thus after four rounds, a character would have taken a wound of 4d6 magnitude from a torch thrust against his body. Fires may also cause suffocation damage through smoke (see below).

Armor protects against fire damage for only one melee round, after which it becomes too hot to protect the body. Armor cools off in only one turn as well.

Huge fires, or sources of heat such as boiling lead, may well be hotter than normal fire, doing 2d6 damage per round or even more, and may do damage at a distance. The gamemaster must determine fire damage beyond the basic 1d6. However, no natural fire causes damage to something over twelve feet distant.

Fire wounds can be tricky to handle in game terms. A wound number should be recorded for fire damage if fire actually is brought in contact with the character, but it should be based on the total damage inflicted, not the damage per round. Heat simply causes general hit point damage.

First Aid is useful for dealing with most fire and heat damage. But when no wound numbers are recorded, only one or two First Aid rolls should be made.

Poison: Every poison has a Potency, which measures how strong it is. When poison is ingested or otherwise introduced into the body of its victim, roll the potency against the victim's CON in an opposed resolution and check the result of the CON roll on following table:

Poison Result Table

Success: The poison has no effect.
Partial success: Subtract the victim's CON from the potency, then subtract the remainder from the victim's hit points.
Failure: Subtract the potency form the victim's Hit Points.

Suffocation: Inhaling water, smoke, or poisonous vapors may be averted by attempting a CON roll. This simulates holding one's breath. Each melee round the roll must be made. If successful there is no damage. If sustained for many rounds, a negative modifier to CON may be imposed. Once the CON roll is failed, the character takes 1D6 damage to hit points per melee round thereafter while within the substance, even more if damage in addition to suffocation (like poison or heat) is being inflicted by the inhaled substance. No actual wound is inflicted.

Recovery from simple suffocation may be more rapid than from physical wounds at the gamemaster's option.

The Winter Phase

EACH SESSION OF *Pendragon* begins with the Winter Phase. The winter is a time to engage in training, in amorous pursuits, and in gossip. In game terms, the players perform character updating.

Although most military activity stops for the winter, people still are active. They gather for the feasts and holy days. These meetings are of major importance; a lord often calls his vassals to feast at his castle, or travels through the snow to visit each of them at their own holdings.

Thus most of the wintertime is spent in non-scenario action. Gamemasters may wish to run scenarios that take place during the winter, and if so, will have to rule as to whether the normal opportunities for training are available during that same year, or lost due to the characters being in action instead.

The Winter Phase is formalized into these steps:

1. Perform Solo (if applicable)
2. Experience Check Rolls
3. Aging (if applicable)
4. Check Economic Circumstances
5. Stable Rolls
6. Family Rolls
7. Training and Practice
8. Compute Glory
9. Add Glory Bonus Points (if applicable)

Step 1: Perform Solo

Your character may have opportunity to participate in one or more of the Solo Scenarios. This is particularly important if you have a romantic knight, or a knight that missed the last game year of play. Check with the gamemaster. If a solo is performed, it is always done first thing in the Winter Phase, to acquire checks, etc. See the "Scenarios" chapter.

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Step 2: Experience Check Rolls

Characters spend some of the winter reflecting back over the year that has gone by. This process is simulated using an experience check roll. Improvements are recorded as an increase in the checked skill, passion, or trait value. The process is the same to increase any skill, passion, or trait. Statistics cannot be increased this way.

Roll a d20 once for each experience check. If the number rolled is greater than the current value, then the character learned from experience and adds one point to that value. If the value is at 20 or greater, a roll of 20 still boosts it by another one point. So a character with a checked Proud trait of 24 who received a 20 on the experience check roll would increase his Proud to 25.

The process is repeated for every check. Each skill gets only one check per year, but any number of skills may be checked. The number of successes achieved during play is not relevant: only one check is needed, and more gain no bonus. The player determines the order in which he rolls for checks.

If your primary squire has any checks, roll for each skill normally.

Step 3: Aging

Increase the character's age by one year at this time. All aging is done during the Winter Phase, regardless of actual birthdate (it is as if all characters were born in January or February). Your primary squire also ages at this point, and is replaced with a new 15-year-old squire upon becoming age 21.

Every character of 35 years of age or more must roll on the Aging Table every new year. The result of aging is a random reduction in one or more of the character's statistics. For example, a character might lose a point of STR and a point of CON, or two points of SIZ, in a given year.

The range is from zero to four. In most years of aging no statistics will be lost, and no more than four points can be lost in a single year's aging.

Aging will eventually take a character out of play, usually around age 50 or later. When any statistic reaches a value of 3 or less, even APP, the character is bedridden and may no longer participate in active play. A bedridden character no longer receives Glory unless circumstances are truly unusual, but continues to age. He may still give orders (which will probably be ignored), write a will, tell tales of his adventures, or take other actions that the gamemaster permits. When any statistic reaches 0, the character dies.

Aging Procedure: Aging uses two tables in sequence. The Aging Table shows the number of dice rolled on the Statistics Lost Table, where statistics are actually reduced.

To determine aging, roll 2d6 and consult the Aging Table to find the number of statistics affected by aging this year. This is given in terms of the number of dice rolled on the Statistics Lost Table. For example, if the first roll is a 4, this calls for two dice to be rolled on the second table. Often, the number of dice called for by the Aging Table will be zero.

After rolling the required number of d6s called for from the Aging Table, consult the Statistics Lost Table to determine which statistic values, if any, were reduced by one point. For example, if three dice are rolled, and all are 2s, the character loses three points of DEX. Note that a roll of 6 on the Statistics Lost table indicates that no statistic was lost from that die roll.

A character may die as a result of the second roll.

Aging Table

2d6	*Statistics Affected*
2	4
3	3
4	2
5	1
6-8	0
9	1
10	2
11	3
12	4

Statistics Affected shows how many times to roll on the Statistics Lost Table below.

Statistics Lost Table: Besides aging, this crucial table is also used when a character receives a Major or Mortal Wound, suffers a shock from a failed invocation of a passion, or perhaps suffers from some magical effect. See the "Injury and Health" section of this chapter and the "Ideals and Passions" chapter for more information.

When characters lose statistics from this table, various natural forces such as disease or inimical magic are blamed. For example, characters who suffer a loss of SIZ (muscle or bone mass reduced) are considered to have been afflicted with the "Evil Eye."

Statistics Lost Table

1d6	*result*	*blamed affliction*
1	SIZ	Evil Eye
2	DEX	Palsy
3	STR	Elf Stroke
4	CON	Consumption
5	APP	Pox
6	no loss	

Step 4: Check Economic Circumstances

4a. Determine Grade of Maintenance

Every character must determine his situation as regards food, money, clothing, and shelter in consultation with the gamemaster. An overall grade of maintenance will be established for your character (i.e. Impoverished Knight, Rich Knight).

Household knights usually have little control over their state of maintenance: their lord gives them the necessary things as the normal course of affairs. They will almost always be maintained as Ordinary Knights, unless greatly favored by their lord.

Vassal knights (player characters) usually are capable only of maintaining themselves at a Ordinary Knight's grade, unless they have gained wealth from plunder or ransoms.

Lord knights are usually expected to maintain themselves at a Rich Knight's

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grade. They have the resources to do this unless disaster or war strikes their lands.

Only the richest knights and greatest lords maintain themselves at the grade of Superlative Knight.

Perform this check by asking the gamemaster if anything important has happened to the character's lands and economic needs, keeping notes as needed. Raids, unscheduled visits by a lord, or even faerie curses might reduce a knight's economic circumstances, forcing a reduction in his grade of maintenance, while a very good harvest might let a knight increase his grade of maintenance.

Gifts given by the lord to the knight should be determined now, and any plunder or other valuable items gained during the last year evaluated for worth. This may be enough that the knight may increase his grade of maintenance, even though the lord has not provided for it. Buying and selling may have to be done in order to convert goods into cash: see the "Wealth" chapter.

4b. Reduce Clothing Value

For all grades of maintenance, reduce the character's best suit of clothing (listed under "Equipment Carried" on the character sheet) to 1/2 its previous value in Libra. This reflects the fact that even the most expensive formal clothes go quickly out of style, in addition to suffering normal wear and tear. New clothes can be purchased if desired.

4c. Apply Economic Effects

Knights incur various modifiers to rolls on subsequent tables in this segment of the Winter Phase. Keep track of these modifiers on a piece of scrap paper. Die rolls modified to less than 1 are considered rolls of 1, while rolls greater than 20 are considered rolls of 20.

Impoverished Knights: This is a disastrous economic state to be in. No knight should suffer such a state if any alternative is available and consistent with the dictates of loyalty and honor.

If the knight has a horse, it will die during the winter on any roll except a 19 or 20 during the Stable segment (found in Step 5, below). An impoverished knight's children suffer a -15 on the Child Survival Table found under Step 6, below. No further children are born to the starving and diseased household of an impoverished knight. The knight's armor suffers a permanent 1-point loss of protection value every winter due to severe rust and neglect of proper repair and care. All knights who are impoverished must make a CON roll or lose 1 CON point during the winter.

However, even with all this to suffer, the knight loses no Glory nor do his traits and passions change. The state of a knight's reputation is independent of such petty issues as money.

Poor Knights: This grade of maintenance is unfortunate but not disastrous. Many knights occasionally suffer this state for a year or two during their careers.

Horse Survival Table rolls suffer a cumulative -3 reduction for each consecutive poor year. Thus, during the first poor year, horses die on a roll of 1-5. In the second poor year, they die with a 1-8 result. After the sixth straight year that a knight is maintained at a Poor Knight's grade, the reduction is -18, so all remaining horses die. Child Survival Table rolls also suffer this -3 reduction for each successive poor year, so after the sixth such year, no children live. Childbirth Table rolls suffer a -5 modifier.

Ordinary Knights: No special effects apply. All tables are rolled on normally.

Rich Knights: Child Survival Table rolls receive a +1 modifier. All Childbirth Table rolls receive a +3 modifier. Horse Survival Table rolls are normal.

Superlative Knights: Horse Survival Table rolls receive a +2 modifier, thus no horses die. Furthermore, the horses are sleeker and trimmer, with silver tack and bells on the reins. Child Survival Table rolls receive a +3 modifier, so no children die in a superlative knight's family. Childbirth Table rolls receive a +5 modifier.

Step 5: Stable Rolls

Every horse in active play must be checked to see if it made it through the adventures of being a knight's steed. Horses may die, with bad luck or poor conditions of care.

The table below determines that, on average, horses will live to age 10. But some horses may get lucky and live to an absurd age. Characters riding the same favorite warhorse for year after year must have their situation reviewed by the gamemaster.

All knights with a lord get new animals as needed to maintain the minimum stable of one charger, one rouncy, and one sumpter, but any extra or unusual horses (superior chargers, destriers, unique gamemaster horses) are not replaced.

Roll d20 for each horse owned, applying modifiers as needed.

Horse Survival Table

d20	*result*
1-2	Horse dies, breaks a leg, loses its wind, etc.
3-20	Horse is healthy

Step 6: Family Rolls

Your family already exists, but children are desirable, especially for a vassal knight. The ideal way to gain children is through marriage. Once a marriage is achieved, legitimate children are possible. The wife's Glory and dowry are also useful: see below.

If your character is unmarried and wishes to remain so this winter, skip to step 6c, in which you determine events for your family overall.

6a. Marriage

When a character wishes to marry, the player should inform the gamemaster, who will rule whether this honor is possible for the character.

A marriage may require some game play to find the wife, or the Random Marriage Table can be used. Either way, no characters may start the game already married.

Most marriages are one of two types: below your class and within your class. To marry above your class, into a count's or a duke's holding, requires game play, not random die rolling.

Marriage Below Character's Class: Use this course of action whenever your

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character wants to have a wife, no matter what or who. She will probably be a handmaid of your lord's wife, a serving woman, an assistant seamstress to some rich merchant woman, or the younger sister of a knight. Household knights usually marry this way.

The gamemaster should almost always permit this form of marriage, unless the character has been absent from home for years, has been shamed, or unless the fact of marriage would not fit in well with the scenarios he intends to run.

The procedure is simple. Get permission from the character's lord with a roll of Loyalty (Lord). If successful, the lord grants the boon to wed. If your knight has not already chosen an available woman, the lord selects an appropriate match. Once successful, the character is married to an ordinary woman who has a dowry of 1d6 Libra and 10 Glory.

If the loyalty roll fails then the lord refuses permission to wed. The knight may ask again next winter. A fumble might indicate that the lord was offended somehow, or that something humorous happened, but a fumble should not indicate marriage to an unsuitable woman.

Marriage Within Character's Class: For a vassal knight or higher noble it may take time to find a likely candidate for marriage. The gamemaster should personalize potential wives who hold great dowries and have great Glory. See the "Glory and Ambitions" chapter for more information on Glory derived from marriage.

To find an ordinary wife within the character's class, roll his Courtesy once each winter. If successful, you may either roll on the Random Marriage Table below, or wait a year. If you choose to put it off, just note "met candidate for marriage, still waiting" in your character's history. You can wait for years if you want, if there is no pressure from your lord.

Each year you wait, add one to the d20 die roll on the Random Marriage Table when you do roll. A roll over 20 is considered a roll of 20.

If you fail your Courtesy roll, you do not add one to the Random Marriage Table for that year.

When time for marriage, roll on the table. Only one chance is allowed. If you get what seems to be a bad match, it is obviously at the political will of your lord.

On the table under dowry, "Goods" refers to valuable items like rugs or furs that are worth 1 Librum in value per point listed. See the "Wealth" chapter for more information.

Random Marriage Table

d20	*dowry*	*Glory*
1-4	no holding, 1d3+6 goods	10
5-7	1 manor, 1d6 goods	25
8-17	1 manor, 1d6+3 goods	50
18-19	2 manors, 1d6+6 goods	100
20	2 manors, 2d6+6 goods	250

6b. Children

Players make a d20 roll on the Childbirth Table once per year for player character wives, concubines, lovers, camp followers, and carnal paramours.

Nonwives may be kept by any knight, but they each require a fee of .5 £. per year, subtracted from records before the childbirth roll is made. If payment can't be made then the knight was unable to maintain the woman's interest or health and she has departed; childbirth is not performed for that character.

Wives do not require extra payment. Their costs are figured into the knight's stipend or holding. However, not having a wife does *not* mean that a surplus from the ordinary 6 £. is gained, since the wife's work is not gained either.

Childbirth: One annual childbirth roll may be attempted per wife, paramour, or concubine, if sufficient opportunity was fulfilled to possibly allow conception. Gamemasters must rule on the results of irregular liaisons.

Childbirth Table

d20	*result*
1-10	No birth
11	Mother and child die at child birth
12	Mother dies in childbirth, child lives*
13-19	child born*
20	Twins born*

**Roll 1d6 for each child born, where an odd number = female, and even = male.*

Child Survival

Each year, roll d20 per child *under 15 years* and consult this table, applying modifiers to the die roll as needed. Children who survive to age 15 are expected to live to adulthood.

Child Survival Table

d20	*result*
1-2	Child dies
3-10	Child is sick, but lives
11-20	Child lives

6c. Family Events

This portion of the Winter Phase determines if any important or interesting events occur in your greater family. Note that the fathers of player knights created in this book are already dead, and all inherited Glory and items already gained. If the system in the chapter known as "Your Family" was used, the character's grandfather is also dead.

Family Events Table

1-2	death in family*
3-7	marriage in family*
8-12	birth in family
13-15	missing, may be lost
16-18	no event
19-20	scandal in family*†

** Indicates roll on Family Member Table (below) to find person affected. If the result is ridiculous, like your mother remarrying when your father is still alive, just ignore it as a silly or nasty rumor and reroll.*
† Indicates a roll on the scandal table, below.

Family Member Table

d20	*person*
1-3	Father
4-6	Mother
7-11	Brother
12-15	Sister
16	Uncle
17	Aunt
18	Grandfather (even on d6) or grandmother (odd on d6)
19-20	Cousin

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Scandal Table

d20	*result*
1	insulted their lord
2-3	cheated at a tournament
4	badly in debt
5-7	adultery accusations
8	kidnap accusation
9-10	horse stealing accusation
11-16	messy love affair *almost* proved
17	murder rumored
18	heresy rumored
19	necromancy rumored
20	roll again, rerolling 20s, but this time the event is *proved true!*

Step 7: Training and Practice

Figure any training or practice done over the winter. This step also includes the natural growth of young player characters, and deliberate changes to reputation and behavior, affecting traits or passions.

If the gamemaster allows, your knight's squire can increase one or more of his three primary skills (listed on the character sheet) at this time, with the same choices as your knight.

You have a choice of three things to do:

1. Change a Personality Trait, Statistic, or Passion.

Only one trait, statistic, or passion value may be changed. It will change by one point, up or down, though in the case of personality traits this always alters the value of the opposite trait as well.

Several restrictions apply during this step. Traits cannot be increased over 19 by training and practice. Passions cannot be increased over 20. No statistic can be raised higher than its maximum cultural value, which is usually 15, 18, or 21. See the "Character Generation" chapter for Cymric cultural maximums. Important age restrictions also apply on statistic increases: SIZ may not be increased after age 21 (so player knights who are already 21 or older cannot increase SIZ), and no statistics may be increased after age 35.

2. Train Skills Up To 15

Roll 1d6 for the number of points available if you wish to improve skills only to a value of 15. Any combination of one or more ordinary skills or combat skills may be improved, within the limit of the 1d6 roll. For example, if a 3 was rolled, Orate, Sword, and Lance could all be increased by one point, as long as none went over 15, or Sword could be increased by three points.

3. Train a Skill Up to 20

You may alternatively choose to increase one skill by one point, to a maximum value of 20. Skills can go beyond 20 only through experience or Glory.

Step 8: Compute Glory

During winter all Glory gained in the previous year's play is computed. Additional Glory may also be gained during the Winter Phase itself. A total is determined, and added to the current number in the main "Glory" box on the character sheet.

This sequence is one of the high points of the game for many players, as they see their character's fame and prestige increase through Glory.

Glory from Play: This is the primary source of Glory. If you participated in a scenario last game year, the Glory gained by your character should already be written in the "Glory This Game" box on the character sheet, and ideally recorded in detail on the back of the sheet with a date attached. For example, if you killed a bear while hunting, you should have recorded an award of 10 Glory. Participation in a neighborhood tournament should have gained about 5 Glory.

If you remember something the character did during the scenario that is not recorded, check with the other players and the gamemaster now. If they don't remember it, you're out of luck.

Glory from Solo Scenarios: Your character may have gone through a Solo Scenario. With gamemaster approval, Glory may have been gained thereby. For example, the solo scenario entitled "Your Own Land" may have gained you special Glory equal to your Just trait.

Glory from One-Time Honors: If any special honor or ambition was achieved last year, such as marriage to an heiress, this honor should have been recorded on the back of the character sheet. If not, check the "Glory and Ambitions" chapter now and review your character's achievements for the previous year.

Annual Glory: Many sources of Glory are annual. For example, holding a motte and bailey castle gains 8 Glory per year. Annual Glory accrues now, during the Winter Phase.

Check with the gamemaster to be sure you have recorded all the various Glory awards correctly. Refer to the "Glory and Ambitions" chapter if you have any questions.

"Compute Glory" Example: *After the first year of play, each new player knight gains a great deal of Glory, all of which comes into effect when the Winter Phase arrives after the first year of play.*

This example serves as a checklist for new characters as well as a sample of Glory gain. If your character just started play in the previous session, check this example carefully and talk to the gamemaster if you missed any of the listed Glory.

Glory was probably gained during the previous year for participation in a scenario, for defeating enemies, for courageous actions, and so forth. This should have been written in the "Glory This Game" box.

Honors are as follows. New characters receive 1000 Glory for the sacred ceremony of knighthood, as enacted during play. 10 more Glory from knighthood will have been gained if "The Leap" was performed successfully. An additional 50 one-time Glory for becoming vassal knights is also due for new player knights.

Annual Glory is received now; 6 Glory for holding land with an income of six Libra (one manor) for a year, and 16 Glory for exhibiting a famous personality trait, as selected during character generation (note that the value may now have increased to 17 or even 18 during previous steps in the Winter Phase, in which case 17 or 18 Glory points are gained).

If any passions have been increased to 16+, they gain Glory equal to the value.

Finally, one-time Glory should have been inherited from the character's father, both

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from the Inherited Glory Table in the "Character Generation" chapter, and additionally (if the chapter was used) 1/10th the father's actual Glory number, as determined in the chapter entitled "Your Family."

All this Glory should be added together now, and the total written in the main "Glory" box.

The 6 Glory for holding land and the Glory for any famous trait or passion will be gained every year that the land is held and the reputation maintained, while the Glory gained for knighthood, the leap, vassal knight status, and inherited Glory are all one-time only, and are gained after the first year of play.

Step 9: Add Glory Bonus Points

The last thing done in the Winter Phase is to add any Glory bonus points to the character's attributes. Bonus points are gained whenever a character's Glory total passes a 1000 point threshold (for example, a knight's Glory might increase from 1800 to 3010 in an extraordinary year, yielding two points). One or more bonus points become available and must be spent immediately to raise one attribute (a trait, passion, statistic, skill or combat skill) by one point. No restrictions apply to the increase. Refigure derived statistics now if you increase a statistic.

If a trait or passion has just been increased to 16 by means of a bonus point, Glory is *not* gained until next year's Winter Phase. The same is true for Glory if a character now qualifies for a Chivalrous or Religious bonus, but the bonus itself (the Armor of Honor, for example) is gained immediately and may be used during the year's scenario.

Winter Phase Example

Once again we encounter Sir Ambrut, the young household knight of Baron Yvane used in many previous examples. He has survived another year of play by the time of this example, including a skirmish and a battle. At the beginning of the new year, let's review his activities, and follow him through the Winter Phase.

Ambrut was knighted at age 21, in 531, though he was not made a vassal knight — the gamemaster wanted to run a campaign with less influential characters (remember that the gamemaster is king in *Pendragon*).

This Winter Phase takes place following Ambrut's third year of play, so the new year is 534. Glory accrued will be from the events of 533, along with any annual Glory.

1. Perform Solo: *Ambrut took part in a scenario last year, and chose not to participate in the Lover's Solo over the winter. So nothing is noted in this step.*

2. Experience Check Rolls: *Reviewing the examples of play in this chapter, we see Ambrut received checks in the following skills, traits, and passions for the year: Awareness, Compose, Deceitful, Horsemanship, Lance, Love (family), and Sword. Ambrut's player attempts to roll over each checked value. For Awareness (value 5), a 5 is rolled; bad luck, no gain. For Compose a 3 is rolled, so the value increases from 2 to 3. Deceitful receives a roll of 16, so it increases from 11 to 12. Love (family) increases from a 15 to a 16. The other experience check rolls all yield numbers under the values, so fail.*

Ambrut's squire received no experience checks from play last year.

3. Aging: *A new year has come, so Ambrut's player changes his character sheet to show he is now age 24. Ambrut is still far too young to age. The player also raises the age of Ambrut's squire by one year, to 18.*

4. Check Economic Circumstances: *First Ambrut's grade of maintenance is established. Sir Ambrut is a household knight, not a vassal knight like normal player knights, so his circumstances are the responsibility of his lord, Baron Yvane.*

Yvane's year was normal, so Ambrut is maintained at the grade of an Ordinary knight, with no special effects. Ambrut's plunder from the skirmish and battle he participated in gained him only 2 Libra over his normal stipend of 6 £. This is not quite enough to raise him up to a Rich knight's grade (minimum of 9 £.). He can save the plunder and spend it in play.

Second, Ambrut's court clothes, valued at 1 Librum, are reduced in value to .5 £.

Third, economic effects are applied. We saw from above that Ambrut's grade was that of an Ordinary knight, so no special effects accrue to any rolls below, and no notes need be made.

5. Stable Rolls: *Although only a household knight, Ambrut now has six horses in his stable, including his squire's rouncy. He has a very fast charger and a special rouncy, both described briefly in the example of Forced March given in the "Movement" section of this chapter, in addition to the normal charger, rouncy, and sumpter provided by his lord.*

Rolls are made for each of the six horses, and a roll of 2 occurs for Ambrut's special rouncy. Even though it has a better CON than normal, the animal becomes useless for some reason this winter, with no CON roll intervening. Since it is not a standard horse, it is not replaced by Ambrut's lord, and Ambrut must rely upon his normal rouncy for riding purposes in this year's scenario.

6. Family Rolls: *After his near escape in battle, Sir Ambrut realizes his mortality for the first time. He becomes interested in marriage and a family of his own. As a household knight, marriage within his class is only a remote possibility, as with most such knights. So he opts to marry below his class, and begins courting a young serving woman of Yvane's court. Unfortunately, when it comes time to ask permission to wed, Ambrut fails his Loyalty (Lord) roll and Yvane harshly forbids him to marry that winter. The value of the passion is reduced to 14 and Ambrut becomes disheartened and melancholic (see the "Ideals and Passions" chapter).*

Perhaps he will wait till he gains the high status of a vassal knight and use the Random Marriage Table to gain a wife. In the meantime, the unhappy Ambrut takes a woman as his concubine, expending .5 £. from his extra funds. A childbirth roll is made for the entire year to come at this time, and a 10 is rolled, indicating no children are born this year (remember that for convenience, all characters are considered to be born during the Winter Phase, in January or February, including any sons Ambrut might have this year).

Now Ambrut's family events are rolled for, on the Family Events Table. A 13 is rolled, indicating that a family member is missing, and may be lost. Now a roll on the Family Member Table is made. A 16 is the result, indicating that an uncle has disappeared.

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The gamemaster makes a note of this fact for possible tie-in to his planned scenarior for the yea.

*7. **Training and Practice:** Ambrut feels comfortable with his current traits and passions, so he does not practice or adjust them. He wants to improve his skills up to a value of 15. A roll of 1d6 = 4, a fair roll. Ambrut's player decides to add one point to his Awareness, one to his Lance, and two to a new skill of Flail, bringing it from the starting value of 0 up to 2.*

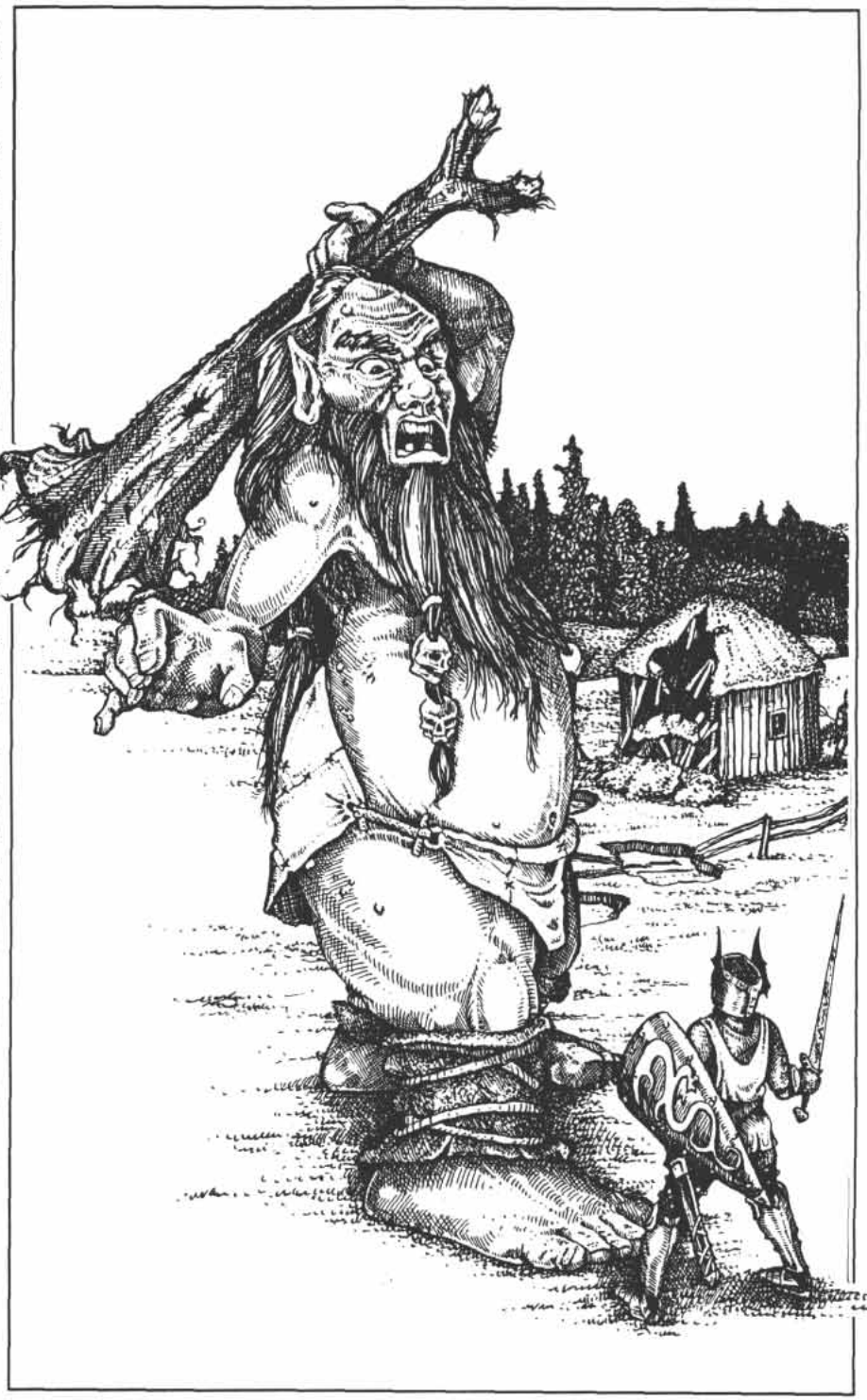
*8. **Compute Glory:** Glory from game play is determined first. In the previous year's scenario, Ambrut had quite a bit of combat: he defeated a robber in the woods; he killed a Saxon warrior in a skirmish; and finally, he fought one round in a small battle, after which he became separated from his unit and fought a group of mercenaries against terrible odds, defeating two before falling unconscious from his wounds. Ambrut later participated in a tournament to celebrate the battle, but failed in combat, was injured badly, and did not participate long enough to gain Glory. Ambrut also composed a love poem successfully, and rescued his brother from an ogre single-handed, after a forced march on his famous charger Flame.*

Glory for game play events has been already awarded by the gamemaster as follows: 10 for the robber, 35 for the Saxon raider, 30 for the battle round fought (15 Glory, x2 for a clear victory, otherwise normal), and 70 for the two mercenary sergeants (35 each, treated as armed and mounted bandits for Glory) that were killed before Ambrut was defeated. Glory for the poem was ordinary, 10 points. The rescue of Ambrut's brother gained Glory for successful completion of a task or adventure. Although the rescue was only a minor episode in a large scenario, it was significant to an ordinary degree, so 10 Glory was gained for the task, plus 25 for the defeat of an ogre. The total, which Ambrut's player has already listed in the section of the sheet entitled "Glory This Game," is 190 points.

Now annual Glory is determined. Ambrut has no manor, unlike normal player characters (vassal knights), so no annual Glory is gained for ownership. However, he does have several traits and passions at a value of 16 or more by this mid-point in his career: Love (family) at 16, Valorous at 17, and his originally selected famous trait of Modest, at 16. It will be years before Ambrut qualifies as a Chivalrous knight, but he is getting closer. The total is 49.

Ambrut's total Glory, listed in the main "Glory" box at the beginning of this step, was 1605, as accrued during last year's Winter Phase. 1605 + 190 + 49 = 1844, the new total that Ambrut will bear proudly for the coming year's scenario.

***Add Glory Bonus Points:** Ambrut did not go over a 1000-point threshold this year, so no Bonus Points become available. He would have needed to gain a full 395 points to reach the minimum 2000-point threshold for a Bonus Point.* ■



The Giant

Alberto Cabra (order #82793)

Ideals and Passions

Idealism and passion make a man into a hero.

KING ARTHUR'S EPIC is a story of personality and action on a grand scale. Everyone whose name is remembered is known for both deeds and feelings. No great character is merely a two-dimensional cutout whose history consists solely of high scores and lists of events. Everyone feels strongly about something.

Personality in *Pendragon* is depicted through personality traits and passions. Together they provide guidelines for playing characters who may be quite different from the player.

Traits and passions are used to quantify character behavior. They are used to make the player's roleplaying task easier by providing guidelines for how the character acts, has acted, and is likely to continue to act. Numerical values are assigned to each trait and passion, and rolls are made using the values to determine behavior.

Of the two systems of character behavior, personality traits are more often used than passions.

Personality traits and passions should always be written in pencil, because they may change often.

Why Do We Need Traits and Passions?

Actually, not all players will wish to use traits and passions. The system offers tremendous scope and flexibility to those players who wish to use it, yet it can be ignored by players who prefer that their characters have no explicit personality.

For players who do happen to be interested in their character's personality, the system gives the following benefits.

Reputation

Keeping track of character reputation is an important function. Characters with similar Glory may have very different reputations, some good, some bad, some simply colorful.

Entertainment Value

The interplay of personalities provides much of the fun in *Pendragon* roleplaying. With the traits and passions system, each character's personality is different. A character may be pure of heart like Galahad, a courteous womanizer like Gawaine, or an ordinary knight with a streak of cruelty, like Agravaine. Each character has a well-defined and colorful basis for roleplaying and action within the game.

Traits and passions are also entertaining because they can provide increased character power, or lead to amusing results. Some successful trait or passion rolls result in the character becoming inspired, with temporary benefits to die rolls. Fumbled passion rolls may result in madness.

Glory

Any dramatic pattern of behavior gains Glory. Characters with interesting personalities will gain more Glory than those without. However, behavior in accord with society's ideals gains more Glory than idiosyncrasies. Thus Gawaine gains much more Glory for his chivalrous nature than Agravaine gains from his streak of cruelty.

Accuracy

The personality traits and passions define the way your character feels and acts. During play various emotions are revealed and traits and passions receive experience checks, like skills. Passions are also reduced at gamemaster option. Over time characters' traits and passions will reflect the story of their lives. The system allows characters to record the change in their attitudes and behavior with accuracy and consistency.

Authenticity

Pendragon is a roleplaying game dealing with the greatest of all medieval stories: the tragic tale of King Arthur and the Round Table. The game takes place in a world of knights and their ladies, in an age of feudalism and chivalry wherein democracy is seditious and unequal authoritarianism the norm. Players control the actions of characters sometimes quite unlike themselves, and are expected to act appropriately to their station. How can you know what is appropriate and correct? Traits and passions are the primary indicators that you will use to determine "correctness" in the Arthurian setting. If your character gains the proper traits and passions, then your character will be doing just exactly those things which constitute correct behavior in Arthurian society.

If you wish to run a character that defies the traditions of society you can and may, but your character will probably lose points in various passion values for acting outside the norms of society. The gamemaster must decide whether a loss is warranted and how much the loss should be, based on the specific circumstances. Acts such as accidental murder, stealing horses, participating in ambushes, or unmerciful behavior are not villainous: death, slaughter, and misery are a normal part of a knight's life. See the "Passions" section below for more information.

Using Traits and Passions

Traits and passions are important in that they are the primary component of the character's reputation, along with Glory, which is the general indicator of success in the game. Traits and passions measure such things as honor or trustworthiness, while Glory measures raw prestige and power. The two systems are linked, for traits and passions may gain Glory.

Famous Traits or Passions

The threshold value for gaining Glory and reputation from a trait or passion is 16. If your knight has a Valorous personality trait of 15 he is brave, but not par-

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ticularly noteworthy for courage. Nor is a priest with a Piety of 6 particularly impious, nor is a passionate love of 11 worth great notice. But he whose Valorous is 16 is considered heroic, and he whose Piety is 18 is nearly a saint, while a lover of 20 is famous throughout the realm for his passion.

When Are Traits and Passions Rolled?

During play, character behavior is often challenged by the gamemaster. Temptations are paraded forth, moral crises leap up, and critical judgments and actions must be made.

Since traits and passions define character personality, they must be consulted whenever the gamemaster determines that a critical decision is at hand. In crises, individuals act according to character, not choice. At times, players will not want their characters to do something dictated by a die roll, but free choice is not always possible.

Famous Traits and Passions: Only famous traits and passions are noted by society, or gain Glory, and such traits or passions *must* be tested with a die roll when character behavior is challenged in a crisis. Basically, if you get Glory for a trait or passion, rolls based on the value must be made when required by the gamemaster.

This does *not* mean that trait rolls must be used whenever the character makes any decision in the game. And even characters with famous characteristics are allowed free choice of behavior except when the plot demands otherwise. The gamemaster should request trait rolls only when a trait is tested in an important situation. In general, trait rolls simulate situations in which a crisis forces the character to act unconsciously.

Ordinary Traits and Passions: Traits and passions which are between 5-15 do not have to be rolled against if the player wishes to use his personal will to determine an action, although rolling is obviously the most impartial way to determine action.

Characters who consistently act a certain way will eventually have traits or passions valued at 16 or higher, due to the rules below, at which time they will either have to make the required rolls or retire the character.

Modifiers: Trait or passion values may be modified based on situations, in order to keep the game realistic. Players are responsible for reminding the gamemaster when a situation might call for a trait or passion modifier. The gamemaster determines whether such modifiers are valid.

Increases and Reductions

Values for traits and passions will rise and fall repeatedly during the game. Experience checks for traits and passions are assigned by the gamemaster in a slightly different fashion from checks for skills. Players who are reluctant to roll should not be forced to, but the gamemaster must often insist that they check the trait or passion they exhibited, in order to simulate the possibility of a change in the character's psychology and reputation.

Passions are particularly vulnerable to reduction. When a character acts against a passion, no check is assigned: instead the gamemaster simply instructs the player to reduce the value of the passion by one point immediately. Also, any failed passion roll causes the character to lose a point.

Acting consistently, according to the role of your character, will prevent compulsory checks and reductions from being necessary.

The traits and passions system is not to be used to turn the player knights into puppets. Most of the time characters just do whatever the player wishes them to do, collecting checks along the way. However, if your character has a reputation, it's only fair that he maintain it, or lose it. The system ensures that this will occur.

Evil or Undesirable Behavior

It is not in the spirit of the game for player characters to become evil knights. However, players are encouraged to take minor character flaws such as cruelty or laziness for their characters; such traits can be very amusing in moderation, and the gamemaster also has more opportunities to create interesting situations.

With one or two undesirable traits or inferior passion values, characters can have weaknesses other than those revealed only in mortal combat, giving the gamemaster the possibility of creating non-lethal challenges for characters. Given the dangers involved in combat, this is a useful opportunity.

Personality Traits

TRAITS ARE DUALISTIC personality factors. A trait and its opposite both exist in every individual. They define a person's feelings and tendencies.

Pendragon has thirteen pairs of personality traits which are important. Characters certainly display other traits, but those listed are the ones critical to the Arthurian literature of the game.

The personality traits are presented in opposed pairs. The total value of the pair must always equal 20 at the time when the character is first created.

When one trait increases the opposite normally decreases by the same amount. No trait may ever be higher than 19, nor lower than 1, except by experience or by the use of increased Glory.

Any trait with a value between 5 and 15 is considered normal, while those less than 5 and greater than 15 are excessive and deserve to be noticeable, even famous. For instance, a man whose Modest trait is 15 and whose Proud trait is 5 does not have either trait in a notable proportion. Some extraordinary characters have a trait of 20, 25, or perhaps even more! They always have 0 for the opposite trait and are known through all the land for their unrelenting, fanatical behavior.

Personality traits should be listed in pencil on the character sheet as whole numbers, each to one side of the slash (/) mark.

Chaste/Lustful

To be chaste is to be monogamous, or faithful to one's sexual *mores*. It does not

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always require virginity — a man being faithful to his wife is being chaste. A chaste person is modest and decorous in behavior. A fanatically chaste person is celibate and probably virginal.

Lustful describes sexual desire, and implies activity, often without personal commitment between the persons involved. The pagan virtue of Lustful recognizes the value of this sensual art to appreciate the immanence of the Goddess. Excessive promiscuity is called lechery, wantonness, and bawdiness.

Famous Characters: *Sir Bors de Ganis is respected for his chaste behavior.*

Energetic/Lazy

A vigorous person is Energetic. It includes the natural ability to get up and go to work, and to apply oneself to the tasks at hand. The comparable Christian virtue is Industry. Persons who are energetic are called vigorous, robust, and industrious.

Laziness includes all slothful activity, such as loafing and general sedentary behavior. At the end of the spectrum lies indolence.

Famous Characters: *Sir Lamorak de Gales is often admired for his energetic nature.*

Forgiving/Vengeful

To be forgiving means that a character can take insult without injury, and that he is unlikely to seek revenge for injuries intended or done to him. Extremely forgiving people are called meek, in the Biblical sense.

Vengeful indicates a character's propensity to seek revenge, perhaps petty, but possibly sweeping and grandiose, for wrongs done or imagined done to him. This trait also includes spitefulness.

Generous/Selfish

To be Generous includes the impulse, learning, or desire to share. It includes the *largesse* of the Saxon and Cymric chieftains, and also the Christian virtue of Charity. Extremely generous persons are called unselfish, magnanimous, and big-hearted.

Selfish is the desire to possess, keep, and further accumulate things for yourself. Greed is usually a component of selfishness. Possession could be of material property, with the character being known as a miser or hoarder, or of credit, like hogging attention (Glory). Very selfish persons are labeled both stingy and self-seeking.

Famous Characters: *King Arthur and Queen Guenever are revered for their generosity.*

Honest/Deceitful

To be Honest is to deal truthfully in matters of importance or triviality, no matter what the consequences. Persons of extreme honesty are said to have integrity and to be trustworthy, scrupulous, and reliable.

Deceitful means that a person is likely to distort truth to his own or other end. Chronically deceitful people are called liars, frauds, and false-hearted.

Modest/Proud

To be Modest means that your character is quiet and does not seek excessive attention in the recitation of his deeds. He is glad to bask in the mere doing of his deeds, rather than in the repeated glory of hearing about them. Very modest people are called humble and reserved, perhaps even shy.

Proud means that a character gets pleasure from hearing and/or boasting of his deeds. Both Germanic and Pagan ways value Pride in a character. Excessive pride implies arrogance, and likely a boastful nature.

Famous Characters: *Sir Turquine, the feared Saxon knight, is notorious for his great pride.*

Just/Arbitrary

Just means that a character is capable of telling what is right and wrong, and is desirous of making a judgment on that information. A very just person is called fair and impartial.

Arbitrary means that the character has no concern for what is right or wrong, and uses other information in his decision making. Very arbitrary people are labeled unjust, unfair, wrongful, and probably biased and partial.

Famous Characters: *King Arthur is perhaps most famous for his extraordinary sense of justice.*

Trusting/Suspicious

To be Trusting is to believe information without any inclination to suspect its falsity. An excessively trusting person is gullible and credulous, perhaps even a dupe.

Suspicious indicates that a person is an unbeliever and unlikely to believe what he hears unless proof is offered. An extremely suspicious person is called a skeptic or a doubter.

Jealously is included under the trait of Suspicious. Jealousy cannot exist without suspiciousness. Thus when someone acts jealous, they get a check for their Suspicious.

Lancelot Fumbles His Energetic

Lancelot and his cousin Lionel are adventuring on a very hot day. Riding in armor under the summer sun is hot enough to require an Energetic roll.

So they mounted on their horses, armed at all rights, and rode into a deep forest and so into a deep plain. And then the weather was hot about noon, and Sir Lancelot had great lust to sleep. Then Sir Lionel espied a great apple tree that stood by an hedge, and said, "Brother, yonder is a fair shadow, there may we rest us on our horses."

"It is well said, fair brother," said Sir Lancelot, "for this seven year I was not so sleepy as I am now."

And so they there alighted and tied their horses unto sundry trees, and Sir Lancelot laid him down under an apple tree, and his helm he laid under his head. And Sir Lionel waked while he slept. So Sir Lancelot was asleep passing fast.

— Malory VI, 1

Lionel receives a check for Energetic, Lancelot receives one for Lazy.

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King Arthur's Justice

...such custom was used in those days, that neither for favor, neither for love nor affinity, there should be none other but righteous judgment, as well upon a king as upon a knight, and as well upon a queen as upon another poor lady.

— Malory, XVIII

Famous Characters: *Young Sir Mordred, recently arrived at court, has already caused a stir with his suspicious and skeptical behavior.*

Merciful/Cruel

Merciful means that a character is willing to extend unusual pity or aid to others. This includes sparing an enemy, giving money to the poor, helping the weak, and any other act which is not expected of one's rank and station. A very merciful person is called compassionate.

Cruel indicates a disregard for the feelings and needs of others, or lack of sympathy. Extreme values indicate the character even enjoys others' discomforts and troubles.

Pious/Worldly

Pious shows that a character thinks often of the spiritual matters of the world and is aware of them and their implications. This should be contrasted with Worship, which is an action rather than a belief. A pious person is a spiritual person. An extremely pious person is devout, zealous, and saintly.

Worldly indicates a disregard or disbelief in the spiritual side of life. Extreme values might indicate blasphemy and sacrilege. Alternatively, it might just indicate great pleasure in mundane and profane delights such as fine clothes, comfortable furnishings, good music and poetry, and the best company.

Prudent/Reckless

Prudent means that a character gives thought to what he does before he acts. Such a character is called cautious, and excessively prudent people are slow to act or thoughtful.

Reckless means that the character acts before he thinks, without concern for anything but the immediate consequences. Almost any time someone gets a check for acting according to a passion they will act rashly. An extremely reckless character is called careless, or a hothead.

Famous Characters: *Sagramore le Desirious is decidedly rash, and Sir Dinadan is noted for being prudent.*

Temperate/Indulgent

Temperate means that a character takes only what he needs of food and drink. He is frugal and abstains from excess. Extreme temperance indicates asceticism, perhaps even self-mortification.

Indulgent means that a character takes pleasure in food and drink, both in quality and quantity. Extremes of this indicate gluttony and drunkenness.

Valorous/Cowardly

To be valorous means you are brave and courageous, willing to place yourself in danger for the sake of victory, your friends, or for the simple love of battle. Normal knights are doughty, stalwart, and valiant. Extremely heroic individuals are called fearless and intrepid.

Cowardly means to be fearful and afraid enough to affect actions. Someone who is extremely faint-hearted is labeled as a poltroon, dastard, craven, caitiff, or recreant.

Valor may be exhibited not only in combat, but whenever risks are involved.

Famous Characters: *Sir Lancelot and Sir Lamorak are well-known as the most valorous knights in Britain.*

Using Traits

These traits define characteristic behavior. When the opportunity arises to behave one way or another, these can either be used as casual guidelines, or rolls may be imposed by the gamemaster.

Most of the time you simply state what you want your character to do and he does it, possibly receiving an experience check in the process. Sometimes, though, in a non-thinking situation, behavior takes over instead of conscious intent. Almost everyone of us has experienced doing something without thinking, and a trait roll duplicates that kind of situation. Modifiers may be used to underscore the dictates of a situation.

Trait Results Table

Critical Success: An experience check is normally gained, and the character acts strongly in accordance with the trait.

Success: The character feels the trait enough to act in accordance with it. The player may decide what action ensues. An experience check is gained on the rolled trait if an appropriate and significant action follows.

Failure: Roll the opposed trait. Success in this one means the character acts as rolled. Failure indicates the player gets his choice. No checks are given.

Fumble: The opposite trait is checked, and the character immediately acts in the opposite manner from what was attempted.

Interpreting Trait Results

Each result of a trait roll has special implications, and high or low trait values may influence interpretation.

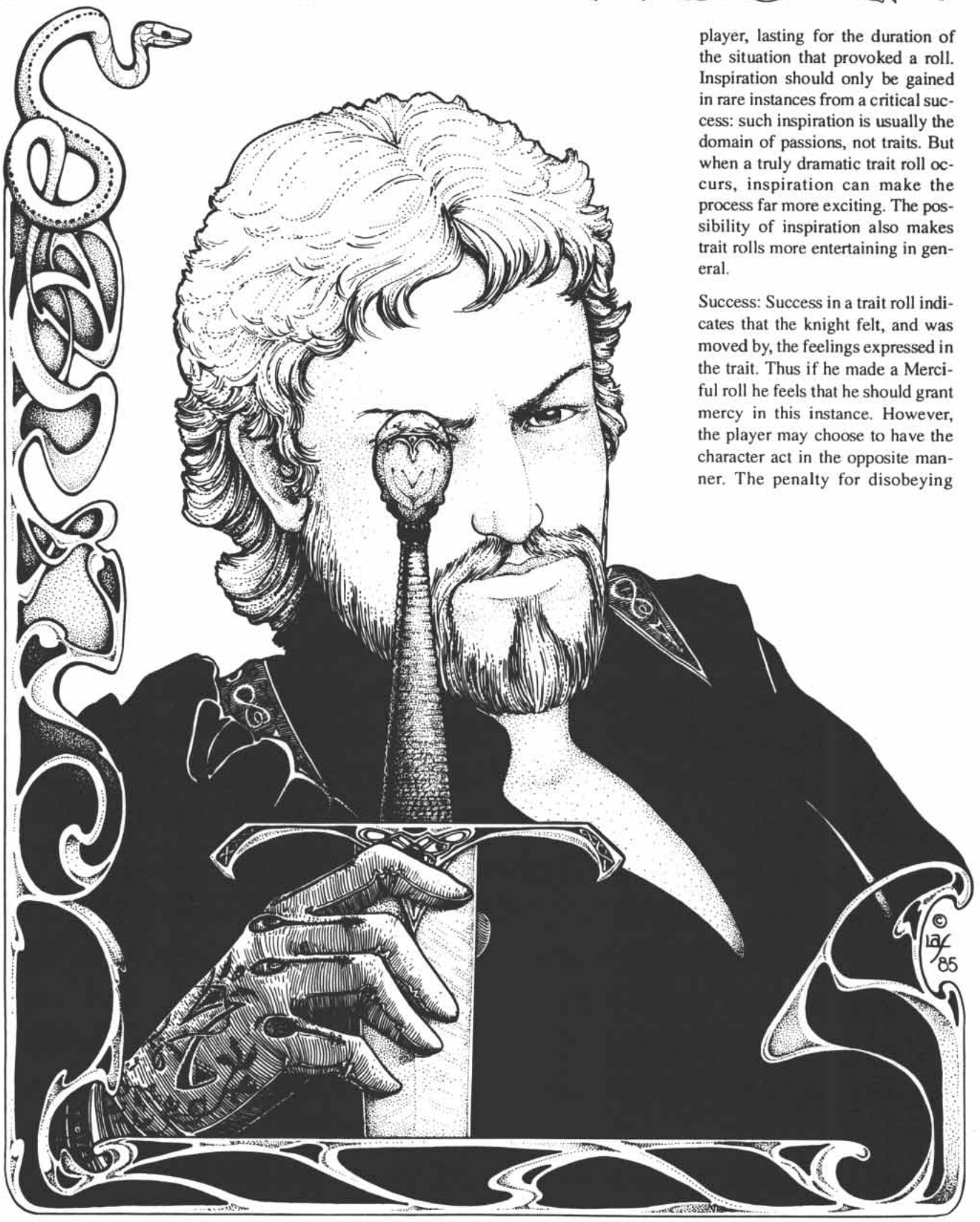
Critical Success: A critical success in a trait roll indicates that the character *must* act in the manner described by the trait. The action needs not be totally outrageous and extreme, but is visible and overt enough to be noticed enough by others, and to make the character feel that he has revealed strong emotions or even compromised himself. Thus we can imagine that Sir Bors de Ganis gains a critical success on his Lustful trait of 1. Certainly he does not rape the girl. The gamemaster declares that he gently touches the maiden's fair cheek, causing her to blush. This is enough for Sir Bors to feel embarrassed and ashamed of perverting his ideals.

At gamemaster option, minor inspiration may be gained from a critical success with a trait, gaining the character a +5 modifier to one skill selected by the

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player, lasting for the duration of the situation that provoked a roll. Inspiration should only be gained in rare instances from a critical success: such inspiration is usually the domain of passions, not traits. But when a truly dramatic trait roll occurs, inspiration can make the process far more exciting. The possibility of inspiration also makes trait rolls more entertaining in general.

Success: Success in a trait roll indicates that the knight felt, and was moved by, the feelings expressed in the trait. Thus if he made a Merciful roll he feels that he should grant mercy in this instance. However, the player may choose to have the character act in the opposite manner. The penalty for disobeying



Sir Mordred

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one's character's feelings is a check in the opposite trait.

Failure: Use of personality traits is not the same as striking with a weapon or using a skill. The traits quantify a character's likelihood to act in one of two opposed ways. Thus it is not enough to know that a character does not feel merciful. The player must know whether the character acts cruelly. The traits define the chances of either.

Failure at a single die roll is not enough to force a character to act the opposite way. The player must also check to see if chance and statistics force his character to act. Thus only a successful roll within the range of a trait will force an action. Failure to succeed at either option will allow free will. Success at either has determined that the character's innate behavior has overcome his free will.

Example of a Failed Trail Roll: *Sir Ambrut has accompanied a distressed damsel to her inheritance, which has been seized by a wicked uncle. The uncle refuses to return the land and gladly agrees to duel for it. The fight is fierce, but at last Ambrut's enemy collapses and begs for mercy. The damsel urges Ambrut to kill her foe despite Ambrut's desire to be merciful. The gamemaster asks for a roll of Ambrut's Merciful.*

Ambrut receives a failed Merciful of 18. Now his player must attempt a Cruel trait roll, and that result is also a failure at 12. The choice is up to Ambrut's player. Given the fact that Ambrut hopes to marry this harsh but beautiful woman, the player chooses death for the unhappy uncle. The damsel is given revenge, and a marriage is planned, but no experience checks are given since both rolls failed, even though a very significant event took place.

Opportunities to Avoid Trait Rolls

Players will often become aware of impending personality trait rolls, and should take action as needed to keep the game going without arguments. They can have their characters avoid conflict, but not after the gamemaster initiates the challenge process.

Example of Trait Roll Avoidance : *While lost in the woods some months after his marriage, Sir Ambrut finds a brightly-lit tower amid the trees. He asks for refuge and is granted it from the beautiful female host. The player is suspicious, and states that over dinner Ambrut tries to recognize his hostess. The Recognize skill roll is successful and Ambrut abruptly realizes he is supping with Morgan le Fay, the wicked sister of King Arthur. Fearful for Ambrut's life and virility, the player announces that Ambrut will attempt to avoid all lustful relations with the woman, and requests a modifier to Chaste. The gamemaster grumbles, but because Ambrut was forewarned he cannot be imposed upon by Morgan's lascivious beauty. The gamemaster rules that Ambrut's Chaste trait is modified by the addition of his new Love (wife) passion value, raising Chaste above 20 and making it possible to overcome Morgan's advances. Had Ambrut not recognized his hostess then he might not have tried to avoid the affair at all.*

Casual Use of Traits

A player often does not know what his character would do under specific circumstances. This might be because the player either never thought about it, does not care, or because the character has mid-range personality traits.

In such circumstances the player should roll d20 to determine behavior. If the number rolled is equal or less than the number in the left column then the character does that type of action. If the number rolled is greater than the left hand column then the character does what is shown on the right. A modifier may be applied if the situation warrants one.

Example of Casual Trait Use: *Sir Ambrut is one among seventeen knights riding to hunt the fabulous White Hart. A mysterious huntress comes from the woods and speaks privately with each man while he is resting. On Ambrut's turn she quietly asks him, "Are you seeking the White Hart?"*

A simple question, but coming from such a mysterious character it seems fraught with danger. Neither player nor gamemaster knows whether Ambrut's reply would be truthful or not.

His player rolls a d20 for his Honest trait and gets a 18, which is over the value. Therefore Ambrut replies, "No, not exactly..."

She replies, "Take the left fork on the road, then," and moves on.

Characters never receive experience checks for actions imposed on themselves this way. Sometimes the gamemaster might reward characters with a check for doing something, but it is still always the gamemaster's decision to give out checks.

Qualifying for a Moral Test

Arthurian adventure is full of magical and moral tests. A magical shield may be

King Mark Gets A Cowardly Check

Sir Dinadan plots to shame the dastardly King Mark. Dinadan has described Sir Mordred's arms to Mark, claiming that they are actually Sir Lancelot's. A short time later Sir Dinadan meets a party of Round Table knights and explains his plan to them. Sir Mordred complains that he cannot help because he is wounded, and comes up with an even better plan using Sir Dagonet, the king's fool, instead.

Then anon was Dagonet armed him in Mordred's harness and his shield, and he was set on a great horse, and a spear in his hand.

"Now," said Dagonet, "show me the knight, and I trow [believe] I shall bear him down."

So all these knights rode to a woodside, and abode till King Mark came by the way. Then they put forth Sir Dagonet, and he came on all the while his horse might run, straight upon King Mark.

And when he came nigh King Mark, he cried as he were wood [mad], and said, "Keep thee, knight of Cornwall, for I will slay thee!"

Anon, as King Mark beheld his shield, he said to himself, "Yonder is Sir Lancelot; alas, now I am destroyed;" and therewithal he made his horse to run as fast as it might through thick and thin. And ever Sir Dagonet followed after King Mark, crying and rating him as a wood man, through a great forest.

— Malory X, 12

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wielded only by a chaste knight, or an enchanted sword may be withdrawn only by a courageous knight, and so on.

Some of these tests use absolute trait values. For example, only those characters with Honest traits of 15 or more can go uninvited through the doorway into the Palace of the Lake, where lives the fay Nimue.

In other cases, the character must pass a less rigorous test and receive a successful unopposed d20 roll on a trait to determine success. Success gains the reward, while failure indicates that the consequences of failing the test ensue. Thus anyone who answers a Justice riddle (succeeds in a Just roll) can enter into the great feast hall of King Bagdemagus every St. John's Day, while failure to answer the riddle means a meal outside.

Conflicting Emotions

Players may wish to use trait tests privately to determine a character's actions. This method allows you to play your character's emotions against each other. It mimics the deep introspection of someone tortured by internal doubts. The gamemaster may also oppose tests of conflicting emotions. The exact rolls will be determined by the gamemaster. He may require you to make several coincidental personality trait rolls, with varying results depending on what was made and what was failed. Whatever traits are successful (if unopposed), or win (if opposed), receive experience checks if approved by the gamemaster.

Example of Conflicting Emotions: *Sir Ambrut, while wandering through the forest, has been ambushed and attacked by a ferocious knight with a black shield. By dint of much effort Ambrut has defeated his foe, who lies helpless on the ground before him and cries for mercy. Just as Ambrut is about to spare him a maiden rushes from the woods and cries, "Good Sir Knight, I call on you to slay this villain. For he has slain his wife, my sister, and all of my other sisters as well. As you revere God, do not spare him!"*

Ambrut is caught between conflicting emotions. Justice demands that he kill this villainous knight, but Mercy calls on him to spare his defeated foe. Neither trait has an unusual value in Ambrut's case. So Ambrut gets an opposed resolution roll matching his Justice versus his Merciful. His Justice roll is a 4, his Merciful a 7, so his mercy wins and Ambrut spares the caitiff. He didn't have the stomach to cold-bloodedly slaughter a helpless man. The damsel curses Ambrut for a false knight and leaves. The defeated knight swears eternal gratitude to Ambrut for his wisdom and charity. Ambrut receives a check on Merciful.

Personality Disputes and Conflicting Emotions

Personality disputes between individuals are determined by opposed resolution rolls of traits. The challenger matches his personality against his rival's.

Example: *Sir Douglas the Red states that Sir Ambrut is too slothful to amount to much. Ambrut challenges Douglas to an endurance contest of wearing arms and armor day and night until one of them falls asleep. Players of both characters attempt Energetic rolls, and both succeed. However, Ambrut's roll of 9 is higher than Douglas' roll of 2. When Douglas falls asleep after two days and two nights Ambrut is declared winner. Thus Ambrut wins and gets the experience check. And promptly takes a nap.*

Because personality traits have opposites, results are more complex when someone fails during opposed trait resolution than is the case with simple opposed skill rolls.

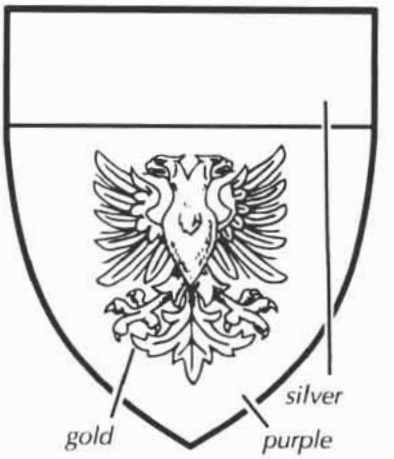
Whenever a character receives a failed personality trait roll during a personality dispute, his player must then attempt to roll the opposite trait. If that roll succeeds then the character acts accordingly, even though this means that behavior is not as intended.

Challenged victims of a personality dispute who fail *both* trait rolls have free choice to do as they please. They have managed to control their inclinations.

Example of a Personality Dispute: *Sir Yvane and some of his men are visiting their newly-conquered lands. They are eating dinner with a petty Saxon lord who somehow survived the battle of Badon, Sir Aethelfrith.*

With a loud voice Sir Aethelfrith engages the visitors with boasts of his courageous martial exploits. After a pause for breath the Saxon asks Sir Yvane what he has done to compare with such bravery. Sir Yvane hates such boors and so he tries to be Modest in response to his host's Pride. A personality dispute occurs, and an opposed resolution is performed. Because the Saxon is so overbearing, the player requests and receives a +5 modifier to Modest.

Mordred



Sir Aethelfrith receives a successful roll of 6 for his Proud trait, while Yvane receives a roll of 18, failing to be modest. The Saxon chuckles over Yvane's hesitation.

Since Sir Yvane failed to be modest, he will attempt to out-boast his opponent after all. Yvane's player rolls a second time, this time with no modifier. The player rolls a 9 for Yvane's Proud trait, a succesful result greater than the Saxon's roll of 6. Yvane speaks harshly of his recent victory in battle over a Saxon army, and wins the personality dispute. Yvane gets an experience check for such proud behavior. Although he wanted to remain modest, his natural personality won out over both his initial desire and the influence of the situation.

If Yvane had received a successful Modest trait roll that was inferior to the Saxon's Proud trait he would not have had a chance to receive a Proud roll. His humility would not have been enough to put down the boastful Saxon, and silence would have fallen over Yvane's side of the dinner table.

Other Experience Checks for Traits

Remember, the task of the gamemaster is to decide when an action performed by the player deserves an experience check. The action need not have been preplanned as a test or challenge. For instance, if a player decided that his knight would kill a peasant who had insulted him, the gamemaster may give that knight an experience check for both his Proud

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and Cruel traits, though no resolution rolls took place.

Ideals and Virtues

Chivalry

Perhaps the most potent ideal in *Pendragon* is that of chivalry. As noted in the "Glory and Ambitions" chapter, Chivalrous knights are recognized by their ideals, behavior, and reputation. A total of 80 or more in the Generous, Energetic, Modest, Just, Merciful, and Valorous personality traits yields recognition that a knight is chivalrous. These traits are marked on the knight's character sheet with a "bullet" (•).

Chivalrous knights gain 100 Glory yearly, and receive the Armor of Honor: 3 points of magical protection against all physical damage.

Virtue

Virtue is the sum of the traits which a culture finds admirable, necessary, and important. Virtues are not fixed, but vary according to the beliefs of the people. Whatever behavior is the opposite of a virtue is perceived as a vice.

The virtues of the cultures in *Pendragon* are partially determined by the different religions. For comparison purposes, the virtues of the major British religions are given here:

Christian: Chaste, Modest, Forgiving, Merciful,Temperate.

Pagan: Generous, Energetic, Honest, Proud, Lustful.

Wotanic: Generous, Proud, Worldly, Indulgent, Reckless.

Bonuses are awarded to characters who fulfill specific virtuous roles. These people are personifications of certain ways, and they receive benefits for their roles.

Benefits of Virtues

There are two benefits derived from great religious behavior: Glory, and a magical reward as well.

Every character who qualifies receives 100 Glory during winter, and gains the appropriate bonus below as long as he qualifies.

Religious Virtues Bonus Table

Christian bonus: +6 to Total Hit Points.
Pagan bonus: +2 to Healing Rate statistic.
Wotanic bonus: +1d6 to Damage statistic.

Qualification

All five virtues must be at 16 or more to gain the bonus. A character does not need to have a high Worship or Pious Trait skill rating to receive the virtue bonus.

Directed Traits

Some characters have strong feelings about someone or something which modify one or more of their traits. These are called Directed Traits. The most common are Distrust (Someone) and Pride (in something). Many others are possible and will be revealed during play.

Directed traits are strong emotions, but not strong enough to drive your character crazy, like a passion might.

Directed traits are entered in the blanks beneath the "Personality Traits" list on the character sheet. Write in the specific trait which is modified, its object, and the value of the modifier.

Example: *Sir Yvane has a directed trait of Mistrust (Romans) +3. While on an investigative mission for his lord he is invited to a hunt by the Roman lord he is visiting. The gamemaster asks everyone to make a Suspicious roll. Yvane must add his Mistrust (Romans) value of +3 as a modifier to his normal Suspicious roll.*

Acquiring a Directed Trait

Directed traits can be gained from parents, by assignment by the gamemaster, or voluntarily by the player. Randomly determined directed traits are equal to +2d6.

Advanced character Generation system sometimes imposes a directed trait upon the character. These reflect the common beliefs of an area and may be quite illogical and prejudicial.

Parents who have strong directed traits can pass them on to their children: see the chapter entitled "Your Family."

Gamemasters can assign a directed trait to a character who consistently displays specific prides or prejudices. The value is usually random, or not more than +5.

Players can choose to have a directed trait, with gamemaster approval. The value should be +2d6, or whatever value both player and gamemaster agree upon.

Passions

THE ARTHURIAN TALES are full of intense emotion, much of it uncontrolled. Beautiful women drive men to incredible and outrageous actions to prove their love. Family feuds turn otherwise sane men into wild avengers. An idealistic young king determines to bring everyone his extraordinary justice against all odds.

Every reference to King Arthur and his knights is full of personality and passion, whether taken from the romances, legends, or Hollywood movies.

Passions provide a method of measuring a character's inner self. They help the character follow the morals of his age, and let him benefit from being a notable example of proper behavior.

Passions are strong personal emotions. They include religion, love, hate, amor, loyalty, envy, and anything else which the gamemaster will admit into the game.

The most universal emotions of player characters have been isolated for game use. Expect to encounter these in your game. These typify the types of feeling felt most intensely by *Pendragon* characters. Some of these are so common they appear on the character sheet, while blanks are provided for further passions.

The Characteristics of Passion

Several characteristics mark a passionate person. Some are admirable, others less

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so. Players must make an effort to play their passions actively, and to act in accordance to them.

Passionate people may perform with superhuman effort and a greater likelihood of success. This is accomplished through the Inspiration rules. Passionate people are volatile. Their feelings may change instantly due to success or failure. Passionate people are extreme, and likely to be found in any of several states of mind which are not found among dispassionate folk. These states include: inspiration, introspection, melancholy, shock, and even madness. All have effects in game terms.

The Basic Passions

These passions are obligatory because everyone has them, or is expected to. They are the unwritten laws of your society. See the chapter entitled "What Your Character Knows" for more information. The experienced squire created in character generation has unusual values in all these passions to denote his special nature as a player character. If the gamemaster wishes, subsequent characters may roll for passions normally, as given below.

Loyalty (lord)

Loyalty is the prime virtue of the medieval world — without it the feudal system could not exist. Most knights believe in "King before God," no matter what the priests tell them. Showing obedience is correct behavior, and disobedience to a lord is shocking to all true knights.

The character sheet shows a printed Loyalty (lord) passion. All knights must be knighted by someone, and this space is used for the character's loyalty to that initial lord.

The starting Loyalty (lord) value is 15 for vassal knights. If the gamemaster permits the play of an ordinary knight character, a household knight with an assured household but no land, like Sir Ambrut, you roll 2d6+6 for this passion. If you have a homeless knight, Loyalty (lord) is only 2d6 to whoever knighted him.

Dishonor Table

Honor lost	*Dishonorable Act*
-1	Attacking an unarmed knight.
-1	Cowardice.
-1	Desertion from battle or military service.
-1	Plundering a holy place of your religion.
-2	Killing an unarmed holy person of your religion.
-2	Killing, kidnapping, or raping a noblewoman.
-2	Performing physical labor.
-2	Lending money at a profit.
-3	Flagrant cowardice.
-3	Breaking an oath.
-5	Treason (against your lord).
-5	Treachery against a member of your family.
-6	Killing a kinsman.
-10	Degradation (character loses the status of a knight).

Love (family)

Love of family is a natural emotion common to mankind in any age. The travel restrictions of the medieval era were severe, and reinforced family closeness. Serfs almost never traveled more than a day's walk from their birthplace. Noblewomen were fortunate to travel across the country once a year. Turning to one's kin for help was the universal answer to any problem.

The less fortunate younger sons, sent from the hearth, found fault with their kin.

Starting Love (family) value is equal to 2d6+6 for first sons, and all daughters. Younger sons are less dutiful. The second son gets 2d6+5, the third 2d6+4, 4th 2d6+3, 5th 2d6+2, 6th 2d6+1, 7th and any others 2d6.

Other modifiers to the starting value may apply. In character generation, new characters, who are eldest sons and the heads of their immediate families, start with a powerful love for their family. A starting Love (family) value of 15 is given to these basic characters.

Hospitality

This measures how much your character respects this honored institution. In extreme cases, a person would feel bound to correct others' behavior, perhaps even to

Sir Berluse Gets a Hospitality Check

Sir Dinadan, Sir Lamorak, and a disguised King Mark are traveling together and seek lodging at a castle. They are admitted. Sir Berluse makes a successful Recognize roll.

And then they came into a fair court well repaired, and they had passing good cheer, till the lieutenant of this castle, that hight Berluse, espied King Mark of Cornwall. Then said Berluse,

"Sir knight, I know you better than ye ween, for ye are King Mark that slew my father afore mine own eyen; and me had ye slain had I not escaped into a wood; but wit ye well, for the love of my lord of this castle I will neither hurt you ne harm you, nor none of your fellowship. But wit ye well, when ye are past this lodging I shall hurt you and I may, for ye slew my father traitorly. But first for the love of my lord, Sir Tor, and for the love of Sir Lamorak, the honourable knight that here is lodged, ye shall have none ill lodging; for it is a pity that ever ye should be in the company of good knights; for ye are the villainous knight or king that is now known alive, for ye are a destroyer of good knights, and all that ye do is but treason."

— Malory X, 9

Thus did Sir Berluse uphold the laws of hospitality despite his enmity for the murderer of his father.

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seek out and destroy those who break the rule of hospitality. On the other hand, anyone with disregard of hospitality (less than 5) is likely to steal without compunction.

Inversely as well, whenever someone's behavior warrants it, the statistic should be changed. If they go lurking around someone's castle, especially if they actually rob it of goods, they should lose a point immediately for breaking the rules of hospitality. If they rise to defend someone else's hospitality, they get a check (no check is given to someone defending their own home, which is expected of them, and is not extraordinary enough to warrant it).

Starting Hospitality value = 15.

Honor

Honor is the passion which sets knights apart from ordinary people. It is a combination of personal dignity, integrity, and pride.

Personal honor is not always a slippery issue. The nearby Dishonorable Acts Table lists things which everyone agrees are dishonorable actions for a knight. Performing these deeds diminishes honor. This is the code of knighthood which knights have agreed to. However, beyond that list disagreement arises about what is or is not honorable, because it is personal rather than social. "Personal" is also carefully used to separate honor from other sworn or innate social obligations, including the three other basic passions or any others. Thus it is not possible to have one's personal honor abused if someone insults your family — Love (Family) covers that. Likewise, someone insulting your lover should incite the Amor (Lady) passion, not honor.

But Honor can still cover many other things. In fact, it can include almost anything which a character chooses to include. Someone with an extremely high honor may be offended by anything which anyone says that he does not like. Rationality may not be relevant.

Honor is tied into the personality traits more deeply than other passions usually are. The "integrity" component of Honor, for instance, is closely linked to the trait of Honest, and "pride" is obviously linked with the Proud trait. Thus a knight with a high trait of Proud might be required to make a roll by the gamemaster, have his pride offended, and then invoke the Honor passion to help him through the event.

A dishonorable character will suffer considerably in his society. He loses the trust of those about him, and in committing dishonorable acts probably incurs various punishments ranging from money fines, banishment, and forfeiture to blood feud with those he has wronged. These social troubles are further reflected by rules concerning this passion.

Whenever a character's Honor is reduced to 4 or lower, he has proved himself unfit to bear the title of knight and serve a lord. His lord must either outlaw him or degrade him. To fail to do so places the lord's own status in jeopardy because he would be failing to uphold his own government. Honor may eventually be regained at this grim point in a character's career.

Finally, if a character's Honor reaches 0 he must be removed from active play by the player. Recovery from such a low state is not possible. If the player wishes to see him in the campaign he must turn the character sheet over to the gamemaster, who can play him as a gamemaster character if he wishes.

Starting Honor value = 15.

Sir Lamorak's Loyalty (Pendragon) Overcomes His Hate (Orkney Clan)

At the great tournament at Surluse Sir Lamorak has been recognized, despite his disguise. The event begins when King Arthur succeeds at a Recognize roll, and they exchange regrets over recent events.

"Alas," said Arthur, "now wot I well it is Sir Lamorak de Gales. O Lamorak, abide with me, and by my crown I shall never fail thee; and not so hardy in Gawaine's head, nor none of his brethren, to do thee any wrong."

"Sir," said Sir Lamorak, "wrong they have done me, and to you both."

"That is truth," said the king, "for they slew their own mother and my sister, the which me sore grieveth: it had been much fairer and better that ye had wedded her, for ye are a king's son as well as they."

"O Jesu," said the noble knight Sir Lamorak unto King Arthur, "her death shall I never forget. I promise you, and make mine vow unto God, I shall revenge her death as soon as I see time convenable. And if it were not at the reverence of your highness I should not have been revenged upon Sir Gawaine and his brethren."

"Truly," said Arthur, "I will make you at accord."

"Sir," said Lamorak, "as at this time I may not abide with you, for I must to the jousts where is Sir Lancelot, and the Haut Prince Sir Galahaut."

— Malory X, 46

Because Sir Lamorak refused the king's offer to make peace between himself and Gawaine the awful feud between the houses of Orkney and de Gales continued.

Other Common Passions

Loyalties

Loyalty is the basis for all society. Knights may be Loyal to more than one person.

Loyalty (lord)

A knight's initial lord is the one who knights him, and for whom he harbors a special passion, detailed above. A knight may later acquire other lands, and therefore other lords as well.

Starting Loyalty (lord) value = 3d6 for lords other than the one who knighted you.

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Possible Modifiers:
Manors Granted: +1d3 per manor.
Rich Estates = +1 per 1£.

Loyalty (Pendragon).

Only a few characters will be direct vassals of the High King. Everyone else may get this passion if they take the Companion's Oath of Allegiance and become Companions of Arthur. See the "Glory and Ambitions" chapter.

Starting Loyalty (Pendragon) value = 2d6+6

Possible Modifiers:
Father killed fighting against Arthur = -1d6
You are socially conservative = -6
You already Hate (Arthur) = - value of the Hate (Arthur) passion.
Your lord Hates (Arthur) = - value of the lord's Hate (Arthur) passion.
You agree strongly with Arthur's aims = +6

Loyalty (vassals)

The feudal arrangement calls for mutual loyalty between vassals and lord. Most knights never have other knights as vassals and have no need for this passion. However, any knight who does have other knights under his command should have this trait. This trait might be used to determine whether a lord will ransom his vassals (never required by the lord). Other game uses will inevitably come up.

Starting Loyalty (vassals) value = 2d6+6

Loyalty (group)

Knights may join, or even form, temporary fellowships.

Starting Loyalty (group) value = 3d6

Possible Modifiers:
You are kinsmen, or from the same kingdom = +6
You are the same culture = +1d6
You know each other previously = +/- [a number] as appropriate.

Amor

The art of love for love's sake was inaugurated by Queen Guenever. The conventions of courtly romance, detailed elsewhere, insist upon the utter devotion of the knight to his lady. The amor relationship is totally chaste, as between Sir Galahad and Amide, Sir Percivale's sister — if it is not, then the relationship becomes one of Love (amor), as described below.

Unless the lady is Guenever (see below) the name of the individual for whom Amor is held is a secret. The gamemaster must be informed as to who the lady is, but the other players need not be told. The name of the Amor should be written into the parentheses when her name is no longer a secret.

Amor (individual)

This is the standard Amor passion.

Starting Amor (individual) value = 3d6

Possible Modifiers (maximum total modifier = +10):
She (or he) flirted successfully = +1d3
She is an heiress = +1 per 1£. annual income
She (or he) has significant Glory = +1 per 1000 Glory
Stunning Beauty = +1 per point over 20
She brought him back from the brink of death = +6
He saved her from a dire fate = +6
She/he is an enemy = -1 per Hate (enemy)

Commonly, knights will travel about seeking the one who will be their amor. In such a case the knights may make a roll for their starting passion, and discard any rolls which are below 16 if they wish. However, any roll of 16 or greater is a true passion, and cannot be discarded.

Amor (Guenever)

Sighting Queen Guenever for the first time requires a character to see if a passion is acquired. Roll the basic 3d6, ignoring the usual rules for modifiers to the starting Amor value. If the viewer already has a Love or Amor which is *greater* than the number just rolled for Guenever, then no passion for the queen is gained at this time. Otherwise the queen's regal beauty has instantly kindled a new Amor (Guenever) passion that, at gamemaster option, may replace the previous Love or Amor.

Characters may also deliberately take the Amor (Guenever) passion, in which case normal rules apply, and 3d6+10 is rolled. A safe alternative to secret amor exists in this option. A convention of the era admits that the high queen is a great and noble woman and that she is admired by many knights who work for her ideals. Thus a knight may make the queen his Amor openly, striving to impress her enough to be invited to join her Queen's Knights. He does not expect to become her lover, just her sincere admirer. Thus someone stricken with a passion for an unsuitable amor can journey to see Guenever, and with any luck, can find an outlet this way.

The effect of the queen's extraordinary charm and beauty is well-known. A character not wishing to put his Love or Amor passion at risk upon first sight needs only to state that when in the presence of the queen for the first time, he will think only of his love. The 3d6 roll is not made.

Love

Love is an emotional bonding or attraction felt by one individual for another individual, group, or deity. A character may have many loves, but it is best if only one counts for Glory points each year, normally the highest.

Love must always be for *someone*. It is not possible to love an abstraction. Thus there is no Love (country) passion or Love (fighting) passion possible.

Love (amor)

The Amor (individual) passion, as noted above, often becomes a Love (amor). The term (amor) replaces a name here, indicating it is a secret affair. Secret or not, a Love (amor) indicates that an affair has been culminated in physical and carnal commitment.

A character may have either Amor (individual) or Love (amor), but not both.

The value of the Love (amor) passion is derived from the number rolled previously, as it stands when amor changes to love. No new number is rolled.

As long as the name of the lover is secret, the gamemaster must be told who that person is, but other players need not be informed. If the name of the lover is revealed, write the name onto the character sheet.

Love (spouse)

Deep feeling and attraction for one's husband or wife was apparently quite uncommon in the feudal world of arranged marriages. Two significant exceptions in

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the romances are the loves of Duke Gorlois for his wife Ygraine, and of Arthur for his wife, Guenever.

Starting Passion = 3d6

Optionally, the modifiers listed above for Amor may be used for Love (spouse).

Love (God)

This passion is required of Christian clergy. The cynical nature of many clergymen proves that this passion does not have to be *high* to join the church, but it is a requirement. Religiously oriented knights may also have this passion.

Starting Passion value = Piety trait value of the beginning clergyman or religious knight.

A critical success in this passion gives the character an ecstatic vision in which they receive a check to all their appropriate religious traits, and are otherwise incapacitated and cannot act at all in the mundane, physical world, for a period of time determined by the gamemaster (at least an hour).

Hate

Hatred motivates many people in *Pendragon*, especially poltroons who are driven to dastardly deeds. For instance, King Mark assuredly hates Tristram, and Morgan le Fay hates Guenever. Even some of the good guys develop a hatred because of their Love (family). The best instance is Gawaine's unrelenting Hate (Lancelot) brought about by Lancelot's slaying of Gareth, the brother whom Gawaine most Loved (Family).

Hatred may be for an individual, a people, a kingdom, a religion, for magicians or monks, a station or class, or whatever the gamemaster agrees to.

Starting Hate values are up to the gamemaster, but should have a value of at least 10. A Hate value should be based on the event that provoked the passion.

Fear

Fear is a negative emotion which can possibly be inherited as a family curse, but is normally gained only through personal experience (that is, game play.) A Fear is an irrational and absolute, mindless state of panic. Only extraordinary adventures can instill such terror in knight characters (lesser characters may be more vulnerable). Such Fear usually stems from supernatural places or creatures. Fear is often wisdom in disguise, since many supernatural creatures are immensely powerful and mean only harm to humans. Some sample Fears might be for hags, sailing, sea monsters, crazed holy men, standing stones which move, or Picts in the wild.

Fears give no benefits. They are an exception to the normal rules. There is no Glory gained, and no inspiration possible. A Fear only places the character out of the player's control under specific situations.

The gamemaster may create an opportunity to overcome a Fear. Such a chance will probably only come once, and if the character succeeds in overcoming his Fear, he may gain Glory for it. This Glory gift should be about ten times the value of the character's former Fear.

Sir Palomides is Inspired by his Love (Isoud) Passion

Palomides is at the Lonazep tournament, where his would-be amor, Queen Isoud, watched her own lover, Sir Tristram.

And as it happened, Sir Palomides looked up toward her where she lay in the window, and he espied her how she laughed; and therewith he took such a rejoicing that he smote down, what with his spear and with his sword, all that ever he met; for through the sight of her he was so enamoured in her love that he seemed at that time, that and both Sir Tristram and Sir Lancelot had been both against him they should have no worship of him; and in his heart, as the book sayeth, Sir Palomides wished that with his worship he might have ado with Sir Tristram before all men, because of La Beale Isoud.

Then Sir Palomides began to double his strength, and he did so marvelously that all men had wonder of him, and ever he cast his eye unto La Beale Isoud. And when he saw her make such cheer he fared like a lion, and there might no man withstand him.

— Malory X, 70

Using Passions

Invoking a passion is a good way for the gamemaster to add excitement to a scenario. But passion rolls are a risky business for players. The results vary, but are likely to be dramatic. Normally a passion roll will result in a particular state of mind, such as inspiration or madness. See the "States of Passion" section below.

Gaining a Passion

Passions may be gained during play. Plenty of opportunities will be given to gain enemies, lovers, and loyalties.

Passions should be agreed upon by both players and gamemasters. When something significant occurs to a character the gamemaster or player may suggest that a passion has been generated. They will discuss it, then determine the starting value.

The starting value is an entirely subjective amount agreed upon by both player and gamemaster. Suggested guidelines for starting passions are given above.

Benefits and Disadvantages of a Passion

Passions define the character's life intentions. Characters who share similar passions have much in common. Passions such as Loyalty (lord) provide common ground between strangers and makes introductions easier.

Of all that passions do, most notable is that they serve to inspire their posses-

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sors. Rules for the state of Inspiration follow.

Famous passions generate Glory. Each winter, a character receives Glory for most high-valued passions. Only passions with a value of 16 or more generate Glory, and several restrictions and exceptions apply, as detailed above.

The gamemaster may call for a passion roll, possibly with a modifier for the particular situation. At other times the player may request a roll, with the gamemaster's approval. Remember that the gamemaster has final word on the appropriateness of attempting to use a passion for Inspiration. Players are warned that passion rolls can be extremely risky as well as rewarding; passions may subject a knight to several unusual states of mind, including introspection, melancholy, and madness.

Passion Results Table

Critical Success: Character is Inspired, and acts strongly in accordance with the passion. One skill of player's choice is temporarily *doubled* in value, and remains so throughout the duration of the task or situation that evoked the passion roll (maximum duration of one day). Immediately go up one point in the Passion. An experience check is gained as well.

Success: Character is Inspired, and acts in accordance with the passion. Immediately, but temporarily, add +10 to one skill of the player's choice, with the same duration as above. Experience check gained.

Failure: Character is Disheartened. He may act as the player chooses, but a modifier of -5 is applied to *all* subsequent rolls for the duration of the situation that evoked the passion roll. After the action is over he will be Melancholic. Immediately lose one point of passion unless the gamemaster rules otherwise.

Fumble: Character is crushed by negative thoughts. He goes mad, either immediately or after the action is over, as determined by the gamemaster. Immediately lose one point of passion.

Frivolous Passion Rolls

Players will often request a passion roll in inappropriate or borderline circumstances, hoping for inspiration. If a player insists on rolling his passion, is inspired, but then fails to win his goal (defeat an enemy, win a lady's heart, capture the stag, etc.), then the character receives a Shock — a roll on the Aging Table caused by grief and frustration.

Mandatory Passion Rolls

Glorious passions place your character at the mercy of the gamemaster and the scenario. As noted in the introduction to traits and passions, values of 16 or higher require mandatory rolls whenever the gamemaster chooses.

Lowering a Passion

Once gained, a passion can only be lowered or replaced (see Amor, above).

It is possible to *reduce* an unwanted passion by loudly declaiming so in public, and acting in every way contrary to the passion. For instance, when Sir Gareth learned that his brothers had murdered Sir Lamorak (c. 552), he disassociated himself from them by loudly proclaiming his unhappiness and disloyalty to his family. Reducing a passion in this way may be done over the winter, but is the only activity which can be performed, as noted in the Winter Phase rules. Thus the character cannot perform his 1d6 skill training or other options if he reduces his passion. He lowers its value by one point each Winter Phase. Eventually it will be eliminated. The gamemaster may permit more than one point to be eliminated per year at his option, based on roleplaying.

A character will, at some time, receive a failed passion roll in time of a crisis. This means that his feelings failed him at that moment and he may do what he wishes. However, the failure may

Sir Alisander Is Besotted By Love

Sir Alisander has fallen deeply in love with Alis la Beale Pilgrim. Inspired by her, he overcomes all foes, but then falls victim to introspection. He is saved only by the rapid intervention of a young lady who arms and rides out to break his spell.

Then this while came there three knights, that one hight Vains, and the other hight Harvis de les Marches, and the third hight Perin de la Montaine. And with one spear Sir Alisander smote them down all three, and gave them such falls that they had no list to fight upon foot. So he made them to swear to wear none arms in a twelvemonth.

So when they were departed Sir Alisander beheld his lady Alis on horseback as he stood in her pavilion. And then was he so enamoured upon her that he wist [knew] not whether he were on horseback or on foot.

Right so came the false knight Sir Mordred, and saw Sir Alisander was assotted upon his lady; and therewithal he took his horse by the bridle, and led him here and there, and had cast to have led him out of that place to have shamed him.

When the damosel that halp him out of that castle saw how shamefully he was led, anon she let arm her, and set a shield upon her shoulder; and therewith she mounted upon his horse, and gat a naked sword in her hand, and she thrust unto Alisander with all her might, and gave him such a buffet that he thought the fire flew out of his eyen.

And when Alisander felt that stroke he looked about him, and drew his sword. And when she saw that, she fled, and so did Mordred into the forest, and the damosel fled into the pavilion.

—Malory X, 39

This is the only case in all of Malory where a lady dons armor, and it is to help the knight, not to encounter another in battle.

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Queen Guenever and her favorite hawk

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cause an immediate loss of one point (always ask the gamemaster before you subtract the point. Some circumstances will not warrant the subtraction).

States of Passion

Inspiration

To be Inspired is the object of passion. Inspiration can turn an ordinary character into an extraordinary character. Inspiration is the source for the greatness which the apparently superhuman Round Table knights exhibit.

The result of this inspiration is a vastly increased chance of success in skill use. The selected skill is either doubled (for a critical success passion roll) or +10 (for a normal success). Remember to use the rules for values above 20. Duration of Inspiration is for the length of the task at hand, never more than a day.

Introspection

Knights and ladies in love periodically fall into a dreamlike daze while contemplating the virtues of their fair amor. They get a distant look in their eyes and totally ignore everything going on around them.

This can happen anytime they are not actively doing something important, typically while riding down the road.

The gamemaster may call for a possible incident of Introspection once per game day. A critical success at the character's Love or Amor passion brings it about. Introspection lasts for 4d6 minutes before the knight regains his senses. No Awareness, Heraldry, Recognize, or other rolls can be attempted.

While lost in introspection, the knights are also Inspired normally (+10 to one skill), but only to defend themselves against anyone who attacks them.

Disheartened

A Disheartened knight suffers a -5 modifier to all rolls during the situation that brought on his state. Subsequently he will be Melancholic.

Melancholy

Melancholy may come about as a result of an unsuccessful passion result. The gamemaster may impose melancholy on characters in other appropriate situations as well.

Melancholy is a mental disease which strikes without apparent cause. When it manifests the victim is overwhelmed by his grief. He falls to the ground weeping aloud, lamenting his losses and ill luck, crying out from his deep emotional pain. He may fall into a deep and silent depression.

If a Melancholic character is disturbed he will fall into an absolute rage, hoping to overcome his misery through violence. he always attack the disturbing individual unless it is a female. The only way a man can hope to calm a melancholic individual is by using "reverse psychology." The would-be healer attempts a trait roll, which automatically provokes a roll on the opposite trait. If the melancholic character wins the resolution he attacks, but if he loses he calms down and goes to sleep.

Melancholy usually lasts a day.

Shock

Shock occurs when a knight fails to perform a deed which he was Inspired to perform. Normal Shock means that the character gets one roll on the Aging Table. The gamemaster determines whether failure occurred.

Other likely circumstances would be the abandonment by a lord or lover to grave danger or a dire fate. The gamemaster is encouraged to note other appropriate applications of Shock.

Madness

A character may also be driven mad. In such circumstances he must immediately give the character sheet to the gamemaster, who will describe what ensues, based only on what the other player characters know.

Normally, mad characters run away immediately. For the duration of their madness, they will attempt to avoid the scene of their disastrous experience at all cost.

The madman is out of play until the gamemaster wishes to reintroduce him into the campaign, perhaps never. Storytelling considerations should be dominant in determining how long a madman is gone.

If recovered, the madman will have undergone unusual, unknown circumstances which can result in changes to some statistics and/or skills at the gamemaster's option. Players should simply accept these changes, which should not always be negative. The character's player will be unaware of what has been experienced, but may search for knowledge, and may eventually determine what events took place during the period of madness. ■

Sir Lancelot Goes Mad

Queen Guenever discovers her lover, Sir Lancelot, in bed with another woman, and does not know that he was bewitched to do so. She wakes him:

And then he knew well that he lay not by the queen; and therewith he leapt out of his bed as he had been a wood [mad] man, in his shirt, and the queen met him in the floor; and thus she said:

"False traitor knight that thou art, look thou never abide in my court, and avoid my chamber, and not so hardy, thou false traitor knight that thou art, that ever thou come in my sight!"

"Alas," said Sir Lancelot; and therewith he took such an heartly sorrow at her words that he fell down to the floor in a swoon. And therewithal Queen Guenever departed.

And when Sir Lancelot awoke of his swoon, he leapt out at a bay window into a garden, and there with thorns he was all to-cratched in his visage and his body; and so he ran forth he wist not whither, and was wild wood as ever was man; and so he ran two year, and never might man might have grace to know him.

— Malory XI, 8

Lancelot wanders, mad and wild, leaving the queen to bitterly regret her harsh words.

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Religions

Several religions are followed in Arthur's era.
Here religion is presented from the point of view of the characters.

Christianity

CHRISTIANITY is the dominant religion in Britain and in Europe during the *Pendragon* era. Your character knows that several different forms of the religion exist in Europe.

Even the most ignorant worshiper knows the information contained under Beliefs, below. More informed individuals know parts of the History, which is drawn from many British sources, and is intended as player information. Thus it includes many facts which outsiders question (such as whether Jesus was ever in Britain.)

Beliefs

Christianity's beliefs and attitudes characterize its worship and differentiate it from Paganism. Though Christians may differ among themselves, and perhaps even argue or fight about their religion, they have much in common.

First, worshipers believe that they can find personal salvation through Jesus Christ. Secondly, the religion is urban-based, and almost no one from cities is anything but Christian. Worship generally takes place within buildings. Literacy is common among the clergy and records are available, copied by hand by monks. Finally, the religion is hierarchical, with various ranks of people and offices arranged in ascending levels of importance, holiness, and geographic influence.

History

During the reign of Emperor Augustus, in the kingdom of Judea, was born the Son of God named Jesus Christ. Barely escaping death at his birth, Jesus was raised in obscurity as the son of a carpenter in a small town in Judea.

Jesus Christ first visited Britain during the "missing years," of his youth and adolescence which are not chronicled in the Bible. His uncle, Joseph of Arimathea, was a rich tin merchant with contacts in the Cornwall region. Jesus studied with and taught the ancient druids, thereby incorporating their ancient wisdom with the future Logos (i.e.- the Word of God, as incarnate in Jesus Christ) of the world.

Jesus returned to his homeland to preach and to suffer at the hands of secular authority, who tortured him, then crucified him until death. His demise fulfilled many ancient prophecies. He was buried in the tomb of his uncle (Joseph of Arimathea), and after three days rose from the dead, visited his closest disciples, and instructed them in his new religion. From there they went to spread the Good Word of Christian freedom and salvation.

Joseph of Arimathea, who had lent his tomb for Christ's temporary burial, was arrested, tried, and sealed into a tower for his beliefs. He was freed many years later, having been kept alive by the presence of the Holy Grail. With a band of followers he left his homeland and migrated westward to Britain in 55 A.D. where he settled. He established a chapel at Glastonbury and planted a miraculous thorn bush which bloomed every Christmas. He brought many precious relics, including Longinus' Spear, which had pierced the side of Jesus while he was on the cross; and the Holy Grail, which was the vessel used at the Last Supper and which later caught Christ's precious blood at the crucifixion. Later, Joseph's family kept these precious objects in their care when they moved from Glastonbury to other regions.

The successful Roman conquest of Britain began in 43 A.D. King Caratacus, a British king, organized widespread resistance, but Roman military might and treachery eventually captured him. He was taken to Rome with his family as part of the military triumph, and as usual taken before the Roman Senate to give his last words before being beheaded. So lucid was Caratacus' oratory that the Roman senate was moved by his nobility and changed their usual verdict and so let him live. In Rome the British king and his family were converted to Christianity. Though Caratacus was not allowed to leave the imperial city, eventually his father, called Bran the Blessed, and others of Caratacus' descendants, returned to Britain to spread the faith in the West Country.

Many converts joined the religion in Britain. Eventually King Lucius sent to Rome for teachers of the new religion to come to teach his people. The papal envoys, Fagan and Dyfan found a thriving Christian community in 166 A.D. and began to infuse the native worship with Mediterranean scholarship.

Most of the Roman Empire was still Pagan. As the Empire deteriorated the Christians and other minorities became scapegoats. Mass murders and tortures followed. In Britain Saint Alban was the first martyr, murdered in 210 A.D. in the city now bearing his name and grave. Aaron and Julius were legionaries who refused to participate in pagan sacrifices, and were martyred in 304 A.D. But when the Diocletian persecutions brought wholesale slaughter, the Christians of Britain were largely spared, thanks mainly to the protection offered by Princess Helen, a daughter of the powerful King Coel.

This Queen Helen was very influential in her time. She wed a Roman emperor and was mother to another, the

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greatest in Christendom. In her old age she was the first westerner to pilgrimage to the Holy Land. There she discovered the True Cross and founded a world-famous order to help pilgrims and the poor.

Constantine, a British prince, was the son of Saint Helen and the Emperor Constantius Chlorus, who was murdered by enemies. The young man was declared emperor by the western Roman army at Eburacum (York) in 306 and sailed to the continent where he met his enemies in many desperate battles. He slowly reconquered his father's empire.

Emperor Constantine did not worship Christ at first, but was a dedicated follower of Sol Invictus, a henotheistic cult which attempted to incorporate the many pagan religions under the rule of the Unconquerable Sun. But before a desperate battle at Milvian Bridge Constantine saw a great burning cross in the sky and vowed to accept Christ if he won the fight. He won.

In 313, Constantine issued the Edict of Milan which proclaimed official government tolerance of Christianity. As his reign continued he relied more and more upon the administrative organization of the Christian church for support. In 326, to prove his greatness and establish another headquarters for the Empire, he founded Constantinople. In 337, upon his deathbed, Emperor Constantine the Great converted to Christianity and was baptized.

As church leaders filled imperial positions, Christianity became the state religion of the Roman Empire. The church absorbed imperial bureaucratic methods, undertook responsibility for state functions, and underwent dramatic changes. The ancient doctrine of "One God, One Church" was expanded to be "One God, One Church, One Bishop," with the Roman Bishop pre-eminent as Pope. Centralization grew, as did tighter control of all churches. Church fathers standardized the New Testament Bible, sacraments, and holy days. As the church wielded more temporal power, dogma and orthodoxy became increasingly intolerant of non-Roman Christians.

The British church, like most others, resisted incorporation into Roman orthodoxy. It had its own tradition, as ancient as Rome's, which was uncorrupted by the editors of the Gospels. It had its own ideals, like the missionary work active even in these early centuries. Saint Ninnian was active converting the South Picts around 390, when he founded Whitethorn Abbey. His efforts may not have succeeded, however, for Saint Patrick, in a letter written 69 years later, called the South Picts apostates.

The Celtic church always had a flavor of its own, due to the early mingling of druidic beliefs with its Christianity. Evidence of this is found in the unusual tonsure adopted by the monks. In the Roman method the top of the head is shaved (like the familiar "Friar Tuck" style). But with the Celtic method the front of the head, from ear to ear, is shaved, leaving only a forelock. Another major conflict was over the question of centralized authority. The Celtic church always felt that abbots were more important than bishops, and existed outside the Roman hierarchy. Most importantly, a dispute with Rome over how to figure the date for Easter (the rationales behind this dispute are esoteric) was prominent in the friction.

Local philosophy took shape around 400 when a British monk called Pelagius, or "the Islander," preached his unusual doctrines of Free Will in Rome. He believed that every person, Pagan or Christian, was responsible for his own conduct; that mankind was not cursed by Original Sin and hence, was inherently good; that every man had a right to be wrong; and that baptism was not necessary for salvation. He stressed clerical poverty and social justice. His theological opponent was Saint Augustine of Hippo, a church father responsible for much Roman Catholic dogma. In 418, Pelagius was declared a heretic and banished, going to the Middle East. Most of his followers returned home to Britain where the heresy remained deeply rooted.

Pope Celestine I sent Saint Germanus of Auxerre to Britain to combat the Pelagian heresy. He came in 429, then again in 443, aided each time by Aurelius Ambrosius, the first Pendragon. Germanus' efforts were in vain. When Saint Augustine of Canterbury came to Britain in 597, after King Arthur's reign, he found the priests clinging to their strange tonsures and the wrong Easter date, and favoring abbots over archbishops.

In 432 a British student of Germanus', named Succat but later known as Saint Patrick, was sent to Ireland to convert the heathen to the Roman fold. Patrick's work was only partly successful, for although the folk became Christian they did not become Roman. (In fact, Ireland maintained its Celtic Christianity until 1171, when the Pope sold the island to King Henry II in return for uncollected back church taxes.)

Saint Dubricus is the highest archbishop of Britain before Arthur's reign, and during its early years. His seat was at Carlion.

Saint Dewi (or David) next received the Archbishopric. He was from Henfynew (in Sugales), and while younger he pilgrimaged to the Holy Land and returned with many sacred relics, including the altar which Christ used at the Last Supper and a piece of the True Cross. He instituted a system of rigorous monasticism based upon the Order of Saint Benedict, heedless to the fact that the desert regimen was brutally difficult in Wales. He was called "Waterman" because he forbade all alcoholic beverages to his order. His severe ascetic lifestyle attracted many and spread from its corner of Wales to Ireland, thence to Cumbria, Cornwall, and Brittany. In later centuries the monks' spiritual descendants returned the light of learning to Europe, enlightening Charlemagne and other notable monarchs of the age.

The rise of sixth-century British monasticism coincides with the deterioration of centralized political authority. The fortified monasteries provide physical as well as spiritual safety. Thus during the time of King Arthur, we find many important saints teaching and founding monasteries.

Types of Christianity

Various forms of Christianity might be found in *Pendragon*.

Roman Christian belief resembles the dogma of the Roman Catholic Church today. The priestly hierarchy follows orders from the Pope in Rome — "One God, One Bishop, One Church." Zealots of this faith are noted for their fierce piety and limitless vigor in preaching the damnation which awaits all sinners and unbelievers. Saints Dewi and Gildas characterize this type.

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Celtic Christians are gentler, acknowledging no central authority and allowing salvation as a possibility to all. Saint Cadoc, of Llarcarfan Monastery, exemplifies this type.

Grail Christianity is a henotheistic earth religion which acknowledges the Creator and his incarnate Son, Jesus Christ, but also acknowledges the divinely feminine in religion and life. Sometimes the feminine is characterized as Mother Church; Sophia, or Divine Wisdom; as the Virgin Mother Mary; as a man's wife; or even as a pagan divinity, recognized as a mythic archetype.

Irish Christianity: The Irish Church is organized very differently from the Roman Church, though both share the same official titles.

In Ireland, a monastery is always associated with a tribe or clan, and the abbacy is inherited by descendants of that family. The leader is called a *coarb,* and he acts in every way as both a lay and ecclesiastical leader for the holding. The coarb might be an abbot or bishop, but loyalty is not to a church hierarchy, but to the local clan or tribe which originally granted the land. Irish priests are allowed to marry without restriction, but often many members of the coarb's holding engage primarily in spiritual practices instead of the normal warrior and peasant occupations.

Bishops do not have a geographic diocese, as in the Roman Church. Instead each tribe has its own bishop, and many of the coarbs are family bishops, with the title handed down within the kin. The primary power of a bishop is in his spiritual authority as recognized by local law, and the primary power he has is to grant sanctuary to outlaws, protecting them even from the Irish High King.

Other types of sixth-century Christianity found far outside Britain. *Arian Christianity* has been condemned as a heresy by the Pope. Arian Christianity was popular with many German barbarian nations, including the Vandals (in Africa in the 6th century) and Goths (extinct in the 6th century). *Donatist Christianity* was popular in Africa, but was destroyed at about the same time as the Pelagian Heresy. *Coptic Christianity,* popular in Syria and Egypt, still exists. *Nestorian Christianity* is in Far Cathay, a legendary place to Arthurian Britain.



A Celtic Cross

Satanism is the final type of Christian heresy in which the usual practices of the Church are done backwards. Rather than adoring God, the Christian anti-god called Satan is worshipped. By dismissing their chances for personal salvation worshippers get immense, but temporary, powers available to them. Minor devils serve the satanic knights, and their power is manifest as fire-breathing shields, monstrous horses, or other supernatural powers. However, the evil interests of satanic knights inevitably ostracizes them from any community, and they are valuable only as unique villains for the gamemaster rather than a viable type of player character.

Places of Interest

St. Alban's Grave (Logres, St. Alban's City)

The first martyr of the island died here three hundred years ago (in about 210) and was buried here. The grave site is one of the most popular pilgrimage sites of Britain.

Amesbury (Logres, on Salisbury Plain)

A large monastery and a nunnery were founded here by grants from Aurelius Ambrosius, the first Pendragon, uncle to King Arthur, who has continued royal

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support for it. It is the site of one of the three Perpetual Choirs of Britain, where monks chant the Divine Office nonstop day and night. At the end of Arthur's life, Queen Guenever retires here.

Carlion-on-Usk (Escavalon)

This Roman city is the seat of the archbishop during Arthur's early reign. It has two famous churches, named after the dual martyrs of Aaron and Julius. The Church of St. Aaron is served by the monastery headed by the archbishop, which is a famous center of learning whose astrologers advise the king. The Church of St. Julius is the site of a Perpetual Choir where monks sing the Divine Office day and night.

Canterbury (Kent)

This city becomes the most famous English religious city at the coming of St. Augustine, long after the time of King Arthur. It becomes a famous pilgrimage site even later. During the time of the *Pendragon* game Canterbury is not even the site of a bishopric. Whenever you read "Canterbury" in a Malorian reference, take it to mean "Carlion."

Carbonek (hidden location)

Also called the Castle of Marvels, this castle is the home of the Holy Grail. There resides the Grail King, his knights, and his maidens, all serving the Grail and awaiting the Savior to return and heal the maimed king. The castle is protected by powerful magic, and sometimes seems to move about the land.

Glastonbury (Logres, Somerset, in the Marshes of Avalon)

This houses the first Christian site of worship in Britain, a reed hut raised by either Joseph of Arimathea or Jesus Christ himself. The mysterious Christmas Thorn grows here, blossoming every Christmas. The monastery here was started by St. Patrick, who stopped here before he went to Ireland, and organized the resident hermits into an abbey. It is sometimes called the Black Abbey after the Black Monks (Benedictines) who live there.

❊ War and the Church ❊

Medieval philosophy wrestled with doctrines which seemed to prohibit war: the fifth commandment says "Thou shalt not kill." Philosophers wrestled with the problems of passivity in the face of cruel overlords, foreign oppressors, and heathen invaders, and came up with three interesting doctrines, The Peace and Truce of God, the Just War, and the Crusades.

The Peace and Truce of God

This doctrine, called *Treus Dei*, calls for all men to lay down their arms at specific times. Its origins are so early that they are unknown. At an early date the church claimed that knights owed protection to churches and clerics, especially; but also to merchants and peasants, including their property, whether that was mills, vines, cattle, or trade goods.

The concept clearly pits the church against the morality of its times, and marks an outstanding example of the church's positive influence during the horrors of the Dark Ages.

Fighting was forbidden on all great festival days, and also from dusk on Friday to dawn Monday, and on all feasts of the Church. It expressly forbade harming church members or property, and also protected peasants and merchants, and their livelihoods.

The truce declared in southern France in 1027 extended its protection from sunset Wednesday to dawn Monday, including a strict vigil to be held each Sunday. In 1054 these rules became sacrosanct with their passage at the Council of Narbonne.

The truce also suggested that all knights in war undergo a 40-day penance after battle to cleanse themselves of the taint of death. During this time prayer and fasting were to replace martial pursuits.

Enforcement was impossible. Noblemen were expected to be self-policing, which was asking a lot of them. Few occasions are recorded when hostilities suspended for a holy day, and of those recorded occasions several were ruses to make one side relax defenses.

The church also tried to control tournaments. More easily contained because they were sporting events with less at stake than in a war, tournament festivities began on Friday with peaceful formalities continuing over the weekend, combat commencing early Monday. Several times the church tried to forbid tournaments (as did many kings), but always failed.

The ideal world of *King Arthur Pendragon* will undoubtedly provide opportunities for well-meaning knights to enforce this truce upon themselves, and possibly others. Such an act is one of piety, and deserves an experience check for the character maintaining it.

The Just War

The concept of the Just War was established in the late 4th century by Saints Ambrose and Augustine, both great founts of Catholic dogma. It was elaborated by Saint Thomas Aquinas and others.

A Just War is a war whose morality is approved by the church. Strict criteria must be fulfilled. If all the conditions are met the war is acceptable.

Criteria for a Just War:

1. Is the cause just? Is there clear injury to be redressed? The wrongful action must be perfectly clear or else risk being judged unjust. A supposed harm is not enough. Medieval kings paid their philosophers handsomely to discover the justice in their causes.

2. Has every reasonable attempt been made before resort to bloodshed? War is the last attempt. All other peaceable means must have been sought before a war can be considered just.

3. Will war be declared by a legitimate authority? A legitimate authority usually meant the king, or at least a ranking nobleman considered to have the right to declare war. He might be a bishop, prince, duke, etc.

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Menyw (Menevia, Estregales)

Here is the first monastery in Britain, founded by Dewi after his return from the Holy Land. After St. Dewi is named Archbishop (later in the Campaign), it is also the seat for that office.

St. Paul's Cathedral (London)

The largest and most famous church in Britain, this church is named after the apostle who traveled westward with the Good News of the gospel. Many believe that he visited Britain.

St. Stephen's Cathedral (Camelot)

The cathedral in Camelot. Its highest skylight is a stained glass window of a nightmare of King Arthur's, depicting serpents crawling out of a foul wyrm. The meaning of this dream is unknown.

Monastic Orders

Several orders of monk are well-known in Britain in Arthurian times.

Benedictines, Black Monks

Also known as the Black Monks, from the color of their habits, the Benedictines were founded in the 6th century by Saint Benedict at Monte Cassino, in Italy. The order established vows of poverty, chastity, and obedience, and stresses communal life and its spiritual benefits.

Cistercians, White Monks

Saint Bernard founded this order to return monasticism to its original Benedictine roots. The order stresses solitude; its monasteries are often in isolated regions. The order opposes feudal revenues, and thus rarely holds them. Cistercians are sometimes called Bernardines, but usually known as White Monks. Their appearance in *Pendragon* is an anachronism since the order was founded in 1098, but they are too firmly established in the Quest for the Holy Grail to be excluded.

Franciscan Friars Minor, or the Gray Friars

They appear in *Pendragon* as the latest wave of mendicants, reclaiming the poverty of their Founder. They own nothing and travel the land preaching the Good News of Christ to whoever listens, and epitomizing the virtues of Chastity, Poverty, and Obedience.

4. Will the war be waged solely by honorable and moral means?

This clause only insists that the usual honorable means be followed. Thus the *treus dei* was expected to be honored, the 40-day truce was expected to be offered, etc. Hanging a garrison which did not surrender was still acceptable behavior. No requirement demands doing more than the common morality of the times.

5. Is the damage likely to be incurred less than the original injury? After all, if the war will do nothing but increase the expenses to the combatant there is no reason to pursue it.

6. Is success likely? Failure is a measure of God's judgment. If the odds are impossible, God has apparently prejudged the event.

Saint Augustine attempted to clarify the position for those of us who are still uncertain about this. He says that in killing, what really matters is the intention in the combatant's hearts. If they love their enemies as they slaughter them, anything is excusable.

Crusades

The first crusade was called in 1095 by Pope Urban II. It offered an opportunity for the Christian knight to fulfill his martial obligation for the highest cause: the service of God. The Pope was in favor of it since it caused the warring Christian princes to cease hostilities against each other and work harmoniously to liberate the Holy Land. Kings often supported it because it rid their lands of troublesome warring vassals. Knights were in favor because becoming a crusader absolved them of previous commitments and guaranteed them a place in heaven if they died fighting. Common folk were happy because it rid them of combative overlords.

A war for God warrants special rules of combat. Because it is a religious cause, different conditions apply. Most important is that a religious cause allows no compromise with the enemy. Furthermore, dishonorable means are excusable against unbelievers. A holy war exempts men from ordinary morality. Many crusaders wholeheartedly embraced this murderous code, as at the slaughter of innocent citizens when Jerusalem was liberated.

Not all crusaders were so harsh. King Richard the Lion-hearted dealt with his rival, Saladin, as an equal and achieved some of the greatest successes of Christendom in the Middle East. Other knights did as much with lesser achievements.

No crusades took place during the historic era of King Arthur's sixth century, and crusading plays a very small part in Arthurian literature. Yet Crusading was such an important part of the medieval life that it must be addressed for the game. Crusading gave the common knight a chance to live up to the highest ideals of both his military and religious beliefs. It offered adventure, plunder, opportunity, and fame.

The influence of the Crusades is obvious in only one source. *Perlesvaus, or the History of the High Holy Grail* is a non-canon Arthurian story exemplifying the Crusading lifestyle and attitude. In it Sir Perlesvaus struggles mightily to rescue his family from enemies and to save the Fisher King from the evil clutches of the King of Castle Mortal. Perlesvaus shows no sympathy or compassion for his foes, deadly intent upon installing the New Law to replace the old corrupt Old Law. His adventures seem to be mostly in the British Isles. However, I wish to avoid internecine religious strife in the *Pendragon* campaign, and prefer to keep any crusading in foreign lands, out of game for now.

In keeping with the emphasis of *King Arthur Pendragon* crusading is not emphasized. King Arthur is not scheduled for any journeys to the Holy Land. Spiritual emphasis is on Grail-questing rather than crusading.

We expect that most adventures in a Pendragon campaign take place away from court, wherein the player knights have opportunities to achieve fame and glory to make them the equals of the great knights. Crusading might provide a setting for several years-worth of adventures.

In keeping with the Pendragon Escalation, which equates each *Pendragon* phase with a century of medieval history, the crusades take place during Phase 2 and 3 of Arthur's reign.

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Ranks and Titles

Abbot: An abbot is the head of a monastery. He may or may not be a priest. The abbot's loyalty is to his local nobleman, not to the local bishop.

Abbess: This woman is in charge of a house of holy women called a nunnery. Nunneries are usually associated with a nearby monastery whose abbot receives loyalty from the abbess.

Archbishop: Archbishops receive the loyalty of their bishops. Three oversee the spiritual well being of Britain. Their seats are in London, Eburacum, and Carlion (later Menevia). The holder of the last-named is the highest-ranking of the three.

Bishop: Bishops are administrators and guides for a number of priests. Ten bishoprics are given for this game: Camelot, Carduel, Carohaise, Chichester, Exeter, Leicester, Lincoln, London, Norwich, Rochester.

Canon, Regular: These priests live in a community, but differently from monks by engaging in works of active pastoral ministry. We ignore Canons in *Pendragon*, but for completeness the principle orders are: Black canons, or Augustinians; and White canons, or Premonstratensians or Norbertines.

Cenobite: He is a monk who lives in a community, as distinct from a hermit or anchorite who lives alone.

Cardinal: A cardinal is a bishop who has been elected to an important in the church. He must live in Rome, and is charged with electing the new Pope whenever necessary, and may be appointed to be in charge of some important church business. In the latter case, he is invested with the powers as a Papal Legate.

Friar: He is a member of a religious order which combines aspects of monasticism with active ministry in the world. Friars constitute the "mendicant orders," emphasizing corporate poverty. Of the principle orders, one appears regularly in *Pendragon:* the Gray friars, or Franciscan Friars Minor, who have three branches called Friars Minor, Conventuals, and Capuchins.

Other historic orders include the Black Friars, or Dominicans, also called the Order of Preachers; White Friars (or Carmelites); Augustinian or Austin Friars; and the Servites.

Hermit: Anyone who lives a secluded life devoted to prayer and contemplation can be called a hermit. Many standards exist. Some, like Percivale's aunt, shut themselves up in a box and never move out, and are called anchorites. Some are monks and priest. Many are lay folk. Knights often retire to become monks, and in some cases they seem to take the title of hermit and live in the wilds part-time, returning later to their castles. Contrast this with the Cenobite.

Monk: A monk is a man who lives in a religious community under vows of chastity, poverty, and obedience, engaging primarily in communal worship and self-perfection. Further tasks depend on the order and on the individual. Not all monks are priests in the time of King Arthur. Many different orders exist, but the best known are the White Monks (Cistercians) and Black Monks (Benedictines).

Nun: A woman who retires to a life of religion is called a nun. (Although some Celtic practices allowed women to assist in the ritual Mass, no woman is allowed to become a priest.) Nuns differ from Sisters in having taken a "solemn vow." Orders of nuns include: Augustinian Canonesses, Benedictines, Poor Clares, Carmelites, and Ursulites.

Pope: The Archbishop of Rome, the Heir of St. Peter, is also titled the Pope. He is the highest authority of the Roman Catholic religion. All archbishops owe him loyalty. During Arthur's reign eleven men successively hold the office.

Priest: The basic holy person of the Christian faith is a priest, who serves as a go-between for man to God. He oversees all sacraments, services, and salvation.

Sister: A woman may join a religious order. Sisters differ from nuns in that they take only "simple vows." Among them are the Sisters of Charity, of Mercy, of the Sacred Heart, of Nazareth, of St. Joseph, and the Little Sisters of the Poor.

Canonization

The hard times of sixth-century Britain result in the canonization of many saints. Such an event is outside characters' expectations, but the process is instructive.

Saints are men or women whose lives exemplify the virtues taught by Jesus Christ. Many saints suffer a violent death for their faith and are called Martyrs for it. Saints who die normal death are called Confessors.

The office of sainthood is officially conferred posthumously to recognize the greatness of an individual's life. Only dead people may be canonized. However, evidence indicates that sixth-century British holy men were called saint while they lived. The Latin word "sanctus" means simply "sacred" or "holy."

Canonization requires that the candidate must have performed three miracles while alive, and three more must have occurred after death, preferably at the place of internment or through the use of a relic. While living, the person may have founded or led a monastery or church where his or her remains usually rest. When a churchman recognizes the miracles and assigns a feast day, the process is complete and a saint has been made.

Canonization may be formal or informal. If a local bishop or archbishop approved the canonization it is informal. If the Pope confers sainthood then the canonization is formal. Most British saints were informally canonized. Formal canonization confers no special status except the increased honor of papal observances.

Living Saints

Many men living in Arthur's time came to be reckoned as saints during their lifetimes. Here are some of the best-known, including those whose stories include King Arthur.

Cadoc: This kind old soul exemplifies the heart of Celtic Christianity in Arthurian Britain. He recognizes God in everything, as well as in man. He chooses to serve, not to judge. He recognizes human fallibility, and tolerates heretical Pelagianism. His center is the Llarcarfan monastery in Escavalon. He is well-versed in Glamour.

Collen: Once a hermit at Glastonbury, this saint once received a summons from Gwynn ap Nudd, the ruler of Annwn, a portion of the Other Side. He overcame the Pagan powers there and secured the place as a Christian stronghold. He recently founded the monastery at Llangollen.

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Dewi, Archbishop of Britain: Dewi (in English, David) is from Henfynew (in Sugales), and of a very religious family. Many years ago he pilgrimaged to the Holy Land and returned with sacred relics, including the altar which Christ used at the Last Supper and a piece of the True Cross. More importantly, he brought back a desire to establish the monastic tradition of the desert hermits into his homeland. He instituted a system of rigorous monasticism based upon the Order of Saint Benedict, heedless to the fact that a regimen acceptable in a desert climate is extreme in damp and chilly Wales. He was called "Waterman" because he forbade all alcoholic beverages to his order. His order has attracted many followers and has spread from its corner of Wales to Ireland, Cumbria, Cornwall, and Brittany.

Gildas, called Sapiens (the Wise): This real fire-and-brimstone preacher has left us one of his fiery speeches which condemns his Christians parishioners, claiming that the Saxon invasion was because of their sinful ways. Gildas was a student of Illtud's, and active primarily in Cambria during youth and middle age. Because of a family feud, in which Arthur killed Gildas' treacherous and dishonest brother, Gildas is an enemy of King Arthur's. Nonetheless, he is said to have negotiated the release of Guenever in one of the stories of her kidnapping. Gildas later went to Brittany, settling on Rhun island in the Bay of Morbihan.

Illtud: One of the most influential monks of the era, Illtud was teacher to Saints Gildas, Samson, and Paul Aurelion, as well as noblemen of his era. He was a knight from the Brecknock district (in the southern Cambrian mountains) who entered the church after a hunting accident killed many of his friends. He established Llanilltud Fawr (now Llanwit Major in Glamorgan) and, despite oppression by noblemen, his community thrived so that he was even able to bring shiploads of grain to Brittany during a famine.

Samson: This saint was born in Cambria and from an early age dedicated to the Church. Saint Illtud trained him. Samson's theater of activity was at first the Isle of Caldey (Ynys Byr) (Pembrokshire), where he founded a monastery. He traveled to Ireland about this time, where he obtained a chariot later used for travel. He eventually left his community



Brother Jonathan, a Christian Monk

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with a handful of followers, and traveled through Cornwall converting heathen and founding churches. He sailed to Brittany where he founded several monasteries, the most important being at Dol. He visited the Channel Islands, the Scilly Isles, and to France, whose king made him Bishop of Dol, which is now his primary theater of activity.

Carannog: This saint interacted with King Arthur many years earlier when he had set adrift an altar, vowing to preach wherever it landed. King Arthur found it and tried to use it as a table, but everything was thrown off it at each attempt. Carannog recovered this altar after vanquishing a dragon in Somerset, where he was given land at Carhampton by the king for his deed.

Vassal of the Church

The Church in Britain holds many lands. A Player Knight may even be a vassal or household knight to an abbot or the nearest bishop. What does this mean, for game play?

Nothing.

The fact that a member of the church is lord of the land changes none of the normal obligations for the knight. In fact, the bishop or abbot will generally act in every way as if he is a count, for that is exactly the function he is fulfilling.

Special circumstances might affect religion: no churchman would be expected to grant land to a Pagan. But he couldn't withhold the proper assumption of rights by a bad Christian, either.

Even during the middle ages the only real affect which vassalship to the church had was that certain crimes were more likely to be judged by an Ecclesiastical Court rather than the Royal Court. In such cases judgment has been consistent: whatever most benefits the church will be upheld by the court. It is not unusual for the church itself to end up with a piece of disputed land, for instance.

Paganism

PAGANISM IS THE NATIVE RELIGION of the people of Britain. Pagans in Pendragon never abandoned their ancestral beliefs.

Beliefs

Paganism is characterized by beliefs and attitudes which differentiate it from Christianity. The most important one is acknowledgment of human limitations, especially where it comes to knowing the Truth. Truth, for Pagans, has many forms, all of which deserve respect within their limited sphere. Pagans do not proselytize. Nor do they adhere to a strict hierarchy of leadership, or to a central authority.

Paganism is built upon oral tradition, shunning the written word. It reveres *experience* over education.

Paganism recognizes a life force and consciousness in all things. It acknowledges many powerful entities, called gods and spirits, which can be contacted to lend help to the daily lives of practitioners. By living in harmony with these natural forces individuals will live happier, healthier, safer lives.

Paganism is a religion of nature, and generally holds ceremonies at outdoor sites such as megalithic circles or ancient oak groves. The seasonal celebrations in different parts of the land are similar, although they probably invoke deities with different names. The patterns are the same, though details differ from place to place.

Paganism is eclectic, acknowledging any possible number of spirits. Post-Roman British Paganism includes native spirits such as Don and Beli; Roman imports like Minerva Sulis and Dionysus; and far Eastern mysticism, such as Mithras, Isis, and Cybele. Pagans in *Pendragon* may be content to think that their ancient ways will eventually absorb even the latest religion imported from Rome: Christianity.

Paganism believes in an afterlife, on the Other Side, and druids also taught that souls reincarnate back onto our side as well.

The Nine Worthies

Around the year 1310 Jacques de Longuyon composed a courtly poem called *Les Voeux du paon (The Vows of the Peacock)* in which he listed the Nine Worthies. These men epitomized the chivalric virtues, and included three Pagans, three Jews, and three Christians. The three Pagans were Hector the Trojan, Alexander the Great, and Julius Caeser; the three Jews Joshua, David, and Judas Maccabeus; the Christians King Arthur, Charles the Great (Charlemagne), and Godfrey of Bouillon, the crusader and conqueror of Jerusalem. The list and concept remained popular throughout the entire Middle Ages.

The list glorifies the virtues of chivalry by extending the history of knighthood backwards through history. The Jews exemplify the Old Law, through which monotheism prepared the way for the coming of Christ. The Pagans indicate that the Christian culture was also based upon the great historic traditions of the Trojans, Greeks, and Romans who preceded Christiandom. The final three exemplify the armed might of Christiandom against the (so-called) forces of darkness and ignorance which surrounded the realm of God's Chosen. Thus knights could claim a cultural pedigree extending back to early history.

History

Long ago, when Britain was not an island and ice covered all of the north, the races of Faerie lived on the land. They are the beings who marked the oldest places of natural power in the land. They buried their dead in huge, elaborately constructed mounds, whose long-dead inhabitants can still speak to us today. They read the wisdom of the universe in the stars. They learned the wisdom of the earth, and recorded their sacred knowledge into the landscape using great stones, which even now mark our holy

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places. The Faerie were not separate from these old Powers, which they called The Dragon. They did not differentiate between the World and the Other Side, nor favor either light or darkness, nor separate the turning of the year into its parts.

Then people came to the land who were *on* it but not *of* it. The first humans in Britain were the Picts. They were children of Alba, the eldest Goddess, and they named the land Albion after her.

At first the Picts lived in harmony with the Faerie, but even the Picts are humans, and they could not bear the inhuman knowledge of The Dragon. Their greatest deity, whose name is never spoken, slew The Dragon using the power of words. The deity then named things to take power over them, and thus appointed beings to embody the powers.

This Pictish magic requires a worshipper to make a personal pact with one of the Powers, and each thereafter helps the other. Those people are called Heathen magicians, because their magic is still practiced out on the wilderness heaths, where the Picts and other wild people still worship.

When the Dragon was slain even the stars moved, and the world was separated into this world and the Other Side. The Faerie people began to depart. Sometimes they went away in horror. Sometimes they fled out of fear. Disgust drove others out. Sometimes they were driven out. Some have not yet left.

Most of the Faerie went to the Other Side, where they still live. Some of the Faerie survivors remained behind, and found homes beneath their earthen mounds and stone circles, or in the waste places where humans do not go.

The Picts inherited responsibility for many Faerie rites. The heathen magicians invoked the faerie powers, but using the Pict names of the parts of the dragon. The first named is always Anna, called Goddess, who is bountiful and cruel, who is both Source of Life and Keeper of Death. Anna is wife, mother, and daughter to Cernunos, the horned hunter, who is the First God.

The Picts have other important rituals, too. They practice the spiraling dance of the labyrinth to awaken the Sleeping God, Arktos the Seven-starred Bear. They were the first to divide the year into four parts, each with its own sacred fire.

The Heathen religion is amoral and impersonal. It has no gods, only natural forces with names. It has no good or evil, only the ceaseless cyclical movement of nature and the self-interested morality of family survival. It submits to the forces of nature, and does not recognize a separate human morality. The religion integrates worshippers into the flow of the material world so that they may prosper with nature rather than fight against it.

The presiding magic user is a shaman, who has individually penetrated the invisible world, learned the secret names, and returned to use his powers for others. Ceremonies usually require an entire family to participate, helping the shaman with the magic. Typical magic is to cure a sickness, heal a wound, calm the wind, raise a fire, summon an animal for dinner, or to bless the fertility of woman or beast.

Our ancestors came to Britain with Brutus the Trojan, a man of great lineage and prowess. Brutus and his people brought civilization to the wild lands, and now the land is named Brutus-land [Britain] after him.

Brutus brought many new things. They had plows, horses, wagons, and iron. They settled in the valleys, and plowed the land to plant cereal, and so settled in the watered valleys first. They left the woods and hills to the Picts. They lived in large communities, not scattered clans, and so built clusters of houses. They had horses, too, and chariots to bear their lords about.

Brutus also brought his own gods and priests. The priests had a new way to interact with the spirits of the land, and they called them gods. It is the same as the Pagan magic of today. Pagan worship of the gods is done in public, for great numbers of people, to fulfill the needs of one of the gods, who holds specific powers which he can grant to the priests.

Priesthood has always been with us. Anyone can become a priest, and they have no choice over the matter. Even royalty must obey when they are summoned by the gods. For example, Queen Boudicca herself presided over the sacrifices during her victory against the Romans in 60. When the god picks a priest the worshipper must do whatever it tells him to do, and most often these days no priesthood is a full time job.

These priests studied the great ancient wisdom of the Pict lands, and predicted that a great nation would rise here. They moved into the sacred places, and called upon their gods to help them triumph. The first gods they called were the Two Brothers, Bran and Beli; and then they called upon the Three Goddesses. Then the Three War Gods, and the Three War Goddesses, and then on all their other deities, like the god of the plow, or the goddess of the horse, or the goddesses of the streams.

The gods of the priests proved that they were stronger than the heathen spirits. But the powers were not destroyed or driven away. Instead they were absorbed by the newly arrived holy folk. They integrated the heathen magic from their subject Picts with their own occult secrets and insights. From this fusion came the craft and faith of the druids.

The druids secret was to experience the Other Side, to discover what it means, and teach it to others who asked. They rediscovered the cosmic language of the heavens, and found unity philosophy and mysticism. The druids were so learned in philosophy that even Pythagoras acknowledged their wisdom.

Druid philosophy is concerned with maintaining a balance between the material world and the Other Side. It recognizes a duality in form, manifest in masculine/feminine, earth/sky, summer/winter, day/night, and light/darkness. It also recognizes the existence of several cycles, some regular and temporal, others free-willed and mythic. By interacting with these cycles an individual can experience, and learn from, their god. All gods manifest an ambivalence which operates equally well within worlds of light and darkness, of life and death, of myth and materialism. The objective is to exercise the powers which are best for the communal good. The teachings of the druids outlined and guided people to the common good.

Our Paganism is not amoral, like the heathens are. Our gods work for the specific purpose of helping our tribe, and so they teach us right and wrong. We have knowledge of good and bad, unlike the heathen. Sometimes we must do something for the Earth, or for the Goddess, or for the good of the All. But the welfare of our people is pre-eminent, and we work for their good. If we do something bad, it is because it will accomplish some good.

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* The Holy Grail *

The Holy Grail is never seen, though often talked about. It disappeared long before Arthur's age, and so became more of a symbol or a myth than a reality. It need not even be discussed if the gamemaster desires, but he should be prepared to give answers when the player knights ask questions.

History

The Holy Grail is a precious vessel sacred to all the Celtic peoples of Britain because of its place in their religious histories.

THE PAGANS live in a world constantly renewed by The Cauldron. Like most magical artifacts The Cauldron can be in more than one place at once, changes its shape between cauldron to horn of plenty to *graal* (serving dish), and alters its powers and meaning, often depending entirely upon the beliefs of whoever possesses it. It was used to brew the first piece of Earth Material, a rock which even today sits on the shores of Iona. It fed the gods in the halls of Manawydden, Bran, and Llew. It brewed forth war for the giants, inspiration for Cerridwen, and resurrected the dead for Bran. Druids brew transformation in it even today.

THE CHRISTIANS were redeemed by Christ's sacrifice, and conveniently a single goblet or dish was used several times. It was used to hold wine at the Last Supper when Jesus taught his disciples the sacrifice of the Mass. Later Joseph of Arimathea used the vessel to catch the dripping blood of Jesus as he died upon the cross. Thus it became the vessel wherein the grace and power of Christ's love was first held, and through which salvation was materialized.

Grail Christians claim that the Holy Grail is the latest incarnation of The Cauldron of their ancestors.

The Holy Grail is noted for four particular powers: healing, providing food, moving about, and changing its external form. Its awesome healing powers at different save Lancelot, Gawaine, and Bors when they were debilitated. Once it traveled to rescue Percivale and Ector de Maris from deadly wounds. It alone healed Lancelot's madness. At the Grail Castle it daily feeds all present with their favorite dishes, just as it does when it appears at Camelot before the assembled Round Table. Sometimes it looks like a goblet, at other times a plate, and yet others as a gleaming jewel. All these things are reflections of its inner majesty and mystery.

The Holy Grail is kept at Castle Carbonek, tended by the Grail Kings and their pious court. From there they teach the secrets of Grail Christianity which seeks the mystical understanding found in the balance of masculine power of the transcendent God and his Son and the immanent Goddess and her Daughter.

All of the successive Grail Kings have been affected by a particular curse. Each in turn was wounded by the sacred lance and healed by the sacred cup. The transformative mysteries of the Holy Grail were thus practiced and passed down through the centuries.

Early in King Arthur's reign Sir Balin, called the Knight of Two Swords, strikes the Dolorous Wound. This is the wound which cripples the Grail King so that his kingdom is laid waste and the entire spiritual realm suffers. Thus King Pellam, also called the Fisher King, is to become the latest victim to await the resolution of his suffering which will come during the Quest for the Holy Grail.

What is the Grail? Why did everyone chase after it? How could something be so special?

The Grail is different for everybody. It is what each person wants most in the world, but cannot yet see for themselves. It takes on many forms–whatever one desires most in the manner best understood by the quester.

The Grail was sought despite Arthur's wide-ranging, peaceful, plentiful rule. Arthur's kingdom was of the material world, and man requires more than just physical comforts to be satisfied. The knights sought satisfaction in the Other World as well.

A great part of the literary tension of the legend stems from the conflict between the material and spiritual — between the ideal and the actual. Thus when the Round Table has achieved its objective in the material world and brought about peace and plenty, its knights are challenged again from different heights.

The Holy Grail is an integral part of the Arthurian legend. Each gamemaster must make of it what he will. It may be the greatest spiritual contact in the world or an illusion. Like the questing knights, each of us must decide for himself.

There are also some things which must not be done. Some heathen practices were outlawed by the druids. Especially odious to us is human sacrifice, and head hunting, both of which were outlawed by druid sanction. These were noted in the laws of Dunvallo Molmutine, the great Lawgiver.

At this time witchcraft was recognized. Witches were the people who maintained the heathen ways, but without continuing human sacrifice or head hunting. The witches were ordinary people who remembered the Old Ways, and practiced what they could remember or discover, variously helped or hindered by priests or druids.

Roman conquest stilled the druids. The empire feared any organization which rivaled theirs, and the Romans preferred to exterminate what they feared. In 61 the sacred isle of Mon was invaded, its wells filled, and its keepers slaughtered. Druidism was declared illegal, though public worship of native deities led by priest-kings was allowed. Druidic knowledge went underground or was lost. Only the bards continued their ancient tasks, offering half forgotten doorways to ancient secrets. Common people continued their ancient folk ways despite Roman conquest. The myths lived, and like the ancient western god who the Romans called Chronos, slept, waiting.

When Roman power failed in 400 our gods came back. Old cults were revived. Northern warlords, who had never been conquered by Rome or Christianity, moved southward and became kings. The names of the old gods again rang out in groves and temples. Bards, tracing their dreams in the hard life of the times, delved into the Old Way. The spirits responded. Ancient initiation challenges presented themselves, and were passed. Individuals rose in knowledge and wisdom, re-learning druid secrets from native faerie ways. Bleise of Northumbria, a wise and ancient man of books and nature, taught his secrets to young talented folk like Merlin and Viviane. At last

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emerged the true Archdruid, Merlin the Magician and Prophet, who struggled against the world to shape its future and at last merged to become one with its spirit.

Pagan Places of Interest

Stonehenge (Logres, on the Salisbury Plain)

This is the best-known of hundreds of stone circles in Britain. It is also called Giants' Dance, and was once the site of a famous Saxon treachery called the Night of Long Knives. Merlin the Magician rejuvenated the site with potent stones taken from distant Ireland. More recently the first two Pendragons, Aurelius Ambrosius and Uther, were buried here.

The Isle of Avalon (Logres, west country near Cornwall)

From within the marshes rise a group of several hills called the Isle of Avalon, or Isle of Apples. It is the central site for the Ladies of the Lake, kept secret from the uninitiated and unwanted by their magic. Within its confines are a sacred well and a labyrinth which can bring the seeker to the Other Side.

Lydny (Escavalon)

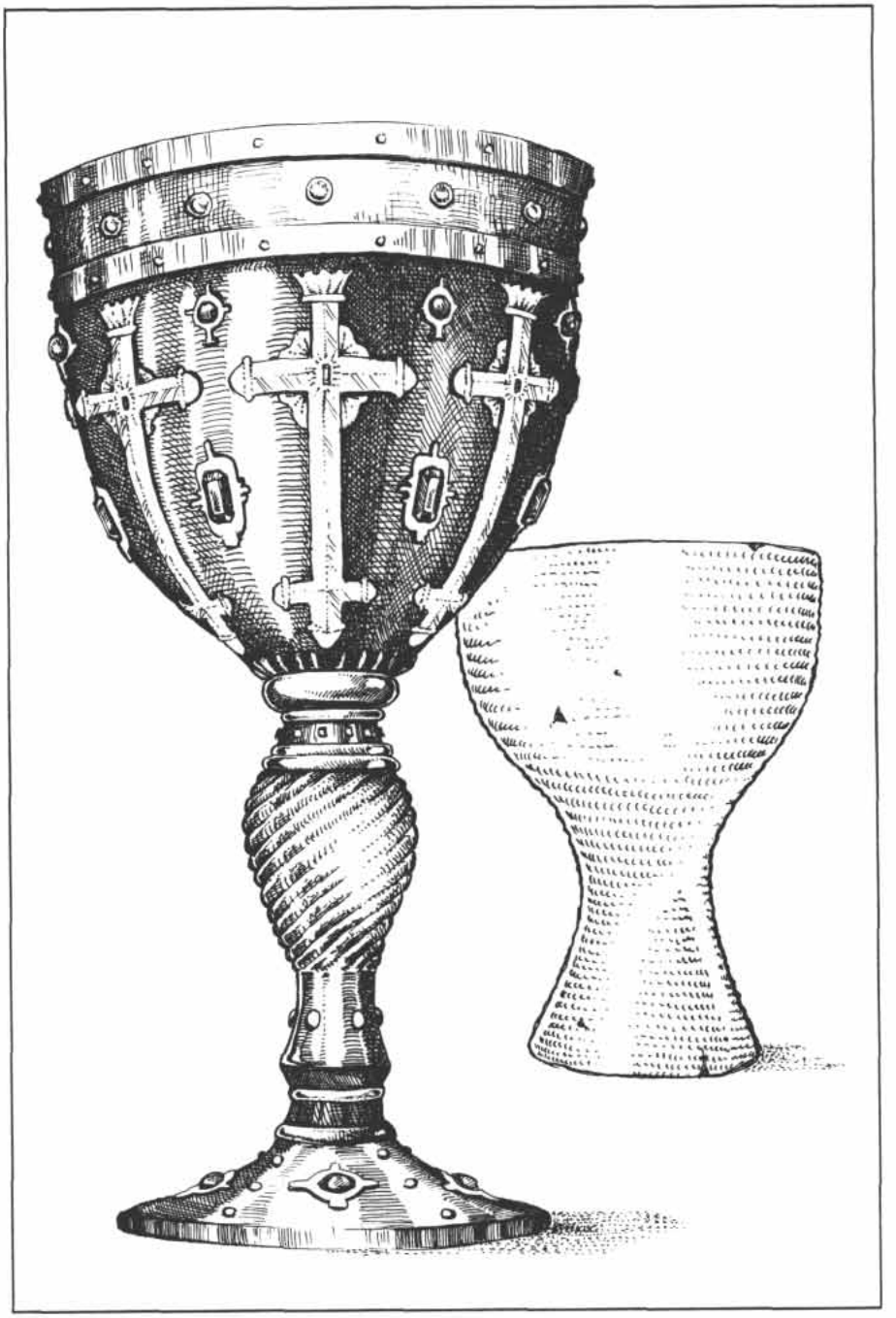
A late- and post-Roman temple to Nodens is here, rich and well-kept by private donations of people who have been cured by its healing baths.

Aqua Sulis (city of Bath, in southwest Logres)

Ancient healing springs rise from the earth in this place, sacred to the wise goddess Sulis. An ancient Pagan king, named Bladud, was cured of leprosy here and founded the temple here. Holy fires have remained burning ever since. King Bladud preferred it above all other places to study his magic, which eventually allowed him to fly. He died in Trinovantium when his flying failed. Later the Romans associated the native deity with their own Minerva.

Pomitain (in the Irish Sea)

Called the Isle of Mannanan by its inhabitants, this is a Pagan island sacred to the god of that name.



Images of the Holy Grail

White Horse (Salisbury)

This gigantic figure is cut into the downs exposing the white chalk beneath. It is the place where Epona, the Great Queen, lay when her son was crowned King by the Picts and Faeries.

Cerne Abbas Giant (Dorset)

This huge figure is cut through the sod to reveal the chalk beneath, much like the White Horse and other figures in the Downs. It is sometimes called "the vulgar man" because of its prominent phallus. Women seeking to have children sleep on the figure, invoking the powers of fertility to aid them.

The Long Man (Sussex)

A figure cut through the top soil shows the shape of a man holding two long staffs.

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The Pagans did not tell who it was when they fled from the Saxons, who regard it with superstitious awe and avoid it.

Tomnahurich (Pictland)

Located between Loch Ness and the sea, near modern Inverness, this large wooded hill is the main place where the norther faerie court convened. It is also the place where ancient Pictish kings were crowned and buried.

Maes Howe, Brodgar and Stenness (Orkneys)

A huge complex of ancient stone tombs, rings, and lines is concentrated here. Maes Howe is a very powerful ritual center. Brodgar is a large stone ring, called the Temple of the Sun. Stennes, a smaller ring, is called the Temple of the Moon. A third small ring, destroyed in modern times but extant in the era of the Pendragon, was called the Temple of the Stars.

Clava Cairns (Pictland)

Located near the modern city of Inverness, this dramatic series of tombs, stone rings, and stone lines mark a major center of ritual. Evidence of human sacrifice is apparent.

Deities

Pagan deities do not neatly fall into lists so loved by literate people. Different parts of Britain prefer their own deities. Their mythologies, functions, and attributes were often alike, yet they were called by different names. When the old groves were searched for living spirits the surviving gods were welcomed and mixed up with each other.

This list is reconstructed from many fragments, and portions are speculative. Given here are interpretations current in the era of King Arthur Pendragon.

Beli Lugh (Belenos, Lug, Llud, Nudd, Llyr)

The most ancient god of fire, sun, and starry heaven still rules over a faerie world called the Land of Youth. Often called the Shining One, this god is he who intercedes among the gods and spirits in favor of the living. He rules the tribe of the Gods of Light and is the furious magical king who wields the thunderbolt and lightening. He is widely worshiped as a god of life and death.

Bran (Pwyll, Urbgen)

This god is the Lord of the Underworld who keeps all riches, the ancestors of animals, and the power of Life when it is absent from the human world. He rules the Land of the Dead under the Western Sea. He is sometimes called Lord of Nourishment. He is widely worshiped as a god of life and death.

Math (Esus)

Math the Ancient is the Overlord, keeper of the starry heaven which speaks its secrets to astronomers and herdsmen. He is the Source of Wisdom, and druid knowledge comes from him. He is usually accompanied by a young assistant (Gwydion) who is the Druid of the Gods.

Don (Modron, Brigid, Arianrhod, Rhiannon, Epona)

The shadowy Goddess of the Britons has many aspects and is most quickly recognized as Mother (Modron), Fire and Poetry (Brigid), Moon (Arianrhod), Horses (Epona), Sovereignty (Rhiannon), and Earth (Don). She is wife to many, mother to the rest.

Cerridwen (Morgaine)

The Dark Goddess owns the magical cauldron of inspiration, life, and rebirth. She rules beneath the earth and in its dark waters, and upon its shores she may meet a young hero to test him, and if he succeeds she will give him a magical horse.

Blodeuwedd (Creudylad)

The Maiden, or Young Goddess of Springtime, is the carrier of new life to the world. She is the flower goddess, often called simply Wife or Bride, who carries the light of life within her. She is often a treacherous temptress.

Llew (Owain, Angeus, Pryderi, Gwythur, Mabon)

This is the God Who Comes Again, the resurrected warrior of light who comes from the darkness, rescues the flower goddess, and begins the season of Plenty. He is sometimes called the Sleeping Hero. Sometimes he is associated with a lion.

Gwynn (Gronw Pebyr, Meligraunce)

This is the Dark God who terrifies men, abducts the goddess, enchants the Light God, and brings the cold hardship of winter to the world. He is the Wild Hunter whose hounds can be heard in the wilderness.

Mannanan (Manawyddin)

This god rules over the Irish Sea and the magical land thereunder. Especially sacred to him is the Isle of Man, where cats without tails are raised.

Ranks and Titles

No single hierarchy exists for all Pagan practitioners. The relations between members of different traditions depends upon mutual recognition and respect of each other's ability and power. The Druidic organization is standardized, and so the others are compared to it.

DRUIDIC RANKS

Archdruid: The highest and most powerful magician in the land is the Archdruid. Unlike other druidic ranks, the chief druid is not examined by a superior and then appointed to his post. Instead, he must have proved himself through knowledge and experience to greater, invisible powers. He must understand the deepest powers of the world and its magic. Druidic training prepares a person for this experience. Merlin the magician is Archdruid before Arthur and early in his reign. Later, Taliessin the Poet is Archdruid.

Druid: Not all magicians are druids. To become a druid, a man undergoes a time of training as a bard, then an oblate, in preparation for tests whose aim is to prove him to be an accomplished practitioner of magic and be capable of performing the rituals, spells, and other religious activities of a community.

Only men may be druids. Women do not need to because they, as Bearers of Life, are already initiated into the greatest secrets. Women usually become an enchantress or a witch. They may still receive druidic instruction.

Ovate: A ovate is a druid-in-training who has already proved himself to be a master of bardic song and oral tradition, and is now studying the esoteric arts such as as-

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❀ The Goddess ❀

Paganism recognizes many deities, both male and female. Pagans know that the Goddess came first.

The Goddess is worshiped as the phases of the year: the pure and virginal Spring Maiden; the fertile Mother who grieves for her lost son or daughter; and the dark, frightening, horrifying Crone of Death. She is seen in all the parts of the universe: the moon, the seas, the earth, and the fire. She is the goddess of sex and of death. She is the apparent duality of existence and has both benevolent and malevolent aspects. But whatever form she takes, the goddess is bound into the material world. All power, all existence, all the secrets of of being are found in matter/mater/mother. The spiritual aspects of the goddess powers exist, but are meaningless if they are not manifested into the living world. Goddess powers are not concerned with abstract and disembodied intellectual or spiritual philosophies.

Her priestesses often act as initiators. Whenever a man encounters a powerful emanation of the great feminine magic of the Goddess he is transformed by it. Personal change is inevitable, and the outcome of the transformation is determined by the man's actions, guided by information and gifts from the Goddess. Men who succeed are rewarded by the messenger of the Goddess. Men who fail may die, or be crippled emotionally, sexually, or physically.

Some Arthurian women embody the Goddess. The ambiguity of the Goddess can be seen in Morgan and Vivianne. At first glance they seem to embody a good/bad or light/dark duality. Morgan seems to embody all which is non masculine, as if she is a shadow-self of the Round Table morality. Vivianne seems to hold all that which is light and protective: she gives Arthur his sword, Excalibur; raises Lancelot, Bors, and Lionel to be great Christian heroes; saves King Arthur when Excalibur was taken from him, and so on. But both Morgan and Vivianne are actually unequal mixtures of both dark and light. Morgan performs some good deeds of healing (especially in accompanying King Arthur to the healing isle of Avalon), while Vivianne is capable of dealing death when it is necessary (Accolon of Gaul did not last under her powers, nor did Annowre).

tronomy, astrology, divination, philosophy, and ritual. They outrank bards.

Bard: Bards used to be only the lowest rank of druid, but many bards exist who have no ambition to progress further. To be a bard one must have mastered the oral traditions of storytelling, poetry, genealogies, and law speaking. True bards can perform the magical poem called a lampoon, which can disfigure a king's appearance, reputation, and health if he violates his social duties.

OTHER RELIGIOUS FUNCTIONARIES

Priest, Priestess: Priestesses are often called Enchantresses as well. Anyone who has magical ability may become a priest or priestess with the proper training, usually administered by an existing hierarchy which has an established traditional relationship with a deity, often linked to a specific holy place. They are priests or priestesses of a specific deity. Functions are largely ceremonial, especially concerning the seasonal festivities which are always overseen by the priests and priestesses. Healing and providing magical protection are common activities. These people can often work magic, but lack the depth of understanding to qualify as druids and the breadth of experience to do anything outside of their deity's scope. Some, however, are more powerful than Ovates.

The best known priestesshood is that of the Ladies of the Lake.

Witch: The native, earth-oriented magical lore of Britain is widely practiced, and organized locally by men and women called witches ("wise ones"). They specialize in forms of folk magic, especially healing wounds and curing illness. Many other spells may be known or simply claimed by a witch. They also lead communities in seasonal rituals. Witches recognize no authority outside their covens, but respect anyone accomplished in magical crafts.

OTHER MAGICIANS

Some accomplished individuals pursue magic for its own sake, for personal gain. They may profess to be Pagan or Christian, but the powers used are inevitably Pagan. The ways of magicians are explained in greater detail in the Magic Chapter, beginning on page 264.

Enchanters and Enchantresses: This is a generic term which indicates someone who uses magical powers. Priests, druids, and witches are all often enchanters, especially if they use the power of Glamour. Recently the term enchanter has come to refer to the British druidic organization, which is separate from its Irish origins.

Sorcerer: A sorcerer is a general term for a person who gains his magic through knowledge gained from books, not the sacred knowledge of a deity passes down through generations of practitioners. The type of book can vary widely, perhaps being a tome of ceremonial magic, an exposition of mystical philosophy, or an alchemical dissertation.

Necromancer: Necromancers gain their magical power from dealing with the dead. They usually summon spirits and question them to gain lore normally hidden from mortals. The spirits are usually hostile and often volunteer additional bad news which necromancers, or their employers, would rather not know.

Living Pagan Magicians

Here are some of the best-known magicians and enchanters of the Arthurian realm during the era of *Pendragon*.

Merlin: Merlin actually may not be living, or at least is not active in the world of the living. By means unknown to his contemporaries, Merlin has disappeared from the realm of men. In his life he was the greatest practitioner of magic alive, the Archdruid of Britain.

Nimue: The current High Priestess of the Ladies of the Lake, Nimue is a friend to

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the court of Arthur and its primary magical protector. She lives at Avalon, training the Sisterhood, and travels about the country and visits court as needed.

Taliessin: The future Archdruid is, in 531, an untried Bard wandering the countryside to observe and learn the ways of man and the spirits.

Morgan le Fay: Morgan le Fay, the wicked sister of King Arthur, is an extremely powerful enchantress and sorceress who has learned the magical arts from Merlin, the Ladies of the Lake, and from books of arcane lore. Although set in her hatred of Queen Guenever and bitter about her brother, the High King, she is not inherently evil. An extremely selfish woman, she is unscrupulously willing to use the Powers of Darkness to her own ends.

Queen of Sorestan: This Saxon enchantress was a pupil, and is still a follower of Morgan le Fay. She mostly rules and protects her land, but is occasionally found outside of her domain.

Blaise: The ancient teacher of Merlin is a recluse at Arthur's court. His magical powers are small, though he has taught Merlin many things. Knowledge does not equal power. His main job these days is to record the great deeds of the knights for posterity.

Annowre: A very powerful enchantress who lives in the Perilous Forest, she is a dire enemy of Nimue. She lusts after King Arthur. Her tale is told in Malory IX, 15.

Brisen: This woman is "one of the greatest enchantresses that was at that time in the world living," and works for the Grail Kings, hidden away someplace in Listeneisse. She does not indulge in the ways of the world, except to aid her lord to fulfill the prophecies of the Grail. (Malory XI, 7-8; XII, 4)

Camille: The Chatelaine of Castle La Roche, this Saxon enchantress foments a rebellion of the Saxons of Anglia in 531 (Vulgate III).

Wotanism

THE WOTANIC RELIGION IS NATIVE TO THE northern regions of Europe. The religion has been carried to Britain by the migrating Saxon peoples, and elsewhere by other barbarians overrunning the Roman Empire.

The emphasis of Pendragon Wotanism upon the materialistic rather than spiritual prohibits them taking religion at all seriously, except to incite a battle frenzy.

Beliefs

Saxons are famous for arrogance, boasting, and overweening confidence in their own strength over that of any god's. Saxons rely upon no outside power, claiming that only Death rules all, and that their god Wotan gives them the personal strength to do well. Worshipers of Wotan scorn ordinary worship, and dedicate their victims in battle to their god, hoping Wotan accepts them into his household after death. To bow and scrape to an invisible force, such as the Christian God, is contemptible. They claim that their military victories prove their truth.

History

Wotan began this religion at the dawn of time when he and his brothers killed the first giant and carved up his body to make the world. Ever since then Wotan has been the god of chieftains and of war.

Attitudes

The Wotanic warrior wants only the simple things of life. First, a good fight is better than anything. When there is not a fight then a good meal and a better drink are the best things. Death is not a threat, because it will come to everyone sooner or later, and so we might as well get what we can now.

Deities

Foiste (Forseti)

He is the ancestor of the Frisian nation who gave them their laws. Since the Frisians control most shipping in the North Sea, everyone also honors him as god of boats.

Friia (Nerthus)

The Earth Mother is revered by the simple farmers who live close to the earth and depend upon it for life and security. She is the wife of Thunor.

Hler (Aegir)

This is the malign deity of the Deep Sea who receives the drowned and shipwrecked into his home. Propitiatory sacrifices are made to him before sailing.

Eoster

The Goddess of the East is recognized as the bearer of newborn life. Her holy day is the spring equinox, which mark the renewed fertility of the earth.

Phol

The God of Life, Healing, and Light confers his blessings upon crops, and also aids healers and chirurgeons. He is the dying and resurrected god.

Seaxneat (Ziu)

This god is the ancestor of the Saxon nation. He is noted for his Justice, and for originating the *seax*, the standard barbarian sword.

Thunor

The Thunderer, or God of Storms, also oversees the welfare of peasants who pray for good crops, good weather, and healthy children.

Wotan

The God of Kings, War, Eloquence, Magic, and Death favors the noble and warrior classes who benefit most from his violent ways.

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Ranks and Titles

Priest, Priestess: Public ceremonies are led by these people, who are often diviners, healers, and keepers of sacred objects as well.

Baresarks: Baresarks, or "bear-shirts," are the chosen elite of the God of War who gain supernatural powers when possessed by his battle frenzy.

Judaism

THE JEWISH PEOPLE HAVE BEEN subject to limitless prejudice, racism, and intolerance. They were repeated victims of accusations which were leveled against everyone disliked by the powerful during the Middle Ages.

Beliefs

The Jewish faith was established by the prophet Abraham, who made a covenant with Jehovah, the One God. Over generations Abraham's people became the Israelites, who learned the Law of God from Jehovah and became the caretakers of the world's first monotheistic religion.

History

The Israelites were a nomadic tribe who settled in Egypt, where they were enslaved. They escaped, and after a period of wandering under the guidance of their leader and law-giver, Moses, the Jewish people were given the blessing and burden of being the keepers of the original monotheistic faith.

After Moses died the people seized lands in the eastern Mediterranean under their leader Joshua, and eventually founded the land of Israel. They remained there, sometimes at war and sometimes at peace, until conquered by the Romans.

In the time of Christ the Jews were one of many peoples in the region subject to Roman rule. There were many revolts. The most important was in 135 A.D. when Bar Kochba was ruthlessly crushed by Emperor Hadrian. The Jews were then expelled from their homeland. They settled throughout the empire, and in foreign lands.

In 212, the Jews were granted Roman citizenship, as were the other inhabitants of the empire. Rather than accepting the implied equality, contemporaries scorned their spiritual separatism, insistence on ritual purity, unusual practices (such as circumcision), and claim to divine exclusivity.

Their status declined as the Empire dissolved. The first Christian emperors degraded the status of Jews to an inferior citizenship, and the Christian church followed suit. Pope Gregory the Great (590-604) considered the Jews to be defenseless foreigners, and demanded that they place themselves under the direct protection of kings. At that time Christians were prohibited from lending money, while secular laws prohibited Jews from owning or holding land. The need for banking and credit forced Jews into these professions, which aggravated non-Jews in the way that only the creditor/debtor relationship can.

A major exception to the persecution occurred during the reigns of the Merovingian kings of France, especially in the southern regions called Septimania. Despite official Church policy, the Jews of Septimania were treated with respect and equality by the natives. The Merovingian royalty and Jews married without controversy. Many Jewish names appear in the Merovingian genealogies. Jews held important positions of government. A section of the Salic Laws which were codified during the Merovingian rule has been shown to derive from Judaic Law.

Southern France has been notable for its religious tolerance. The Visigoths, who conquered the region in 419, followed Arian Christianity, a heresy dissenting from with the Roman Church in many ways. Arianism especially held that Jesus was not God, but a man, the same view held by the Jews. The heresy ended in 507 when King Clovis of France seized most of the Goths' land; eventually the Visigoths were converted to the Roman Church. The Jews had a more difficult time with the conquerors. Eventually the area fell under Saracen control when the Moors conquered it. Since Islam respects the prophets of the Old Testament, the Jews again prospered for a while.

The decadent Merovingians were gradually removed from power by the Carolingian dynasty. The first Carolingian was Charles Martel, titled Mayor of the Palace but in practice the leader of the Franks. He stopped the Moorish invasion of France at the Battle of Poitiers in 732. He reconquered most of Septimania, but the key city of Narbonne remained in Moorish hands until an uprising by the Jews there in 759.

In 768, Pepin III "the Short," the first Carolingian king of France, recognized the Kingdom of Septimania as an independent principality. A distinguished nobleman named Theodoric, but called Aymery in romances, was consecrated as its prince. Theodoric married the sister of Pepin and was, therefore, the uncle of Charlemagne.

Some say that this Theoderic or Aymery was Jewish, and that the County of Narbonne was Jewish. For *Pendragon*, we also assume it to be so.

Theodoric's son was Guillem de Gellone, who also held titles as count of Barcelona, Toulouse, Auvergne, and Razes. He was a famous war lord to Charlemagne and, in 803, captured Barcelona for his domains. He is remembered in legend as one of Charlemagne's Peers, ranking with the mighty Roland and Oliver as a great hero of France. He was more than a warrior; during his reign he established a great academy of studies in his land. He died in 812. His line continued, and eventually one descendant, Bernard Plantavelu, became Duke of Aquitaine in 886.

By 817, Septimania had become an undistinguished duchy of France. Subsequently, the power of the royal Jewish house eroded at the hands of the Counts of Toulouse and other neighbors, and eventually the line died out, its unique origins obscured by the illiteracy of the period. The experiment disappeared and oppression continued.

In France in 1130, Jews were singled out as "pacified," meaning they could not

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bear arms and, that because they could not, were therefore unfree, and could be treated as common serfs.

Shortly afterwards began the Crusading Age, a period of strong religious intolerance. Widespread, active persecutions of Jewish communities began. New laws degraded their social status even more. The church concept of the spiritual "bondage of the Jews" became literal when German legal courts upheld that a Jew was a dependent of the Holy Roman Emperor. This protection, and the special favors which it provided, spread to other European kingdoms.

But this royal protection did not function when the debts of the kings were great or when they needed convenient scapegoats. The Jews were expelled from England in 1209, and from France in 1306.

As the Black Death swept Europe, the Jews lost as many of their number as the rest of the population, but they were blamed as the cause of the plague in Germany, and as a result of the subsequent oppression many fled to new lands in eastern Europe. Even harsher social restrictions were later imposed upon those who remained behind: they were forced to live only in ghettos and to wear special distinctive clothing. In 1492, at the end of the Middle Ages, the Jews were expelled from Spain by the Inquisition, and from Portugal four years later.

Jewish Knights

In Romance

Wolfram von Eschenbach, the best of the German Arthurian authors, was almost unique in illustrating people as human beings even if they were outside of the knightly and noble class. In his *Parzival*, both women and Saracens, as well as children, get pretty fair treatment.

In *Parzival* the author mentions his source, Kyot, from Provence who got *his* information from a manuscript by Flegantis, an ancient astronomer who was of Jewish heritage.

Eschenbach also wrote *Willehalm*, whose protagonist is Guillem de Gellone, the son of the first King of Narbonne and, by evidence of history, a Jew.

The Three Jewish Worthies

The Nine Worthies include three Jews, all noted soldiers.

Joshua: The successor to Moses and the leader of the military expeditions which gradually conquered Canaan, he reportedly commanded the sun to stop its normal movement.

David: He was the shepherd-king, best-known for slaying of the giant Goliath with a sling and stone. He became the second king of Israel.

Judas Maccabaeus: This Hebrew patriot is noted for his decisive victories against the Syrians. In 167 B.C. he entered Jerusalem and reconsecrated the Temple, as commemorated in the Jewish feast of Hanukkah. ■

✳ What About Evil? ✳

Evil, and all it connotes, should be addressed in any game which involves the sanctity of the Holy Grail, for many stories of the Quest for the Holy Grail include encounters with the Christian devil in varied forms.

To exclude mentioning or defining it would be squeamish by the game designer and gives tacit permission for unlimited licentious behavior. Besides, I may as well address the issue *before* the fundamentalists start to make noise.

For game play, evil should exist in some fashion. The Church of Satan is too ludicrous, but for game purposes gamemaster-character sorcerers can still sell their individual souls to the Devil.

The purpose of *King Arthur Pendragon* is to illustrate the splendor and glamor of the legendary realm, and to explore the many possible solutions to typical Arthurian problems. Evil player characters will ruin play, and we recommend that no evil player characters be generated.

Is Paganism evil? Officially, in *Pendragon*, it is not. Even the mindless Wotanic religion, with its exultation of animal-fury, is not really evil, though stupid, and sometimes bad. Bad men may or may not be evil. Enemies can be good or bad Christians or Pagans, but few of them are really evil.

A significant portion of the game, in fact, is an exploration of good and bad. The Christians have a difficult set of values to uphold, some of which are in direct conflict with their profession. Pagans always have the choice of falling back on the dark side of their religion, and justifying their actions that way.

Although not all bad men are evil, evil characters do exist. The Knight of the Dragon whom Percival fights is best understood if he can be portrayed as what he is said to be: a knight sorcerer who sold his soul to the devil. Duke Klingsor, (from the German *Parzifal*) and his counterpart from the French *Perlesvaus*, the King of Castle Mortal, can not escape the damnation penned for them.

Game masters must to decide how much deliberate evil is contained in Mordred, Turquine, Agravaine and other villains. Most of the time I see them as bad and wrong, but not evil.

Your own or the gamemaster's definition of evil may vary. Evil in *Pendragon* is defined as a set of personality traits. Its religious "virtues" are the vices which no one else in *Pendragon* respects.

Game Effects

Virtues

Evil Religious "Virtues" include Vengeful, Selfish, Deceitful, Cruel, Suspicious.

Bonus

Since evil characters are to be run only by the gamemaster, the benefits are for him to create as needed. Some of the special effects noted are fire-breathing shield, flaming lances, and monstrous horses.

A negative bonus awarded for evil actions is always a diminishment of Honor. This knightly virtue is always violated by acts of real evil.

The Measure of Evil

Add up the scores for the Evil Religious "Virtue" Table. If the total is 80 or more then that character is quantifiably Evil and subject to diabolic recall by his master. For instance, if such a character ever met the Devil's Dandy Dogs one doomed night, he would qualify as being evil and be removed from the game by the devil.

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Your Home

First-time Characters are a native of Salisbury, a county in Logres. Logres is the most important kingdom in Britain.

IN THIS CHAPTER we present information about the homeland of your first character. Salisbury is the area about which you know the most. We give you all this detail to familiarize players with their homeland. Consider this to be the type of information which you would get just by growing up at the court of Salisbury. Remember that no accurate maps are available — the type of map we are used to is a relatively late invention.

Assume that characters from any region know about this much and this type of information about their own homes. However, remember that your characters will not know this much about other regions, and also remember that if you have a character from another region he won't know this much about Salisbury, either. This ability to separate personal knowledge from character knowledge is one of the marks of good roleplaying.

Salisbury is one of the most interesting and exciting places to live in Arthurian legend. It is one of the most densely populated areas. Many great events occur here: the early Battle of Badon which established Arthur as king of Logres was here, and so will the final Battle of Camlann which concludes the campaign. Many interesting places are here: Stonehenge, most famous of the ancient monuments, and Amesbury Abbey, where Arthur's mother retired and where Queen Guenever will eventually retire. It has many interesting landmarks, especially the dozens of prehistoric mounds, stone circles, and the unusual White Horse. Camelot is also nearby. Salisbury is a good place to be from.

This description, like the rest of this book, is from the era during which Arthur's reign is strongest. During other phases of Arthur's reign things might be very different.

The County of Salisbury

SALISBURY COUNTY CONSISTS of all the holdings of the Earl of Salisbury. This fief consists primarily of a large land area on Salisbury Plain, and secondarily of the lands around Uffington, known as the White Horse Vale, an area to the north which is separated by other fiefs. The fief also includes other forms of income for the duke: fisheries, taxes on merchants, and tolls from the bridges.

Two maps are provided for the County of Salisbury: a two-page map showing major features, and a smaller map showing travel times, in terms of one or more days of travel.

The county includes one large city, Sarum, which is described in detail below, three smaller walled cities (Wilton, Warminster, and Tilshead), and dozens of much smaller towns and villages which are not shown on the maps, but are generally clustered in the river valleys around the cities. It has two very strong, modern castles (Salisbury, in Sarum; and Devizes) and three older, motte and bailey castles (du Plain, Ebble, and Vagon).

Note that two significant sections of Salisbury Plain are not part of the county but are held by other landowners. One is the town of Upavon and the surrounding area, held by the Duke of Leicester. The other is Amesbury Abbey, held by the Church. In like manner, the Earl of Salisbury holds a large piece of land outside his own area in the White Horse Vale.

Several towns and cities are cited in this description as "local markets." This means that they are the central collection points for the nearby farmers, who go there to buy most goods and to sell their extra grain. The central market is at Sarum, and is the only place that some types of goods, such as good cloth, clean salt, and anything from outside the county, are available for purchase.

The roads shown on the maps are the best travel routes available. Thus there is no decent road from Tilshead to Warminster, even though they are but ten miles apart. The good roads are more heavily traveled, and the only ones used by travelers passing through the territory. The poor roads are less used, mainly by locals traveling within the region. The Old Tracks have been known since the bronze age, and traverse high ground. Though they are usually dry, they are difficult for horses, which are reduced to traveling a mere 5 miles per day, hence they are used mainly by peasants on foot.

The City of Sarum

Sarum is your home base. Educated, Latin-speaking persons call this city *Sorbiodunum*. The old Cymric name is *Caer Caradduc*. It sits upon a steep, windswept mound amidst the rolling Salisbury Plain. A massive ditch and rampart encircles the city of Sarum. This was originally built by your character's ancestors, during the time before iron was used, in the days when people still worshipped the sun at Stonehenge. A series of concentric rings surround the city: a massive ditch on the outside, then a huge rampart, then another large ditch and another rampart. A great curtain wall surmounts the inner ditch. It is 12 feet thick and 40 feet high. Battlements give its top a serrated shape, made by merlons (the upright stone) and crenelations (the indentation between merlons).

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Two gates, to the east and west, pierce the walls. They are defended by towered gateworks, each with its huge iron-shod portcullis, murder holes, and drawbridges. As with all cities, these are closed at night and normally admit no one.

In the center of the city is a great motte, or artificial mound, upon which sits the magnificent castle of the earl. Four ditch-and-rampart spokes radiate from the castle almost to the outer wall, and divide the city into quarters. The north-western quarter is given over to the magnificent cathedral and church buildings, a part of the fief of the Bishop of Salisbury. It is occupied by churchmen and the bishop's retinue. The cathedral is dedicated to Saint Mary, the Mother of God.

The city occupies the rest, and serves as the outer bailey for the castle. It is large and relatively rich. It serves as the trading center for all of the county and the earl receives rich revenues from its taxes, part of which go to the High King. A royal mint is here which stamps out silver pennies that show King Arthur's image on one side, and the name of the mint and the moneyer on the other. The earl receives no income from this source.

Salisbury Castle

This is one of the finest castles in the realm, incorporating the latest in castle-building features. It sits upon the great motte, or hillock, in the center of the city of Sarum, and is the main seat for your lord, the Earl of Salisbury.

Great curtain walls, 15 feet thick and 40 feet tall, surround the inner bailey, which is roughly circular and about 300 feet in diameter. Within this bailey are domestic buildings, including the bakery by the east gates. The castle well is in the center of this bailey.

Two regular gates and one postern gate pierce the wall. The regular gates have defensive works, including towers and drawbridges which cross the ditch surrounding the motte. The east tower protects the postern gate, which goes through it. The south tower is large and stands attached only to the wall, while the northern tower is attached to the keep.

The keep, or donjon, is the center of domestic and administrative activities. Four rectangular, three-story tall buildings, all surmounted by battlements, surround a central courtyard which is paved with crushed chalk to cast more light within its enclosure.

Like all similar structures, the keep can be entered only over a drawbridge on the second floor. The lowest, ground floor, is used mainly to store food and supplies. The private chambers of the earl, his family, and county officers occupy the eastern and northern buildings. The north tower, situated along the wall, is connected to the keep. The western building holds the great, high-ceilinged hall where the earl meets his petitioners and otherwise holds his court. Here most of the household knights sleep at night. The south contains the kitchen and chapel, and above it more private chambers for county and castle officers, and guests.

The Great Hall

When your knight visits his lord he, like most people, does not have private chambers. Your knight, like most people, sleeps at night in the same place that he works in the daytime. Thus cooks sleep in the kitchen, bakers in the pantry, and grooms in the stable. As a knight, your character sleeps in the Great Hall. This is also the permanent home of the earl's household knights. They each have a big chest to store personal possessions.

By day the great hall is the lord's courtroom. The floor is cleared of furniture except for the lord's high chair, which remains upon the raised dais at the far end of the room. In the evening trestle tables and benches are brought out for the evening meal. At night the tables and benches serve as beds, or people sleep on the floor.

People You Know

These are the most important people in your character's home, the County of Salisbury. Few except Earl Robert are well known outside Salisbury.

Since your character is personally acquainted with these people, their Glory numbers and, for the ladies, Appearance statistics and holdings, are given here.

The Knights

Earl Robert
Glory 7,740
Earl of Salisbury, this grizzled old warrior is famed for his prowess, exhibited while fighting under King Arthur during the early wars. He is noted for his deadly feud with the Steward of Levcomagus, and for his burning desire to acquire the rights to the rich lands around Silbury. Another of his habits is to grumble volubly about his wife's extravagant clothing expenses.

The Earl's arms are blue and gold (yellow) horizontal stripes.

Sir Gondrins
Glory 1,375
The only son of the Earl of Salisbury. He is a young man, newly knighted and anxious to prove his prowess in any way. Both valorous and reckless, Gondrins has sworn to kill the Steward of Levcomagus and all his kin some day. He is often away patrolling the borders with a band of knights, including your character on occasion. You know him to be a proud but just knight, and a good leader considering his youth.

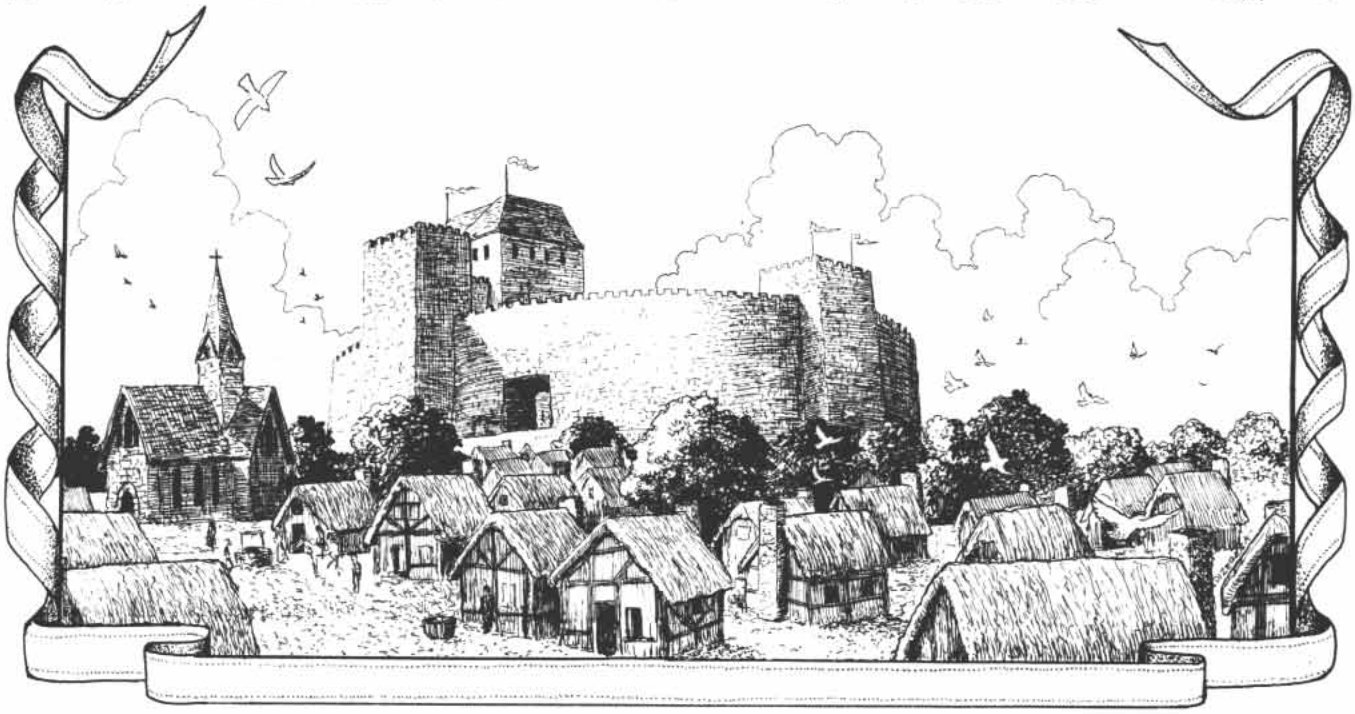
Sir Yolains
Glory 3,237
Castellan of Devizes. He has the habit of challenging all new knights to combat "for love" when he encounters them. He often boasts of his part in Arthur's war against the Romans, and jealously guards the trophy legionary shields which decorate his hall.

Sir Jaradan
Glory 5,208
Marshal of Salisbury. He is an old veteran of many wars, including the Battles of Badon, Carlion, and Bedegraine. He has trained most of the knights at court, and loves to tell his war stories to anyone who listens. He is the earl's right-hand man for council.

Sir Briadanz the Hunter
Glory 2,850
A middle-aged man, cheerful and helpful to anyone who expresses interest in the chase. When in his cups he casually mentions the werewolf which he slew years ago on the Yorkshire Moor.

Sir Magloas of Du Plain
Glory = 2,768
Castellan of Du Plain Castle, he is hot-headed and pious, claiming to have God's approval for any action he undertakes. He dislikes Sir Briadanz, who he says is a great liar.

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Sarum and Salisbury Castle

The Ladies

Countess Katherine
Glory 2,470
APP 10
Countess of Salisbury and Lady of the White Horse Vale. She is neither greatly beautiful nor intelligent, but is heiress of the White Horse Vale. She loves to gossip about Camelot, and spends extravagant amounts of money (over 40 £. per year!) to employ many skilled seamstresses to keep up with the latest fashions.

Lady Orlande of Devizes
Glory 1,786
APP 26
Holding: Castellancy of Devizes Castle, 3 demesne manors, 7 enfeoffed manors. 96 Glory/year.
A maiden, the only child of Sir Yolains, and the most beautiful woman in the county. She is known to extend the magnificent favor of a kiss to men who gift her with expensive jewelry.

Lady Gaille of Wilton
Glory 5,340
APP 14
Holding: 2 demesne manors, plus 10 £. extra income/year. 22 Glory/year.
Widow's Holdings (Gifts): 3 manors in Salisbury, 2 in Clarence. 30 Glory/year.
A middle-aged woman, the richest heiress of the county, holding rights to the city of Wilton in her own right. She has been widowed four times and is in no hurry to marry again, though she does not discourage any suitors.

Lady Jeanne of Broad Chalke
Glory = 856
APP = 16
Holding: 2 demesne manors. 12 Glory/year.
She is the chief handmaiden of Countess Katherine, and a devotee of the chaste expression of Amor. She is heiress of two manors up river from Ebble Castle. Her last two suitors disappeared in Camelot Forest while seeking to defend her estate from robber knights.

Lady Anne of Longcot
Glory = 258
APP = 18
Holding: 3 demesne manors. 18 Glory/year.
She is a beautiful woman who professes to embrace Amor, but whose reputation is for embracing any available man who catches her fancy. She is also owner of her father's magic sword named Bone-Biter (+1 damage) which she is holding for her son to use. (Longcot is a manor in the White Horse Vale.)

Lady Madule of the Raven Hair
Glory 554
APP 13
Holding: 2 demesne manors, 5 enfeoffed manors. 42 Glory/year.
She is the only child of the deceased banneret of West Lavington, and thus the heiress of a rich holding on the Salisbury Plain. She is an unusual young woman, who studied at Amesbury with Morgan le Fay and was expelled from the convent with her for studying sorcery. Everyone believes this, for she has a huge collection of seven books in her manor. She usually lives at her manor house, near Tilshead.

Places

In the following section is the information your character knows about specific locations in his homeland. *CAPITAL LETTERS* indicate places within the fief lands of the County of Salisbury. *Lower Case* letters indicate places outside the fief of Salisbury. Travel times are based upon 15 miles per day, always following the roads.

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See the map of the County of Salisbury and the associated Travel Times map, which shows the same area in terms of how many days' ride places are from one another.

AMBROSIUS' DIKE

Aurelius Ambrosius, the first Pendragon, built these massive earthworks as a part of a defense system against the Saxons in the east. Too large to be manned as walls, these were used to observe the moving army, hinder his approach, and to hide an ambushing army. They now mark the northern boundary of the county.

Amesbury Abbey

Aurelius Ambrosius established this monastery, which is still supported by royal funds. It is a double-abbey, having facilities for both men and women. King Arthur's mother, Queen Ygraine, retired here. Although this is within the county, it is actually a fief of the Church and contributes no income to the earl.

AVON RIVER

This river is one of several of the same name in Britain. It is the main drainage of the Salisbury Plain, and continues to flow southward through the Camelot Forest and Dorset to the British Sea. It is navigable by coastal ships which sail all the way up to Wilton.

Badon Hill

This is an ancient hill fort where King Arthur fought his greatest victory against the Saxons. Many people report hearing the angry howling of the Saxon ghosts on the anniversary of their mass deaths.

Bath

The main city of Somerset, it is called in Latin *Aqua Sulis*, or the Baths of Sulis, because of the magical healing properties of its springs. It is three days' ride from Sarum.

BOKERLY DIKE

This is a north-facing bank and ditch built in Roman times to separate tribes which have, since then, become extinct. It now marks the boundary between the counties of Salisbury and Dorset.

BOURNE RIVER

A tributary to the Avon River. Many villages and farms dot the valley.

Calne

This is a fortified city which serves as the local market, and is part of the fief of Somerset. It is about two days' ride from Sarum.

Camelot

Camelot is the city built and ruled by King Arthur after his kingdom was consolidated. It is the pre-eminent place in Britain and a site of many wonders, especially the Round Table. It is about two days' ride from Sarum.

Camelot is called Winchester by the Saxons. It was briefly the capital city of the Kingdom of Wessex. Before that it was an important Roman city, but deteriorated badly before and during the Saxon occupation.

Camelot Forest

This is a dense forest which forms the southern border of Salisbury County. Though close to the center of civilization it has of late become more inhabited by fabulous beasts, as if they have come to please the High King during his hunts.

Campacorentin Forest

This dense forest lies several days' ride north of Sarum. It stretches for many miles, primarily east and west, and encloses many holdings, some of which are still independent from the High King's rule. Like all forests, it houses many strange creatures, but is especially noted for a pair of huge night-black lions which periodically terrorize nearby peasants. A persistent rumor about the forest tells of a rich princess imprisoned in a tower surrounded by a garden of giant, thorny roses.

Cirencester

This was once an important Roman city, and is now the primary seat of the Duke of Clarence. It is about four days' ride from Sarum.

Clarence

The Duchy of Clarence is ruled by Duke Galegantis, a nephew of King Arthur who delights in tournaments and in skirmishing with the nearby Gloucestermen. He was deprived of his hereditary rights for fighting, with his father, against Arthur, but subsequently received this honor for his loyal service to the High King.

COLINGBOURNE WOOD

This woodland is a favorite hunting place for knights and commoners both. It probably has no exotic animals or faeries.

DEVIZES

This is a fine, modern castle. It includes a shell keep, barbican with drawbridge, and three other towers. It is about 1-2 days' ride from Sarum. It is the fief of Sir Yolains, who holds it of the earl and has an obligation of 5 knights.

DU PLAIN CASTLE

One day's ride from Sarum, this castle marks the eastern boundary of the county. It is small and simple: a motte and bailey, surrounding a single very high stone tower. It was built during Arthur's Saxon wars.

EBBLE CASTLE

This is an old, motte and bailey castle made mostly of wood, but still serviceable in defense. It is the most southern settlement of the county.

EBBLE RIVER

A tributary of the Avon River, this river valley is not densely inhabited. Menaces often come out of the surrounding Camelot Forest. Of late the river has been plagued by a school of repulsive water leapers (see the "Characters and Creatures" chapter) which prey upon small boats.

FIGSBURY

This is one of numerous hill forts on the Salisbury Plain. It has been abandoned since ancient times. Sometimes, on midsummer's day, the sounds of groaning men and clanking chains can be heard coming from underground.

Glastonbury

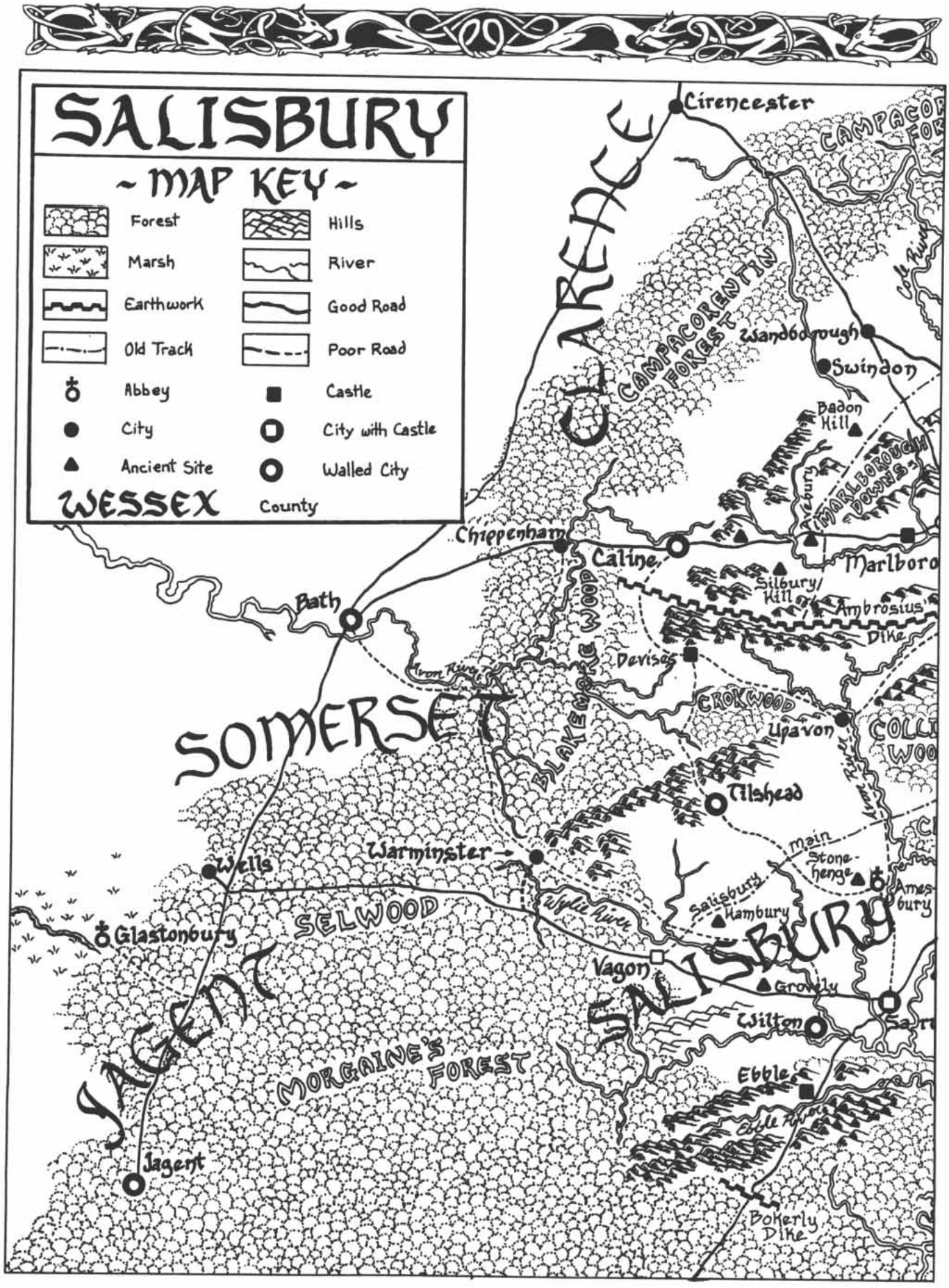
Glastonbury is one of the most sacred places in Britain, for it was here that the first Christian church was built. Before that it was sacred to Don, the earth

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The Great Hall

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mother, and was a magical entrance to the Otherworld. An abbey is there now. It is about four days' ride from Sarum, and is within the County of Somerset.

Gloucester

Gloucester, called *Glevum* in Latin, is the most important seaport of the western coast, located near the mouth of the Severn River. It is ruled by the Duke of Gloucester, a rival of the Duke of Clarence. It is about five days uninterrupted ride from Sarum.

GOFFANON'S SMITHY

Goffanon is the ancient British god of smiths. At this place he forged shoes for the White Horse which is cut into the nearby hills. Any traveler can leave his horse and a silver penny here overnight, and in the morning his horse will be freshly shod. It is an 180-foot long barrow, and anyone who spends the night to watch inevitably falls asleep and wakes up robbed of his goods by the faeries.

GROVELY CASTLE

This is an ancient hill fort of great earthworks, now mostly overgrown with thorns and wild flowers.

Hantonne

This is a part of the Kingdom of Wessex, and is the nearest sea port to Sarum. Its inhabitants are surly Saxons. It is two days' ride from Sarum.

Jagent

This city is the center of a county ruled by a militant lord who fiercely defends his ancient rights. He is plagued by the lack of any heir.

Kennet River

A large, eastward flowing river which is a tributary which joins the Thames far to the east.

Levcomagus

This city is part of the fief of the Duke of Silchester. Its steward holds a fierce grudge against all men of Salisbury because the old earl, father of Robert, slew all of the steward's brothers in combat. He keeps many knights guarding the roads to Salisbury to enforce his grudge against Salisbury.

London

London is the largest and most important city in Britain. It has no lord but the High King, and is ruled by a council of its most important merchants. King Arthur first pulled his sword from the stone here. It is about eight days' ride from Sarum.

Marlborough

This is a fine castle. It is built atop a large ancient mound, believed by many to be the burial mound of an ancient wizard. It is held by the Knight of Red and Black, a vassal of the High King. It is about two days' leisurely ride from Sarum.

Mildenhall

This unwalled city is the local market for the farms along the Kennet River, and is held by the castellan from Marlborough. This knight, who wears an unusual suit of red and black armor, refuses passage across his bridge to any knight who will not joust with him.

Morgaine's Forest

This dense forest which lies to the west of the county is named after an ancient goddess of the Britons. It is rumored to be inhabited now by the legions of Morgan le Fay, the wicked sorceress sister of the High King, who has mustered all the wicked faeries and beasts to her command.

NADDE RIVER

This is a heavily-populated river valley. The river is a tributary of the Avon River.

OCK RIVER

This is the main river which flows through the White Horse Vale. Its farmers visit Uffingham for their local market. It is a tributary of the Thames River.

SALISBURY PLAIN

The Salisbury Plain is a gently undulating plain whose rivers are populated by many villages of farmers. It also has many ancient, bronze- and early iron-age settlements, mostly long abandoned but occasionally resettled, as at Sarum. Only the largest of these are shown on the map, and many are unrecognized as such by the natives.

SARUM

The main county seat, this is a fortified city and castle built within one of the many ancient earthworks of Salisbury Plain. Details on it are given elsewhere in this book.

SAVERNAK FOREST

This border forest is within either or both the lands of the Earl of Salisbury and the Lord of Marlborough, and has been the cause of considerable dispute between the lords. No faeries have been reported here, though the earl's mother once saw a unicorn there.

Silchester City

This is one of the Roman cities of the past, now much diminished in size and importance, but great nonetheless. It is about two days' ride from Sarum. It is part of the holdings of the Duke of Silchester.

Silbury Hill

This in a huge mound, the remnants of some mysterious building program of the ancients. The Earl of Salisbury claims all the land in this valley as his own, but the Banneret of Silbury recently changed his loyalty to the Lord of Calne. He has been constantly thwarted by the Duke of Leicester whose claim is more recent.

Silchester Duchy

Silchester is the dukedom which commands most of the lands east of Salisbury. It is ruled by Duke Ulfius, whose sons are noted for their arrogance.

Somerset

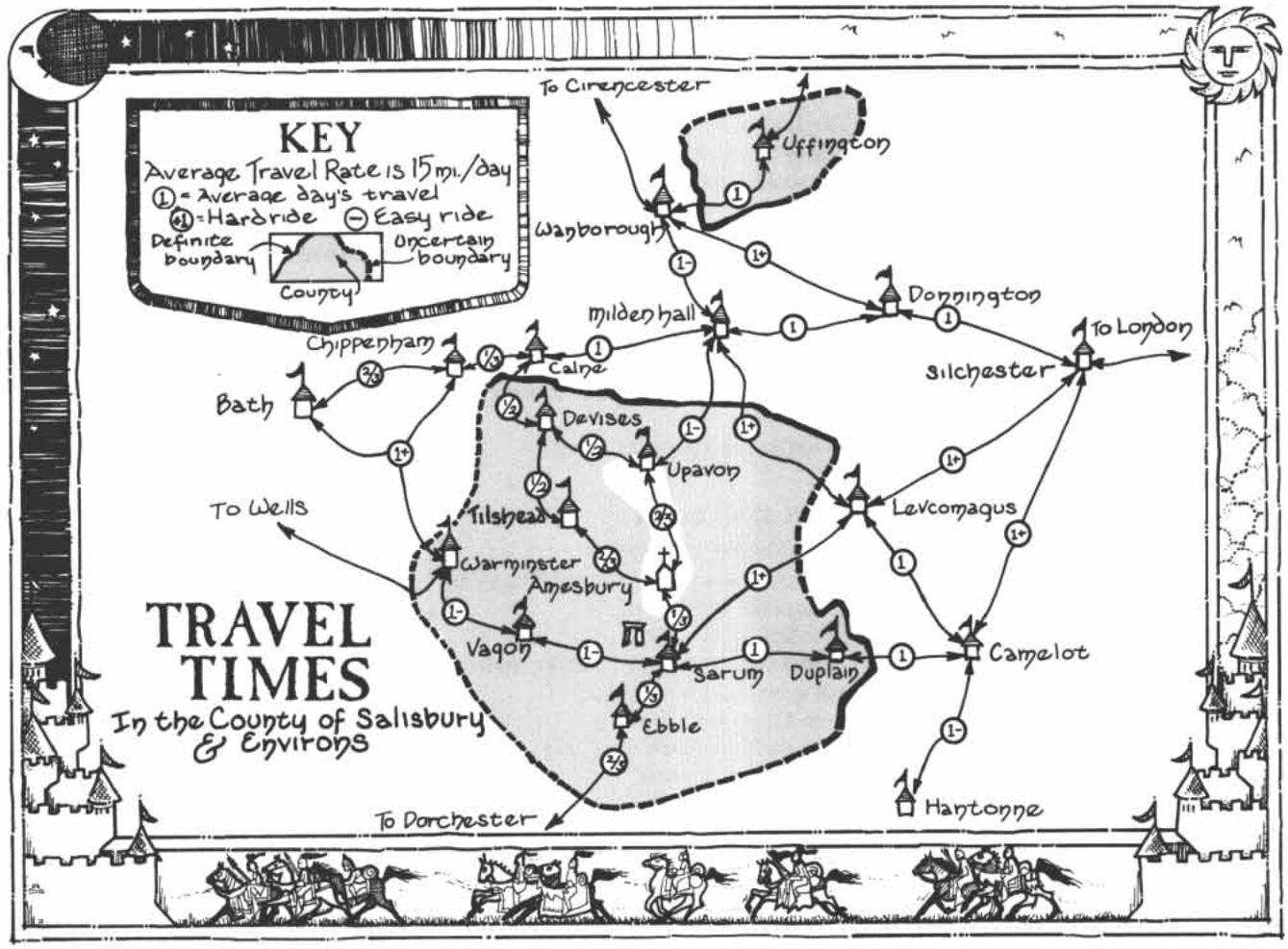
This county includes all the lands to the north west. Formerly the domain of an independent king, it is now part of the realm of King Arthur.

STONEHENGE

This monumental structure was built by giants in ancient times and dedicated to the sun, stars, and ancestors. In consists of five concentric rings and horseshoes of standing stones and a few outlying stones, all surrounded by a mounded ditch.

Two generations ago a great treachery occurred here when Vortigern the

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Traitor betrayed the nobles of Britain to the Saxons.

One generation ago it was refurbished by Merlin the Enchanter, who re-established some of the old magic by stealing some great, magical stones from Ireland. Now it is also the burial site for the first two Pendragons: Aurelius Ambrosius and his brother Uther, who was King Arthur's father.

Swindon

A city to the north of Salisbury, held by the Duke of Clarence. It is important because of the quarries which lie nearby. It is about three days' ride from Sarum.

Test River

A river which flows southward to the British Sea, its valley is still largely deserted as a result of the war against the Saxons. Part of it is the boundary between Salisbury and Wessex.

TILSHEAD

A fortified city which serves as the market for the local farmers. It is a one day ride from Sarum.

UFFINGHAM

This is an unwalled city and local market for the numerous farms throughout the White Horse Vale. Although it is separated from the rest of the county and is about four days' ride from Sarum, it is still a part of the fief of the Earl of Salisbury.

UFFINGHAM CASTLE

An ancient hill fort, not used currently. It consists of a ditch and bank. It is about eight acres in area.

Upavon

This is a large, unwalled town which serves as the local market for farmers of the upper Avon river. It is about one day's ride from Sarum. Although located upon the Salisbury Plain, Upavon is actually part of the 10-manor fief of the Duke of Leicester.

VAGON

Vagon Castle sits about one day's ride from Sarum. It is old, being a reinforced motte and bailey.

Wandborough

A city which is held by the Duke of Leicester. It is three days' ride from Sarum.

WARMINSTER

This is a fortified city which serves as the local market for the farms of the upper Wylye River. It is surrounded by the Morgaine Forest, and defends the country from incursions from Somerset. It is two days' ride from Sarum.

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Wessex

Previously an independent Saxon kingdom, this is one of the regions conquered by King Arthur during the Saxon wars. Its king, Cerdic, was the son of the traitor Vortigern, the high king who preceded the Pendragons. Cerdic's mother was Rowena, daughter of King Hengest of Kent. Cerdic was thus doubly Arthur's enemy, and was lucky to be exiled after the Saxon wars. His lands are now divided among Arthur's loyal followers.

WHITE HORSE

A large horse was cut from the topsoil here, revealing the chalk beneath. It is shaped like a horse, said to be the steed of Rhiannon, the ancient horse goddess of the Britons, and is older than all memory.

WHITE HORSE VALE

This valley is drained by the Ock River, and is now part of the fief of the Earl of Salisbury. The peasants here persist in pagan practices.

WILTON

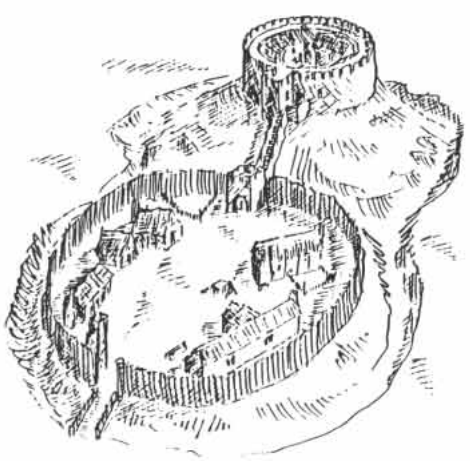
This fortified city is the local market for the many farms of the Nadde River and the lower Wylye River.

WYLYE RIVER

This river is a tributary for the Avon River. Its farms are divided between Warminster and Wilton.

YARNBURY

This is one of many ancient earthworks. It encloses almost 30 acres within its bank and ditch. Every Beltaine the local peasants bring all their cattle here and drive them between two big, smoky fires.



The Progress of Salisbury

The Earl of Salisbury spends most of his year at Sarum, the natural collection point for excess goods. His progress can go in any direction or order, and given here is a typical example:

— at Sarum for late autumn, all winter and early spring (16 weeks total).
— to Vagon, stay for 3 weeks
— to Warminster, for 4 weeks
— to various hunting lodges in Morgaine Forest for 2 weeks.
— to Devizes Castle for 3 weeks.

Start of Summer

— to Tilshead for 4 weeks.
— to Amesbury, stay there 2-3 days as guest of the abbot.
— to Sarum for 1 week.
— to Ebble Castle for 2 weeks, hunting and searching for robbers.
— to Sarum for 1 week.
— to du Plain Castle for 2 weeks, lead a raid against Silchester.
— travel along the Bourne River valley and hunting in Collingbourne Woods, 2 weeks total.
— to Mildenhall, 1-2 days as guest.

Start of Autumn

— to Wandborough, 1-2 days as guest.
— to Uffingham, 3 weeks of duty and hunting in the Campacorentin Forest.
— to Wandborough, 1-2 days as guest.
— to Mildenhall, 1-2 days, perhaps including a hunt in Savernake Forest.
— to Upavon, 1 days visit as guest.
— to Devizes Castle again, 1 week.
— Morgaine Forest hunting, 2 weeks.
— Warminster, 2 weeks.
— Vagon, 1 week.
— to Sarum again, preparing for winter.

The Earl's Army

Given here is the usual distribution of the 75 knights and 165 footsoldiers of the earl's personal armed force. Note several interesting features:

- Du Plain and Ebble both have far more men than are minimally necessary, due to trouble or potential trouble from robbers and raiders from the earl's enemy in Levcomagus.
- Vagon is undermanned.
- The earl's entourage always has at least 12 knights, including the earl himself.
- A patrol of knights, usually led by the earl's son, roams from area to area to make random spot checks.
- Uffingham, unwalled, has two knights to oversee affairs there anyway.
- Almost any place will be minimally garrisoned if the resident knights depart, as they would certainly do if real trouble or opportunity occurred in the county.
- Hard-riding knights can reach Sarum from anyplace within the county (Uffingham excepted) within 2 days: 1 day for messengers to go out, and another for the knights to ride in, assuming they are at home. Thus within 2 days most of the county's knights can be mustered at Sarum. This is actually extremely optimistic, but certainly within 4 days from sending out word, almost all the knights can reach Sarum.

The Army

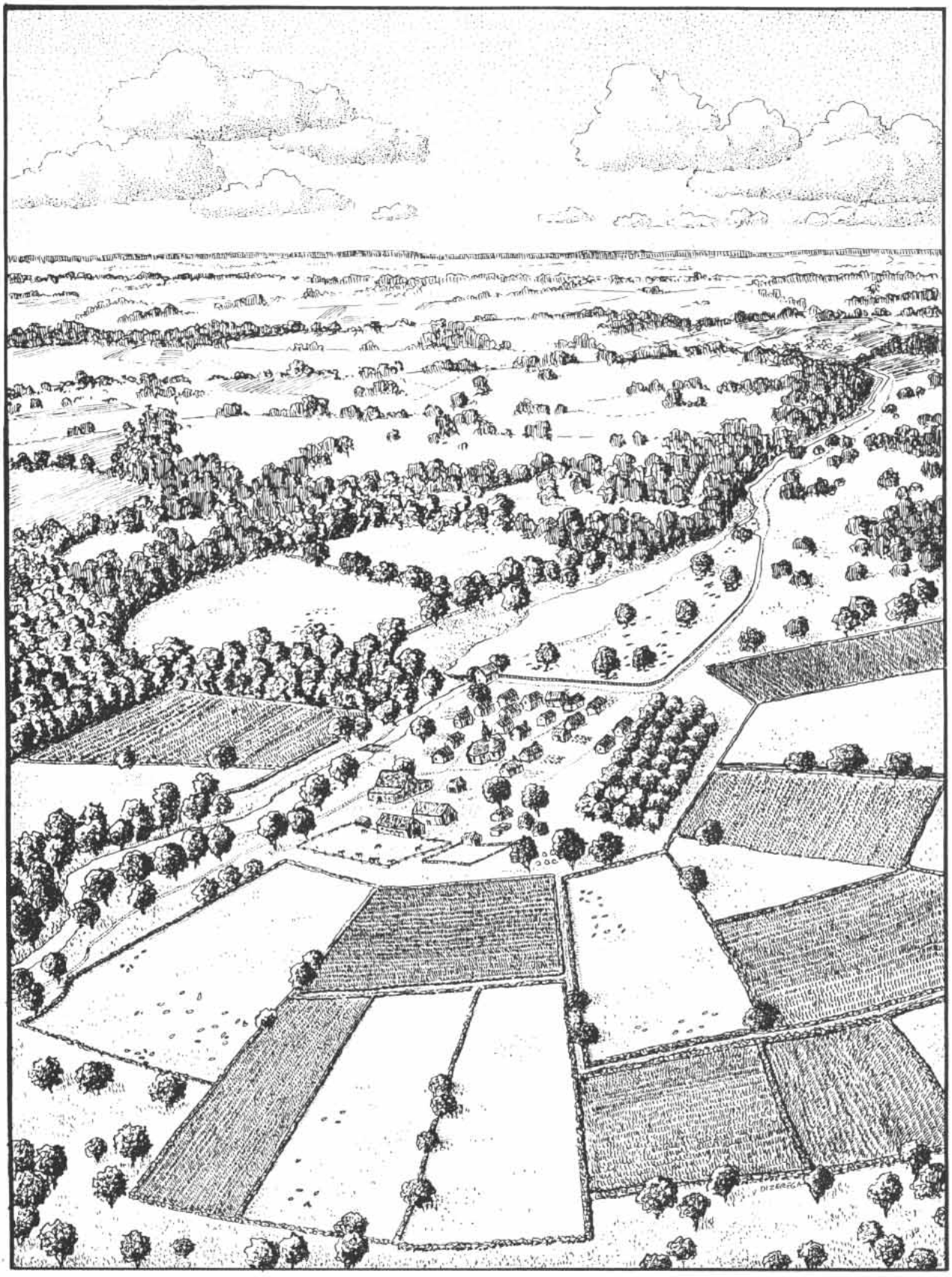
Place	*Min.Garrison**	*Actual*
Devizes	5	5 kts + 5 foot
Du Plain	5	5 kts + 20 foot
Ebble	5	10 kts + 20 foot
Sarum	34	20 kts + 55 foot
Tilshead	14	2 kts + 15 foot
Uffingham	0	2 kts
Vagon	19	5 kts + 10 foot
Warminster	11	2 kts + 15 foot
Wilton	24	2 kts + 25 foot
Entourage	0	12 kts
Patrol	0	10 kts

**Minimum Garrison needed for normal defense.*

The Salisbury Manors

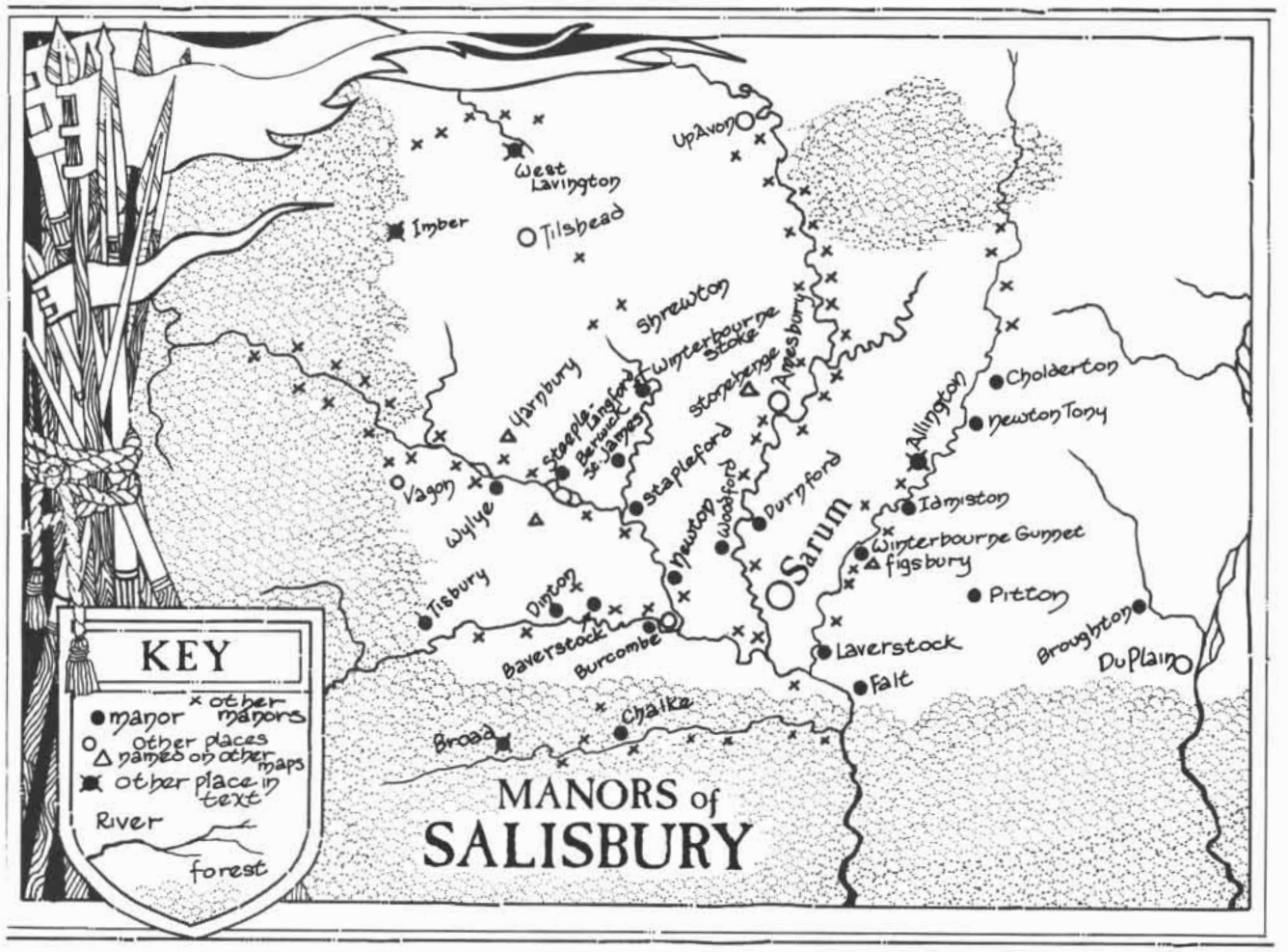
Twenty manors have been selected as the immediately available manors for player knights. They are shown on the nearby "Manors of Salisbury" map. This map reveals a portion of the main Salisbury map in detail (which does not show any population centers of manor size). This one does. It also includes several places which are also mentioned later, in the "Scenarios" chapter.

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A Typical Manor

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Your Manor

THE MANOR IS THE BASIS of your character's wealth. A vassal knight holds a manor with 6 £. of income. What is this, really? Given here is a typical knight's holding of a manor, plus the other factors necessary to the holding.

An illustration showing a typical manor is presented nearby.

The Hall

This is a fine house for the knight and his family. Its mark is a great hall. Sometimes, in fact, a manor is called a "hall," naturally implying everything which lies around it as well.

The knight's squire and a couple of the manor's chief servants (a bailiff) probably live in the hall too. Other servants (the pig boy, gardener, stable hand, and so on) live in the buildings they work in: a stable for the horses, a barn for the other livestock, chicken coop, pigsty, and storage sheds. This is, basically, the nicest farm in the area.

Demesne

These are lands which are owned by the knight. The peasants from the holding send men and plows to work the land. They are planted mostly in wheat for people and oats for horses.

Other Manorial Land

The knight also owns strips of land scattered among the other plow lands. Most landholders have their land in scattered strips this way, which increases community cooperation and cohesion.

The Town

This town is the local market where craftsmen (blacksmith, carpenter, cooper, etc.) can be found, and where itinerant peddlers meet once a week to set up market. A couple of nice houses for the richer farmers are here, but most buildings are peasant shacks and cattle huts. The population is around 120 people, including those of the Hall.

The Church

A small, poor church is at the center of the town. It is the largest building around, and made of stone. The priest, himself

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nearly as illiterate as the farmers, is in charge of the local congregation. The church is called the *baptistery* because baptisms, marriages, and funerals are performed and recorded there.

Villages

Three villages, each about a mile away, are part of the manor. They each have about 100 residents who are all farmers. They all come to the town for church, festivals, and to work their share for the lord. The village might have a dilapidated church, but most buildings are huts and cattle sheds.

Plow Lands

Plow lands are usually crowded into the quarter-mile around a village or town. Much more distance than that and the work day is too short for the oxen to be herded out daily from the village. Most fields grow barley which makes the bread and ale of daily life. Oats are a secondary crop, while wheat is a luxury crop.

Fallow Lands

Half the fields are plowed each year. The other half are left fallow, and used to graze livestock.

Wasteland

Between the plowed lands of each village lie lands which are not cultivated, but instead supply wood, occasional wild fruit, and as the place where pigs eat. Hunting is not allowed to the peasants, but unless it is a royal forest the knight can hunt on his lands.

Mill

Several mills work to grind the grain for the daily bread of the peasants. The biggest one is owned by the manor lord, and all the townsmen must grind their grain there. The lord collects a percentage for this service. He also collects a smaller tax on the other local mills.

Animals

Horses: The knight needs at least five working horses at all times (1 charger, 1 rouncy for himself, and rouncys for his squire, wife, and a servant). Only the first two rouncys normally leave the manor.

Unfortunately, knights do not have the resources to raise chargers and the herd is usually restricted to raising rouncys, sumpters, and cobs, and sometimes a good courser or palfrey (see the "Characters and Creatures" chapter).

The horse herd for the manor has about 10 horses (1 stallion, 4 mares, 2 yearlings, 2 colts, 1 geldings being trained.)

Cattle: Cattle provide meat, leather, and work animals (plow oxen are castrated bulls.) The manor has a herd of around 20 cattle (1 bull, 1 yearling bull, 6 oxen, 5 milk cows, 2 unseasoned oxen, 5 calves).

Sheep: Sheep provide food and wool. A herd of about 20 serves the manor (1 ram, 14 sheep, 6 lambs)

Pigs: Pigs provide the most meat per pound of hoof of any domestic animal. The herd is around 31 animals (1 boar, 6 sows, 24 piglets) and is loosed into the wasteland each year to fatten on wild acorns. They are rounded up in the fall.

Castles

CASTLES ABOUND IN Arthurian legend. Castles are the natural abode of knights. Your character will spend most of his time not adventuring in one castle or another.

Literature occasionally describes the castles, but more often does not. The medieval storytellers simply left out all of the most obvious facts because their listeners or readers would already know about them. Players and gamemasters are not so prepared, so this brief overview is offered.

Castles are the ultimate expression of power in *Pendragon*. They are both homes and tools of war. They offer refuge from danger and serve as a base for cavalry raids and major expeditions. Extraordinarily expensive to build and maintain, castles are essential for controlling areas of the land. They also gain the owner great prestige. Without a castle, your lord would be just another knight.

Pendragon provides four "standard types" of castles as a starting point of knowledge. The illustrations on the following two pages show representative castles for each of the four types. Details like the shape of the walls, the presence of a moat, and the overall position of the castle, as shown in the illustrations, are not the only arrangements possible, but simply examples.

Old-Style Castles

The most common castle is a crude wood and earth structure called a "motte and bailey." Such castles are of the old style, known for many decades. Some persons claim that these edifices should be called forts rather than castles.

The motte is the hill, often artificially constructed, atop which sits the lord's stronghold — a great log or (sometimes) stone tower. The bailey is a large courtyard enclosed by log buildings which contain the followers and possessions of the lord. Among these are: stable, blacksmith, servants' quarters, cattle pens, etc. A log stockade and ditch surrounds the bailey, which can be crossed only by means of a drawbridge.

Small Castles

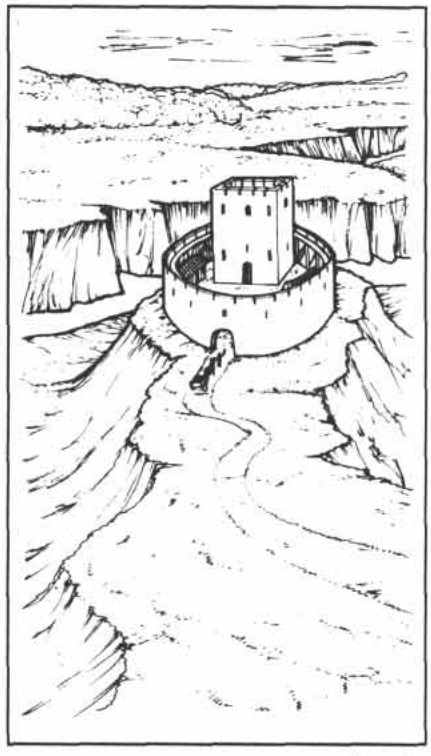
Since Arthur came to power, castle technology has progressed almost magically. A whole new style of military architecture can be seen nowadays.

Small castles are made of stone. Its hearts is a central keep which is the lord's stronghold. It is three floors high, with a basement, and can be entered only through a door on the second story. A courtyard, still called the bailey, surrounds the keep. A tall, thick stone wall surrounds the bailey, and encloses many wooden buildings. The ditch can be crossed only by the drawbridge.

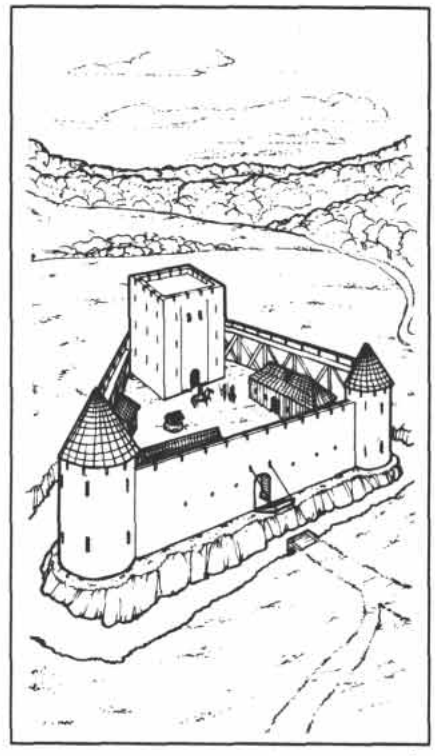
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An old-style castle.



A small castle.



A common castle.

Common Castles

The common castle is like a small castle with towers. At least two square towers stand at the corners of the walls, while a third overlooks the drawbridge, creating a gate tower.

Large Castles

A large castle is like the common castle, but with taller walls, towers at each corner, a large gatehouse, and a larger keep. The inner buildings may be wood, or perhaps even stone.

Fortified Cities

Fortified cities are occasionally seen in Britain. Some have ancient Roman walls, while others are more recent and strengthened by towers.

Travel in Britain

YOURCHARACTERWILL spend much time traveling. Travel through Arthurian Britain is a risky, time-consuming business. Difficulties of which modern people are unaware create problems for everyone moving from place to place.

Maps

Maps are nearly nonexistent, and those which do exist are nothing similar to the maps of our day. First of all, most people are illiterate and thus unable to read any map. If anything, a map will be a list of stops along the way, probably indicated by a coat of arms of the castle or other stop along the way. Some symbol might indicate whether the stop is a manor, castle, monastery, city, or other landmark.

The usual manner of getting around in strange places is to have a general idea of direction and to ask for more specifics every time someone is met along the way. Since most people met will be locals they will have a pretty good idea of their locality, which in the case of peasants is only the five-mile radius around their homes, or for knights the extent of their native domain. People will have only vague, and often incorrect, information of areas outside their homelands. Directions are not usually given in miles, but rather in vague travel times, like "a long time," or "until noon," or "a little while." Landmarks are better, and may be specific, like "the ford," but can be confusing too: "the big tree," or "where the rocks fall down" or "the ruin." Information about dangerous areas will be particularly sketchy, and will often be plain wrong. Vast areas of forest in Britain are unknown to anyone.

Even moderately settled areas may be lost to the knowledge of nearby folk should a group of enemies cut off the roads and trails to the settlement. A modest quest for a group of young knights might be to travel into an area that has been lost track of, and return with an accurate description of landmarks and so

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forth. It is not uncommon to get lost and have to backtrack to the last secure place.

Travel Times

Traveling is not just a matter of going from one unknown place to another. Besides the problems of knowing where to go are the problems of traveling safely and finding accommodations. This increases travel time.

Travel is usually safe within the close demesne of a lord, unless of course the lord lives by robbing travelers weaker than himself, which is regrettably quite common outside Logres. Bands of bandits often hide within forests to waylay the unwary. Thus journeyers must always be on the look out for themselves, perhaps even sending out scouts, slowing them down considerably.

Stopping to eat and rest are common. Persons not used to travel, especially women or children, require more frequent stops.

Travel Accommodations

Knights normally stay at any castle, manor, or other settlement along the way. Hospitality is an honored tradition, and standard custom is to help any traveler according to their status. See the chapters entitled "What Your Character Knows" and "Ideals and Passions" for more information on the laws of hospitality.



A large castle.

Most people travel very little, and are likely to be starved for information and gossip about the outside world. Thus strangers who are known not to be enemies are welcome, and if they are entertaining then they are the more welcome. No payment is expected from the visitors.

Of course not everyone is allowed entry. The normal procedure is for a party to ride to the gate and knock, blow a horn, ring a bell, or simply shout until someone comes to listen to them. This person is usually called the *porter*, because his job is to tend the *port*, or door. Being porter is a pretty prestigious job at any location since he determines who enters immediately or later. The porter then asks who is there, and what they want. He may decide to allow entry right away, especially if the visitor is known, but more likely will go to his lord and relay the information before making a decision. The travelers wait patiently outside, perhaps in the rain or the dark.

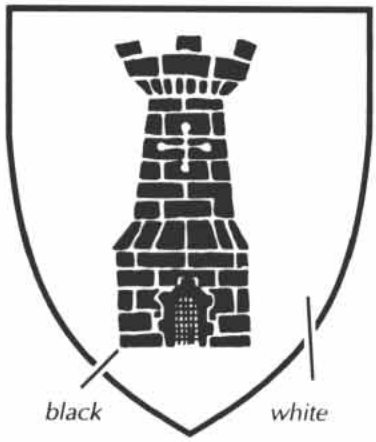
If it is an enemy who has inadvertently come to the door the porter simply stalls for a while, perhaps exchanging bitter or insulting words with the travelers, while knights and soldiers arm and prepare to rush out and capture the foe.

Once guests enter a castle or manor they are shown to the long hall or bedroom where the lord welcomes them, interviews them, and instructs them to be shown to their accommodations. Occasionally they are shown to a place to wash up before seeing the lord.

Accommodations are normally in the great hall, where the household knights and ladies also sleep, unsegregated. Honored guests may be given a chamber or tower room for themselves, but more likely will share it with the rest of their party. Only a truly great place has enough space to give people separate sleeping accommodations.

A worthy visitor will have pages or women assigned to help him disarm and wash. Washing may be from a public basin or, luxury of luxuries, a hot bath. Women commonly help men bathe, without any sexual implication (but plenty of opportunity).

Turquine



Monasteries have similar customs. Separate rooms are often available for the different social ranks, thus keeping the nobility away from commoners. High ranking individuals may actually be offered the quarters of the abbot.

Where no noble accommodations exist knights may seek to stay at peasant dwellings. The traveler goes from building to building asking for hospitality until someone tentatively agrees. The commoner complains that he is poor with nothing to spare, and the traveler offers to compensate somehow. They dicker over price until agreement is reached. Nothing is guaranteed except what is agreed upon by both parties. Remember that commoners are usually reluctant to let powerful strangers into their houses, and may recommend someone in town who is less suspicious. Out of these individuals' hospitality grew public inns.

Inns are still a novelty in *Pendragon*. They are frequented mostly by pilgrims and merchants. Cities usually have inns, but they are rare elsewhere. Inns are generally of very poor quality. They are unlikely to have private accommodations, a menu to choose from, or food other than common peasant fare. The building is likely to be a single room with a single fireplace where everyone sleeps.

Finally, if no accommodations can be found, knights do what soldiers do: camp out on the cold, hard ground. ■

Alberto Cabra (order #82793)

Wealth

Wealth is one of the measures of a knight.

EACH PLAYER MUST CHOOSE how much he wants to become involved in economics. It is possible to ignore economics completely. A vassal knight normally receives enough income from his land to easily maintain the standard life style for his station.

Extravagance, however, requires more attention to detail. In this section the basic economic aspects of your character's world are discussed. Part of the enjoyment of *Pendragon* comes from spending money freely and lavishly in the game. Your character starts the game well-off, and may become rich. And there are many things to spend money on in the sumptuous Arthurian world of *Pendragon.*

Understanding Wealth

Coinage and Value

£. = *Librum* (plural, *Libra*). 1 £. = 20s. = 240 d.

s. = shilling (plural, shillings). 1s. = 12 d. = 1/20 £.

d. = *denarius* (plural, *denarii*), also called penny (plural, pence).

Libra, shillings, and pence are the basic units to measure value. Value is important because wealth is measured as standard of living and property, not necessarily cash on hand. Thus household knights do not get money every Christmas. Instead the lord will spend that much to keep him up to standards. Thus the knight gets his clothes patched by the castle ladies for free, gets his food at the common meal, and has his armor repaired by the lord's blacksmith. None of this business is recorded or roleplayed: it is just normal.

Coins in use are the silver penny and the gold Librum. If you wish to get into shillings, sovereigns, crowns, and so on, you certainly may. But for simplicity's sake *Pendragon* values are figured in £. and pence.

Standard of Living

The daily measure of wealth is that which can be seen and partaken of: clothing and daily food. Rich people wear fancier clothes and eat better, more varied foods. Knights, members of the noble class, wear very nice clothing and eat well, whether fed at their lord's board or on their own manor.

A knight's basic standard of living in *Pendragon* is set at 2 £. This means that it takes about 2 £. worth of food and goods to maintain a knight and his squire at ordinary, expected standards. This standard includes meat at every meal, nice clothing worth about 1 £. for the knight, and good ale at every meal.

Horses are the most expensive cost to a knight. To maintain all his horses (at least one healthy charger, oat-fed, and several rouncys and sumpters) costs another 2 £. Replacement of chargers is not included: rouncys and sumpters can be replaced from the herd, but chargers are an extraordinary expense.

A family also needs to be cared for. Family expenses at a knight's level adds another 2 £. This expense covers the costs of housing, clothing, and feeding a wife of good station and children in suitable fashion. Thus the full annual expense of a vassal knight, maintained at an ordinary level of quality, is 6 £. per year. He receives this amount in income from his manor.

Should a vassal knight have no wife or children, the 2 £. are not saved, since the wife's daily work (See the Industry skill listing in the "Game Mechanics" chapter.) and her household management are not available to the knight.

It is useful to compare knights' standards with those of a peasant family of two adults and three children. The common peasant exists in a self-sufficient world where money is unknown, and the family makes, grows, or barters for everything they need. But in money-value, annual expense and income for a peasant family equals 1 £. per year.

Sir Galeron Eats a Fine Feast

Sir Galeron of Gallowey has come to court to challenge Sir Gawaine for some lands which were granted to Sir Gawaine, who receives the visitor with great courtesy in an extraordinary pavilion, complete with stove and stable.

Sir Gawaine escorted him out of the hall to a pavilion of linen decorated in purple with tapestries, cushions, and magnificent hangings. Inside was a chapel, a chamber, and a large hall. A charcoal stove had its own chimney to warm the knight. His horse was led to his stall and racks filled to the top with hay.

In the pavilion they set up boards and cloths for dining and ordered the coffers, napkins, and salt-cellars, torches, candlesticks, and standards between. They served the knight, his squire, and lady with the most tasty food in silver services, all carefully prepared. They offered him wines in glasses as well as cups, and meats cooked in a special glaze. In this way Sir Gawaine delighted his guests.

— from The Adventures at Tarn Wadling

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The Manor

A vassal knight's manor must generate at least 6 £. to maintain him in his station. A manor is an economic unit and not one of area or population, and so a manor can vary widely from the standards given here. However, the sample manor described in "Your Home" is typical of one found in Salisbury or most other river communities of Logres.

The Market

Every city has a permanent market. This economic nucleus, in fact, defines what a city is: a place where you can buy anything on the *Pendragon* Standard Price List (see below). Towns and manors do not usually have any market beyond a weekly meeting of itinerant peddlers.

Most of the cities in *Pendragon* have about 1,000-2,000 inhabitants. Three are in the 4,000-5,000 range: York, Lincoln, and Norwich.

Two British cities are truly large, with about 10,000 residents. They are Camelot and London, and have much larger markets with more exotic items for sale. The great continental cities of Paris, Rome, and Constantinople are of similar size. When shopping in these cities, player characters should always use the Great Cities Price list, given nearby.

Whatever the size of the city, these rules for buying and selling are always the same.

Buying

Items can be purchased at a market for Standard Price List costs. Shortage or abundance may alter values temporarily.

Selling

Knights can sell goods at the market as well. This is done by going to a merchant and negotiating with him for the price.

Selling goods at market nets the buyer half the price shown on the price list. This half-price is a law of marketing, and one of those damnable things which commoners delight in because it pesters the gentry so much.

Trade

Knights will find it most advantageous to trade goods with their own lord. In such trades the lord usually grants the full price as shown on the Standard Price List. Thus it is always better to try to trade with your lord than to sell treasure at a market.

However, trading armor to lords other than your own is not generally possible. Instead they send the knight to the blacksmith, who grants a value in trade of only half the listed value. (These commoners must have a conspiracy or something!)

Equipment

Standard Outfits

These outfits list military equipment, knight's dress clothing, and horses. They are given for two reasons: first, to help gamemasters outfit a non-standard gamemaster or player character when he is generated; second, to help players evaluate relative wealth and poverty. It is assumed that these characters are the sons of a knight, or have been equipped appropriately by their lord.

Squires are not included in these outfits. Poor knights may not have a squire, while Superlative knights may have several very well-equipped squires.

Various essential minor equipment is assumed to be present in this list, but is not stated, including saddles, tack, spurs, weapon belts, and so forth. These items are of better quality for wealthy knights.

Outfit 1: Poor Knight
Norman (10-point) chainmail armor.
Spear, shield, sword, dagger.
Clothing worth 1/2 £.
2 rouncys.

Outfit 2: Ordinary Knight
Reinforced chainmail (12-point) armor.
2 spears, shield, sword, dagger, 5 jousting lances.
Clothing worth 1 £.
Charger, rouncy, sumpter.

Outfit 3: Rich or Superlative Knight
Partial plate (14-point) armor.
2 spears, shield of peace, shield of war, 2 swords, any one other weapon, dagger, 8 jousting lances.
Clothing worth 2 £.
Destrier, charger, courser, sumpter.

The following outfits have yet to be discovered, but may be found in your campaign soon (remember that the starting year is 531).

Outfit 4: Superlative Knight, during the Period of Apogee (540-555: see the chronology in the chapter entitled "Welcome to Pendragon")
Full plate (16-point) armor
4 spears, shield of peace, shield of war, 2 swords, any other weapon, dagger, 10 jousting lances
Clothing worth 4 £.
Destrier, charger, courser, palfrey, 2 rouncys, 2 sumpters.

Outfit 5: Superlative Knight during the Period of Decline (555 and later)
Gothic plate (18-point) armor.
6 spears, shield of peace, shield of war, sword, two other weapons including a two-handed weapon, dagger, 15 jousting lances.
Clothing worth 6 £.
2 destriers, courser, palfrey, 2 rouncys, 3 sumpters.

Gear

Personal Gear

Everyone has personal gear to start. This includes: under clothes (which double as night clothes), hair brush, towel, blankets, and maybe a razor. It is a small bundle, which can be carried on a riding horse.

Travel Gear

Tent, blankets, stakes, cooking and eating utensils, cold weather and rain cloaks, curry brushes, horse blankets, and similar material is a knight's travel gear. It is about a quarter horse-load.

War Gear

Extended military campaigning requires war gear. This includes more warm socks, rope, paint to fix shields, whetstones, spare parts of armor, a mail-polishing keg, spare weapons, a couple bottles of wine, and so on. With the travel gear, it is about a horse-load per knight. Knights must normally have a sumpter to carry this on campaign.

Prerogatives of Wealth

The Lord's Progress

Most lords have a main residence, but also travel about their lands in an official

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"progress." It is usually easier for them to go where the food is rather than move the food. Thus the lord goes from place to place within his own demesne, stopping in to visit vassals, moving with his family and household.

This process has the added advantages of checking to see how the site is doing economically and politically, testing the loyalties of the vassals and servants, and conducting whatever business is beyond the capability or responsibility of the resident overseer. If a vassal is reluctant or untrustworthy, a lord may choose to stay a long time, eating up the wealth and thereby restricting future activity.

Heralds

Announcements are often made at court. While a banneret has his serjeant-at-arms bawl out proclamations, higher-ranking nobles employ professional heralds for that duty.

Heralds announce visitors by name and distinctive titles. They proclaim cases discussed, the judgments rendered, and also record pertinent facts. While this can add flavor to the game, gamemasters should beware of boring the players with too much idle verbiage.

Heralds read proclamations from scrolls. Writing records the attendance of every nobleman and knight at a feast or tournament. Scrolls are made of parchment (scraped lambskin) and, in royal circles, are calligraphed, illuminated, and decorated with gold or silver leaf and pasted-on jewels.

Fanfares blown on long trumpets announce the entrance and exit of important persons. The definition of important is left up to the nobleman. (Here is an opportunity to offend or insult someone, intentionally or not.) Fanfares are also used to announce major decrees and to punctuate ceremonial functions such as sworn homages, naming of officers, champions, and others.

❋ Standard Price List ❋

THE GAMEMASTER MUST adjust these prices as needed, based on common sense. For example, if a lady wished to buy fur trimmings, but required the fur of a pure white bear, the price might be triple the given amount. Or such a rare fur might simply be unavailable.

Inn Prices

Price includes staying in the common room, with a fire in cold weather, and a meal of common food.

per knight per night	1 d.
per horse, hay feed	3 d.

Inn Luxuries

private room, with door	12 d.
Knight-quality dinner	4 d.
Wine, 1 serving, British	10 d.
Oats for horse	8 d.

The Food Market

Supplies

By the horseload.

Knight's fare, good for 1 week	7 d.
Commoner's fare, good for 2 weeks	4 d.
Hard rations, good for 4 weeks	2 d.

Food Stalls

One knight's meal	1 d.
Four commoners' meals	1/2d.
Small bottle of wine	3 d.

Ordering a Feast

Includes all edibles and drinkables, delivery, cooking, clean up, and service. Prices are per person.

Ordinary feast	1 d.
Quality Feast	2 d.
Superb feast	4 d.
Grand feast	8 d.
Regal feast	16 d.
per 4 commoners, common fare	1 d.

The Horse Market

All steeds are trained for their station. None are trained to fight. All are various shades of brown.

Charger	10 £.
Palfrey	5 £.
Courser	5 £.
Rouncy	1 £.
Sumpter	100 d.
Cart horse	80 d.
Nag	50 d.
Mule	100 d.
Donkey	60 d.
Special color or appearance (black, white)	above prices x2

Tack and Decoration

Basic tack	16 d.
Fancy	24 d.
Special tack (engraved, etc.)	100 d.
Caparison (1 pt. armor)	24 d.
Caparison, fancy (1 pt. armor)	80 d.
Trapper (5 pts. armor)	12 d.

The Stock Yards

Common Beasts

Sheep, goat	10 d.
Fat sheep	15 d.
Ewe and lamb	25 d.
Ram	60 d.
Sow	60 d.
Yearling ox, cow	60 d.
Milk cow	120 d.
Ox	180 d.

Noble Beasts

Young Hawk	15 d.
Trained Hawk	80 d.
Common Dog	5 d.
Unusual Dog	25 d.

The Beer Merchant

Per keg, good for 4 meals.

Ale	1 d.
Beer	1 d.
Mead	4 d.

The Wine Merchants

Per bottle, suitable for two people at a meal.

Good Local Wine	1 d.
Better Local Wine	2 d.
German Wine	25 d.
Occitan Wine	25 d.

Musician's Market

Harp	1-5 £.
Lute	60 d.

Services

Compose a mocking poem	60 d.
Compose a love poem	40 d.
Compose a heroic lay	70 d.
Sing a poem at a specified time and place	5 d.
Entertain for a night	20 d.

Wagon Market

Wagon (4-wheel)	10 d.
Cart (2-wheel)	7 d.

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Retinues

The traveling entourage of a fully-accoutered knight is quite something to behold. Every ordinary knight has his warhorse for combat. But no one would ride such a magnificent steed for ordinary travel. The creature would be too tired when the fight comes up.

Due to the complex military saddle born by the warhorse, it is most comfortable to ride a simple riding horse, such as a rouncy or palfrey, and then switch to the charger for battle. Nor, in most cases, does a knight ride around the countryside all armed and armored, due to the discomfort caused by weight and heat.

A warhorse cannot be used as a packhorse and vice versa: the equipment and saddles are so different that either steed would soon have serious saddle sores if used for the other purpose.

An ordinary knight's full field entourage would, then, normally include a total of 3 people and 6 steeds:

1 knight, 1 squire, 1 page.
2 riding horses, for knight and squire.
1 warhorse.
2 sumpters, one for armor and one for tents and food.
1 pony for the page.

Add the knight's wife and the entourage grows greatly. She has two maidservants and her own page, all of whom would ride. At least another packhorse is needed for their supplies, plus a groom for the horses (the squire performs this duty for the knight). Thus her party would total at least 5 people and 6 horses.

Thus an ordinary knight, traveling with his wife, would have a party of 8 people and 12 horses and ponies.

There may also be sergeants, footsoldiers, messengers, children and their nurse, cooks, heralds, and musicians with assistants of their own.

For further illustration, let us assemble the retinue of a banneret knight who travels to a tournament with his whole entourage:

Standard Price List, Continued

Tent Makers

Camp Tent ..... 2 d.
Pavilion ..... 1 £.
Nice Pavilion ..... 2-3 £.
Fancy Pavilion ..... 4-6 £.

The Armorer

Note that heavy crossbows, destriers, plate armor, and chainmail barding are not for sale here.

Armor, full suit

Padding (felt or cloth, 2 pts.) ..... 7 d.
Leather (4 pts.) ..... 15 d.
Cuirbouilli (6 pts.) ..... 60 d.
Norman Chain, inc. pot helm (10 pts.) ..... 2 £.
Reinforced Chain, inc. great helm (12pts.) ..... 6 £.

Weapons

Axe ..... 25 d.
Dagger ..... 5 d.
Flail ..... 50 d.
Great Axe ..... 50 d.
Great Spear ..... 2 d.
Great Sword ..... 100 d.
Javelin ..... 1 d.
Halberd ..... 60 d.
Hammer ..... 30 d.
Lance (jousting) ..... 3 d.
Mace ..... 30 d.
Morning Star ..... 75 d.
Spear ..... 1 d.
Sword ..... 75 d.
Warflail ..... 75 d.

Hunting Weapons

Spear, boar ..... 2 d.
Bow ..... 10 d.
5 arrows ..... 1 d.
Crossbow, light ..... 140 d.
6 light bolts ..... 1 d.
Crossbow, medium ..... 200 d.
4 medium bolts ..... 1 d.

Shields

Common ..... 3 d.
Knightly (painted) ..... 5 d.

Horse Barding

Light (8 points) ..... 2 £.

The Tailors

Clothing

Current fashion, knightly materials ..... 1 £.
Current fashion, noble materials ..... 4 £.
Old fashion, knightly materials ..... 120 d.
Old fashion, noble materials ..... 2 £.

The Weavers

Tapestries

Each is about the size to cover the short end of a manoral hall. Six would line a whole hall.

Inexpensive, plain ..... 120 d.
Nice, sturdy, quality ..... 1 £.
Simple designs ..... 2 £.
Excellent quality, beautiful designs ..... 4 £.
Embroidered scenes ..... 6 £.

Clothier

Everything is measured in a bolt large enough to make one knight's or lady's set of clothing.

Knightly materials ..... 35 d.
Noble quality materials ..... 80 d.

Trim

Measured in enough for a single set of clothes

Lace ..... 12 d.
Ribbons ..... 8 d.
Unusual furs ..... 18 d.

The Gold and Silver Smiths

Simple seal ring ..... 60 d.
Silver finger ring ..... 40 d.
Gold finger ring ..... 1 £.
Silver brooch ..... 1 £.
Gold brooch ..... 5 £.
Common earrings ..... 10 d.
Silver earrings ..... 25 d.
Gold earrings ..... 160 d.
Diamond (needs setting) ..... 1 £.
Unusual diamond (needs setting) ..... 2-5 £.
Any of above, but extremely fancy ..... price x2
Gold dish ..... 7 £.
Silver dish ..... 1 £.
Golden goblet ..... 12 £.

Miscellaneous Mixed Goods

Travel Gear

per knight, ... 60 d.

War Gear

Includes Travel Gear.
per knight, ... 2 £.

At the Abbey

Read a letter ..... 1 d.
Write a letter ..... 3 d.
Copy a book ..... 5 d./page
Buy a book ..... impossible
Copy and illuminate a book ..... 25 d./page
Have a Mass said ..... 5 d.
Deliver a letter: per day's estimated travel ... 5 d.

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❄ Great City Price List ❄

Inns

Price includes staying in the common room, with a fire in cold weather, and a meal of common food.

Per person per night	3 d.
Per horse, hay feed	10 d.

Luxuries (may be available)

Private room, with door	20 d.
Knight-quality dinner	8 d.
Wine, 1 serving, British	2 d.
Oats for horse	20 d.

The Food Market

Supplies

By the Horse Load

Knight's fare, good for 1 week	14 d.
Commoner's fare, good for 2 weeks	8 d.
Hard rations, good for 4 weeks	4 d.

Food Stalls

One knight's meal	2 d.
Four commoners' meals	1 d.
Small bottle of wine	3 d.

Ordering a Feast

Includes all edibles and drinkables, delivery, cooking, clean up, and service.

costsperknight(inc.squire,varlets,horses):

Ordinary feast	1 d.
Quality feast	2 d.
Superb feast	4 d.
Grand feast	8 d.
Regal feast	16 d.
Per 4 commoners, common fare	1 d.

The Horse Market

All animals are trained for their station. None are trained to attack.

Combat Horses

Charger	8 £.
Andalusian Charger	20 £.
Barbary Charger	16 £.
Arabian Courser	28 £.
Great Horse (destrier)	32 £.
Frisian destrier	38 £.

Riding Horses

Palfrey	4 £.
Courser	4 £.
Rouncy	200 d.
Sumpter	80 d.
Cart horse	60 d.
Nag	40 d.
Mule	80 d.
Donkey	50 d.

Tack and Decoration

Basic	16 d.
Fancy (bells, tassles, dangles, and colored leather)	24 d.
Special (as Fancy, with silver, rare feathers, and embroidered blankets)	100 d.
Regal (as Special, but with gold and jewels)	3 £.
Caparison	24 d.
Caparison, fancy (embroidered in 3 colors)	80 d.
Trapper	12 d.

The Stock Yards

Common Beasts

sheep, goat	10 d.
fat sheep	15 d.
ewe and lamb	25 d.
ram	60 d.
sow	60 d.
yearling ox, cow	60 d.
milk cow	120 d.
ox	180 d.

Noble Beasts

Young Hawk	15 d.
Trained Hawk	80 d.
Common Dog	5 d.
Unusual Dog	25 d.

The Wine Merchants

Per bottle, suitable for two people at a meal. Price shown is for Good quality.

Also available are: poor quality	price x0.5
better quality	price x3
best quality	x10
Good Local Wine	1 d.
Better Local Wine	2 d.
Good German Wine	5 d.
Good Occitan Wine	10 d.
Good French Wine	6 d.
Burgundian	8 d.
Spanish	8 d.
Barbary	6 d.
Italian	10 d.
Greek	14 d.

Musician's Market

Harp	1-5 £.
Regal Harp	7 £.
Lute	60 d.

Services

Compose a mocking poem	50 d.
Compose a love poem	30 d.
Compose a heroic lay	60 d.
Sing a poem at a specified time and place	5 d.
Entertain for a night	20 d.

Wagon Market

Wagon (4-wheel)	10 d.
Cart (2-wheel)	7 d.

Tent Makers

Camp Tent	2 d.
Pavilion	1 £.
Nice Pavilion	2 £.
Fancy Pavilion	4 £.
Regal Pavilion	8 £.

The Armorer

Armor

Full suit, without helm or padding

Leather	15 d.
Cuirboilli	60 d.
Norman Chain	180 d.
Reinforced Chain	4 £.
Partial Plate	10 £.

Helmet

Open helmet	40 d.
Great helm	100 d.
Visored helmet	150 d.

Padding

Normal	7 d.
Fancy	25 d.
Silk, 3 colors	1 £.

WEAPONS

Axe	25 d.
Dagger	5 d.
Flail	50 d.
Great Axe	50 d.
Great Spear	2 d.
Great Sword	100 d.
Javelin	1 d.
Halberd	60 d.
Hammer	30 d.
Lance (jousting)	3 d.
Mace	30 d.
Morning Star	75 d.
Spear	1 d.
Sword	75 d.
War Flail	75 d.

Hunting Weapons

Spear, boar	2 d.
Bow	10 d.
10 arrows	1 d.
Crossbow, light	100 d.
8 bolts	1 d.
Crossbow, medium	140 d.
5 bolts	1 d.
Crossbow, heavy	2 £.
3 bolts	1 d.

Shields

Common	3 d.
Knightly (painted)	5 d.

Barding

Cuirboilli	2 £.
Chain Mail	10 £.
Reinforced Chain	16 £.

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Great City Price List, Continued

Partial Plate ..... 24 £.

The Tailors

Clothing

Price is for an entire set of clothing, as set by the fashions of Logres.

Knight's Clothing.

Current fashion, knightly materials ..... 1 £.
Current fashion, noble materials ..... 4 £.
Old fashion, knightly materials ..... 100 d.
Old fashion, noble materials ..... 2 £.

Exotic Clothing

Roman Court Fashion ..... 4 £.
Barbary Court Fashion ..... 1 £.
German Court Fashion ..... 120 d.
Byzantine Court Fashion ..... 6 £.

Tapestries

Each is about the size to cover the short end of a manoral hall. Six would line a whole hall.

Inexpensive, plain ..... 100 d.
Nice, sturdy, quality ..... 180 d.
Simple designs ..... 1 £. 150 d.
Excellent quality, beautiful designs ..... 3 £.
Embroidered scenes ..... 5 £.
Byzantine Tapestry ..... 7 £.

Carpets

"The latest thing, my lord, for the cold castle floor."

Ordinary ..... 100 d.
Thick ..... 200 d.

Clothier

Everything is measured in a batch to make one knight's or lady's set of clothing.

Knightly materials ..... 30 d.
Noble quality materials ..... 75 d.

Trim

Measured in enough for a single set of clothes

Lace ..... 10 d.
Ribbons ..... 5 d.
Unusual furs ..... 10 d.
Gold thread ..... 60 d.
Silver thread ..... 12 d.

Rare Cloth

Silk ..... 3 £.
Samite ..... 1 £.
Satin ..... 120 d.
Cloth-of-gold ..... 5 £.

The Gold and Silver Smiths

Simple seal ring ..... 60 d.
Silver finger ring ..... 40 d.
Gold finger ring ..... 1 £.
Silver brooch ..... 1 £.
Gold brooch ..... 5 £.
Common earrings ..... 10 d.
Silver earrings ..... 25 d.
Gold earrings ..... 160 d.
Diamond (needs setting) ..... 1£.
Unusual diamond (needs setting) ..... 2-5 £.
Any of above, but:
— really fancy ..... price x2
— of regal beauty ..... price x5
Gold dish ..... 7 £.
Silver dish ..... 1 £.
Golden goblet ..... 12 £.

Some Finished Pieces

Silver ring with diamond ..... 1 £. 40 d.
Gold ring with emerald ..... 6 £.
Silver medallion with diamond ..... 2 £.
Gold medal with diamond and 6 pearls ..... 35 £.
Really fancy gold ring with a ruby ..... 5 £.
Pearl earrings ..... 2 £.

Miscellaneous Mixed Goods

Travel Gear

Per knight, equal to 0.5 of a horse load ..... 60 d.

War Gear

Includes Travel Gear
Per knight, equal to one pack horse of stuff ..... 2 £.

At the Abbey

Read a letter ..... 1 d.
Write a letter ..... 3 d.
Copy a book ..... 5 d./page
Buy a book ..... impossible
Copy and illuminate a book ..... 25 d./page
Have a Mass said ..... 5 d.

The Pardoner

Indulgence, venial sin ..... 10 d. ea.
Indulgence, mortal sin ..... 1 £. ea.

College of Heralds

Deliver a letter
— Per day estimated travel ..... 5 d.
Hire a professional Herald, per day ..... 20 d.
Determine geneology ..... 1-5 £.

Professional Women

Cost per night
Low class ..... 2-8 d.
Courtesan ..... 10-40 d.
French Courtesan ..... 140 d.

Port Authority

Prices are given from London or Hantonne. Gamemasters must adjust for other locations. This shows cost to book passage on a ship to:

Southern Britain

Leaves in 1d6 days, costs 30 d. per knight

Ireland

Leaves in 2d6 days, costs 120 d. per knight

East Britain

Leaves in 1d6 days, costs 30 d. per knight

Cambria

Leaves in 2d6 days, costs 60 d. per knight

Normandy

Leaves in 1d6 days, costs 60 d. per knight

Frisia

Leaves in 2d6 days, costs 120 d. per knight

Brittany

Leaves in 1d6 days, costs 100 d. per knight

Ganis

Leaves in 1d6+6 days, costs 180 d. per knight

Spain

Leaves in 2d6+6 days, costs 1 £. per knight

Waterfront

Hire a fishing boat, no questions asked ..... 60 d. minimum, ... paid in advance
Hire a prostitute ..... 1 d.
Hire a pirate ship, 20 men, no questions asked ..... 3 £.

Mixed Luxury Goods

Imported perfume ..... 40 d.
Spices ..... 50 d.
Imported spices ..... 100 d.-3 £.
Glass mirror ..... 40 d.
Drinking glasses ..... 60 d. each

Lawyer

Per day ..... 12 d.

Chirurgeon

Per day ..... 20 d.

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1 banneret knight, with his 2 squires and 2 pages. 9 steeds required (2 warhorses, 4 riding horses (1 spare), 2 ponies, 1 sumpter).

3 ordinary knights, with 3 squires among them. 12 steeds required (3 chargers, 6 riding horses, 3 sumpters).

4 servants: herald, messenger, cook, assistant cook. 6 steeds required (4 riding horses, 2 packhorses).

1 wife, with 3 maidservants and 4 pages. 9 steeds required (5 palfreys (1 spare), 4 ponies).

4 wife's servants: 2 butlers, 2 grooms. 6 steeds required (4 riding horses, 2 packhorses).

2 children, with 1 nurse. 3 steeds required (1 palfrey, 2 ponies).

Total: 30 people and 45 horses and ponies.

Note that there are 4 knights here, plus 26 more people. Thus the entourages that arrive at a tournament for 100 knights add a total of about 750 people, including the knights themselves, to the local population (if every 4 knights = 30 total people). This might create an encampment equal to the entire population of the sponsoring castle and nearby town. Imagine the multitude at a tournament five times the size!

Spending Money

Prices

All prices given here are the minimum charged. When a statement is "per knight" it also includes his squire.

Some goods, which might be known or rumored, are not available for any price. Especially notable is the absence of destriers and horse barding, which, though attainable as gifts, are not yet for sale to any but the greatest lords and kings.

These are prices to be found in any city in Britain.

Prices are non-negotiable. (It is beneath a knight to bicker with a merchant, anyway.)

Major Investments

Knights may have opportunity to make major investments. Most of the time this isn't necessary - it is sufficient to just say "I'm spending 10£. on my manor," for instance. But sometimes the details are important, so this price list offers prices for some really large items, if desired.

All prices are +/- 25% at any time, according to the gamemaster's whim.

Getting Money

Noblemen are notoriously short of money. Being important is expensive! a noblemen's virtue is reflected by his largesse (generosity), and if he wants to be famous within his social circle then he will have to reward favorable behavior with an open hand. King Arthur leads everyone in the largesse which he bestows.

Historically, noblemen had many methods of deriving income from their holdings and vassals. The most important are the agricultural and material goods which a knight or lord regularly collects to maintain himself, his family, and his household. Every feudal lord had other methods as well; most are so unique that we ignore them.

Land

Land is the basis for measuring the economic success of a knight. Land provides the basics of life, the people to provide the basics, and the raw materials which are turned into profit.

The manor is the basic source of economic measure for knights. Other sources may be granted or gifted to individuals at the gamemaster's whim.

The more land a character gains, the stronger will be his economic position.

Ransom

Ransoming captives from battle is the single most lucrative (and dangerous) way to get money. Everyone captured alive in battle is worth money to his captor. Prisoners are, by the rules of war, owned by their captors. By further rules of war, it is gentlemanly to return the captive alive, for a ransom. It is very generous, although foolhardy, to release enemy captives for free.

Ransoms may also be gained during tournaments, and from combat in general, if appropriate. The primary restriction is that the combat must be serious, not "for love."

The minimum values of ransoms are established by custom and law and are not usually open to bargaining or debate, except in the case of very important or famous people.

The ransoms given here are based on three years' average income, the minimum acceptable amount. Proud knights will naturally pay more for their release, but modest ones will be satisfied to offer the ransoms below to their captors.

Ransoms

ransom	*rank*
6 £.	squire
12 £.	knight, bachelor
18 £.	knight, vassal
150£.	knight, banneret
550£.	baron
1100£.	earl or praetor
1600£.	duke or pennath
2150£.	king, independent

The ransom value is equal to the blood price. When someone is murdered, his kinsmen pursue the murderer to death, according to all known customs. One acceptable alternative exists, and that is for the murderer to pay to the kinsmen a blood-price (or *weregeld* to Saxons). If this is accepted the feud is over, passions are supposedly ended, and tranquillity reigns again.

There is no compunction to accept weregeld if the kin do not wish to. The Orkney clan, for instance, never accepted blood price for the death of King Lot, but hunted down and murdered their enemies instead.

Ransoming Vassals

As explained elsewhere, vassals have the obligation to ransom their lord. But what about knights with no vassals, particularly poor, errant knights without a lord and household knights?

Poor knights, alas, have no hope. They might be captured while questing,

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while serving as a mercenary, or perhaps while engaged in a bit of knightly procurement. They can beg for help from their family, but most families of poor knights are too poor to afford ransom. A friend may lend aid, or the poor knight can pledge himself to some task for his captor. But in general his fate is glum.

Household knights can expect to be ransomed by their lord. They are not strangers to their lord but rather his everyday companions. They are the chosen few who reside close to the lord, and who have presumably exhibited valor and loyalty to prove their worth. The feudal bond guarantees that a lord will provide for the safety and well-being of his vassals. A landed vassal has his well-being guaranteed by his property. The household knights get theirs from their lord.

The lord must roll his Loyalty (vassals) passion. Success means that the lord is motivated by his vow and will do everything to try and fulfill it. A failed roll indicates that he will probably not do so.

Failure to fulfill this basic obligation of ransom means that the lord automatically loses 1 point of Loyalty (vassals) per knight abandoned, plus he loses 1 point of Honor per knight. Furthermore, the captured knight is released from his oath of vassalage (if he survives and returns home).

A nobleman may volunteer to ransom even his landed vassals if he wants. Opportunities to exhibit his largesse are limitless. Such behavior is extraordinary and warrants an experience check for his Generous trait.

Whenever any vassal, landed or not, is ransomed by his lord the knight receives an experience check for Loyalty (lord) to reflect his gratitude.

Four Universal Aids

Four universal customs of European feudalism reward lords with special income. These four taxes give the lord the right to collect income from his holding whether the vassals like it or not. These are called aids.

Each of these four methods may be imposed once by a lord, with exceptions carefully noted below. When imposed, the holding pays an amount equal its average (normal) yearly income.

1. Knighting of the Eldest Son

Creating a new knight is expensive — 8 £. minimum. This money is raised to outfit a man with the equipment listed for an ordinary knight.

The tax may not be enough to outfit the candidate. A father has choices to make here: he can squeeze his people (and incur their hate), he can pay from his own treasury, or he can just outfit his son as a poor knight. If outfitted improperly the young man might not be accepted for the office and not receive the honors of knighthood.

On the other hand the collection may make much more than the 8 £. necessary. The money can be kept, though the father gets a Selfish check for it. Usually it is all squandered in a lavish feast, perhaps even a tournament, to mark the event.

All Glory gained for the expenditure of money at a knighting goes to the new knight as well as the father. Thus if a nobleman spends more than 8 L. on his son then his son gets a bit of additional Glory.

Sometimes a ranking nobleman will knight many other knights along with his son. This is a rare opportunity for qualified, but impoverished, individuals to become household knights at the nobleman's expense. Each of the extra new knights gets his 1000 Glory, as usual, and all extra Glory for expenses over 8 £. is accrued by both the knights and their new lord, at the usual rate of 1 Librum for 1 point of Glory (for sums under 100 £. total).

2. Wedding of the Eldest Daughter

The family of the bride usually pays for the wedding. A nobleman whose daughter is wed receives Glory for the money spent on the event. To cover the expense the tax is collected. Part of it may be spent on the festivities, and part may be included in the dowry which every wife is expected to provide.

3. To Ransom the Lord

The ransom of the lord is the duty of the vassals. This tax provides the money needed. In all cases the noble vassals will receive at least their usual year's income from the tax, although sometimes they must squeeze their peasants to raise so much. The rest of the necessary sum is collected from the citizens of the towns of the holding, unless the vassals volunteer to pay more, earning Loyalty (lord) and Generous checks if the amount is great.

If a lord is ever captured a second time the vassals are not obliged to pay his ransom again. Taking money from them to pay another ransom is done as an Impost or as Voluntary Tallage (see below).

4. To Support a Crusade

Fighting the infidel in the Holy Land is a venture financed by all the vassals so that they can share in the Glory and expense. Crusading in *Pendragon* will be explored in future supplements.

Fighting a nearby kingdom of infidels does not qualify as a crusade and this tax should not be used in campaigns restricted to the European area.

Tallage

A fifth method of taxation, called *tallage,* is invoked whenever a lord tries to raise extra money. The purpose might be anything: to raise an army to invade an enemy, to defend the realm, to build ships, to finance a tournament, to build a town, or to outfit an expedition. The lord calls together his court (knights and lords who hold land rights) and the leading citizens of his towns (commoners who control the mercantile wealth). Before them, either as one group or separately, the lord pleads his case. The vassals and citizenry discuss the situation, and return their verdicts to the lord.

Results of the request can vary widely. The court might agree to make the payments, and if inspired (perhaps by the threat of an oncoming army) might even volunteer more money or additional labor. They might pay part of the request because they like their lord. They might pay half, but only if the lord makes some sort of concessions in return. They might not pay anything because they don't like him, or because they too are broke, or because they disagree with the intent. Many factors affect their decision.

Impost

An impost is something which is imposed upon the commoners. It can be used to describe a legitimate fine, perhaps imposed for violating the lord's law, or arbitrary, as was all too common historically.

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Imposts are simply declared, and then collected from the commoners with whatever force necessary. The payment is usually collected (remember that each peasant family has a yearly income in goods of about 1 £. equivalent), and the only cost is the undying hatred of the people who supply your daily bread.

Other Sources of Wealth

Service at Court

Noblemen holding royal offices get income for holding down an extra job or two. Key offices are lucrative. They include the offices of Seneschal, the person in charge of feeding the court, and Marshal, the commander of field forces, also responsible for the protection of the household. Other minor offices include the tasks of collecting taxes on roads and bridges, collecting import tariffs at borders, keeping forests, etc.

Good Stewardship

Noblemen ought to maintain effective stewards of their properties to encourage efficiency and profit. Wives are traditionally good at this, or the younger brother of someone important may suffice.

The value of good stewardship is illustrated in the amusing tale told of William, Lord of Hemricourt, a knight who loved to tourney but who lost and lost again, almost paupering himself each year with ransoms and remounts. Yet he never went broke. One day while returning from another disaster, Sir William watched his sheep being driven away to pay his ransom. Another flock remained behind in his fields. He asked his friend whose sheep remained grazing on the other side of the hill. "Why, your wife's, Sir," said the friend. Thus William learned that his wife's stewardship had kept him solvent for years. Both chagrined and delighted, the good knight William went happily home to show his appreciation to his wife.

Tournaments

Some *Pendragon* tournaments can be expensive for losers, who forfeit horses, equipment, and perhaps even ransoms. Some noblemen make a profession of arms, conquering many opponents at tournaments just for the money.

War and Raid

War sometimes yields great profit. Successful raiding of lands can net many herds of cattle and sheep for food. Taking cities by storm yields rich plunder, and surrendering towns pay a fee for their liberation. Castles are a lord's treasure house and usually hold many riches. Ransoming his prisoners can make a knight rich.

Conquer and Seize Land

The feudal theory of protection is fine, but sometimes fails. Arthurian stories are full of widows and weaklings beset by an oppressor intent upon enriching himself at their expense. A land which is seized can be kept by the conqueror.

Marry Well

War leaves many widows.■

✳ Major Investments List ✳

Public Works & Buildings

commoner's dwelling	3 d.
ox shed	2 d.
barn	12 d.
manor hall	2 £.
small stone tower	10 £.
small chapel	8 £.
fine church	50 £.
stone bridge	5 £.
a village worth 1 £. of income per year	25 £.

Castles

motte and bailey (DV=5/3)	25 £.
reinforced motte and bailey (DV=1/10/5)	65 £.
small (DV=16/10)	82 £.
medium (DV=26/10)	102 £.
large (DV=32/19)	147 £.

Mercenaries

per month

50 footsoldiers	10 £.
10 sergeants	10 £.
10 knights	20 £.
100 laborers	1 £.
engine crew (4 men)	1 £.
Chief Engineer	1 £.

Land

Cost to purchase a fief from a liege.

a manor	50 £.
a village	10 £.

Siege Equipment

"DV" is a term indicating a castle's Defense Value, to be used in future Pendragon supplements. Tortoises, penthouses, cats, rats, and sows all are siege engines. Each 1 £. of siege equipment reduces a castle's DV by one. 1 £. of siege equipment equals the following:

5,000 arrows
250 ladders
100 pavis, mantlets
4 espringle (ballistae)
2 medium mangonel (catapults)
1 large trebuchet
1 siege tower
3 tortoises (penthouse, cat, rat, sow), including the ram, pick, or bore

Water Craft

rowboat, coracle	5 d.
fishing boat	20 d.
small trade ship	5£.
large trade ship	15 £.
war ship	20 £.
pleasure barge	10 £.+
horse transport	15 £.

Manoral Improvements

To the Hall

tile floor	1 £.
fire place and chimney	1 £.
fish pond	120 d.
flower garden	75 d.
small orchard	1 £.
glass windows	80 d. ea.
good tapestries	1 £.
suite of bedroom furniture	1 £.
suite of solar furniture	150 d.
suite of chapel furniture	2 £.

Around the hall and its village

stockade	6 £.
ditch and rampart	1 £.

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Chivalric Duties

A knight has many duties, and the rewards to be derived are manifold.

THE EVERYDAY ACTIVITIES of knights include visits to court, participation in battle, hunting, tournaments, and more. This chapter, written for both players and gamemaster, tells what your character will expect during these activities.

Although recurrent and routine, these events are not insignificant or dull; on the contrary, they are the primary focus of your character's life. The gamemaster can use these activities as recurrent components of a campaign, or with some additions of his own, as the basis of an adventure

For example, one could begin with a visit to a distant neighbor's court, with everything exactly as described below, except for one thing — the accommodations. Perhaps everyone sleeping in the great hall for the first time would have to follow a strange custom that involves their sleeping under a naked spear suspended from the ceiling by a single thread. A Valorous roll would be needed to obey the custom.

Courtesy

COURTESY IS COURT BUSINESS, and knowledge of what to do at court. Given here are the important things which every knight knows about courtesy. When you make your character's Courtesy roll, you are testing to see if he remembers this material.

Court

"Court" refers to three things: a ceremony, the members of a ruling body, and the location they meet.

Ceremony

Holding court is an activity during which nobles perform their public duties, including legal and property judgments, rulings on criminal charges, public announcements, receiving fealty from vassals, and knightings.

Membership

It is the duty of all vassals to offer advice in their lord's court, so they are often there. They must come whenever summoned, and are welcome to come whenever they want or need to. Appointed household officers are always at court. The important persons of a court are called courtiers.

Location

The location where court is held may be an outside courtyard. Often that is the only place large enough to hold the assembly.

Court may also be held inside the bailey of the castle. Some ancient customs insist that the meeting occur outside on a hill, near an ancient landmark, or by some sacred grove.

In large places the court might be held inside a building, in which case the building is called a courtroom.

In any setting the presiding lord will have a high seat or throne set up from which he listens to petitioners and decrees his judgments.

Court Protocol

One of the most frequently occurring event in *Pendragon* is to visit the court of a lord, either your own or a stranger's. Certain rules are followed in such circumstance. The rules are the same at any court, whether the barbaric halls of the Out Isles or the refined court of a Logres nobleman.

Upon arrival at any court a knight or other nobleman is obliged to go to the lord and present himself. He will then be treated according to his station.

To be at court unannounced (or to depart without permission) are both grave insults to the host lord. When the lord discovers either to be true he will undoubtedly get a Suspicious (person) directed trait (see the "Ideals and Passions" chapter).

In general, a knight visiting a strange court goes to the lord, then expects to:

1. Be interviewed
2. Be feasted
3. Receive appropriate accommodations
4. Depart when finished

The Interview

Visitors should always go before their host and announce themselves, their business and so on to their host. Only in this way will everyone know and recognize the visitor and their correct station at court. Also, the lord determines just what kind of person has come into his home.

The Feast

Everyone eats together at night. The great hall is converted to a great dining room. Noble guests are always invited to stay and are given a place to eat which is appropriate to their station. If they are of great Glory they will sit at the high table, while lowly errant chivalry will be relegated to eat among the other poor knights.

Accommodations

Accommodations are simple. Visiting knights are usually invited to spend the night in the main hall, with the household knights of the lord. They may alternately sleep in the stables, occasionally on the ramparts, or in the outer court. Most of the rest of the castle is, of course, occupied.

Ranking noblemen are given more private accommodations. Groups of knights might be given a tower room.

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Departure

Protocol demands that departure be approved by the lord. Under normal conditions this is granted without problems. However it can also be used to political purposes. For instance, in history Duke William the Bastard detained Earl Harold until the latter swore an oath of homage. To depart without consent was a grave social offense worthy of all defense: King Uther went to war against Duke Gorlois on the excuse that the duke and his wife departed from his court without consent.

Typical Home Court Session

Any court requires the presence of witnesses and advisors for the lord. These are his vassals. The advisors might be knights, probably include the lord's wife, might include other lords, priests or druids, or whatever other advisors the lord finds useful or necessary.

When entering court, noblemen enter in reverse order of precedence, meaning that the least important enter first and the more important later. Visitors, plaintiffs, and others with court duties wait outside at the door until summoned.

Court is opened with a solemn announcement, the lord sits, and everyone else begins business. The lord and advisors are at one end, guards and courtiers along the walls, and others in the rear or outside. The center of the room is open for speakers.

During the session several pages and squires, and occasionally knights, clear a path for entry of their lord. Guards take positions to protect the throne. As a fanfare is blown heralds announce, "All rise for (name and title)," as the lord enters and takes his seat.

Matters of the court are addressed in order of precedence. The matters dealing with the highest ranking petitioner are acted upon first, with the lowly waiting patiently for their turn later.

The lord acknowledges gifts, receives envoys, and greets important visitors. Petitions are presented, boons are sought, feuds are adjusted, and criminal actions are judged.

After business ends the lord rises, fanfare is blown, and the lord departs with his officers and men-at-arms

The Hunt

HUNTING GREAT BEASTS is the sport of nobles. Hunting is done from horseback, with packs of hounds to lead the pursuit and a train of commoners to assist and to pack the meat back. Hunting is not entertainment. The food gathered is necessary for survival. The lions and bears are killed are for the public good as well as for the glory of chivalry.

Commoners are allowed to hunt only from foot, and usually with snares and deadfalls, or with bows, to take squirrel, hare, birds, and such beasts, or those like badgers which are a danger to chicken coops, but not to humans.

Deer are usually reserved for the noblemen to hunt. In some places the king has set aside forests for himself alone, and to take game from them without permission is an offense of High Treason, punishable by death. Monsters may be discovered. It is always the duty of knights to destroy monsters.

Hunting is not war. Any kind of finery may be worn. Practical men wear good leather hunting clothes, similar to light (1 point) armor. Boar spears and swords are the main weapons taken. It is not dishonorable for a knight to use a bow when hunting deer.

The process of the hunt begins slowly, and is suitable for ladies. At dawn the hounds and dog boys go out. Knights and ladies have a light breakfast, a stirrup cup for luck, and at the sound of the horn set off to pre-selected sites. These are centrally located and, hopefully, suitable for a picnic. From there the knights can hear distant horns and the cries of hounds which signal beasts to pursue. The women can't usually follow the rapid coursing of the chase after this stage and remain behind, ready to succor whatever knight returns.

The hunter follow the cries of hounds until they see the animal, then blast their horns to signal the others that the creature is in sight. Manners insist that the highest-ranking guest be allowed to slay the beast, though he can graciously decline in favor of others if desired. Skinning and

The Boar is Found

They beat the bushes boldly then to start him,
And he in sudden fury seeks escape,
Lunging at the line of men in vain.
The boar whose brunt they bore there was a beauty,
A longer than had long since left the herd,
Grown, aggressive, greatest of all swine,
And when he grunted, grim; and then men groaned,
For three he thrust to earth at his first thrust
But did not further damage as he charged.
The hunters halloo Hi! and cry Hey! Hey!
Clap their horns to their lips to sound recall.
Many are the mouths of hounds and men
That crowd the boar with cry and roar until the copse resounds
He turns and stands at bay,
Savaging the hounds,
And piteously they
Run howling at their wounds.

— Gawaine and the Green Knight

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cleaning the animal, then cutting it into parts (called "breaking") is a task every knight knows.

It is not unusual to get lost during the chase. Most of the time hunting is done in familiar territory with lots of noise all around. This makes finding the way back relatively simple, probably to join the picnickers at the field until another sighted quarry calls the knight away. The skinned and dressed animals will be collected here, and at the end of the day the party gathers up everything and returns to the castle.

Boar Spears

The distressing habit which many wild animals have of continuing to fight after they are dead led to the invention of the boarspear. This is a long two-handed spear with a cross-bar attached behind the head. When lanced, an animal cannot push its way up the spear to fight that last round after death. Use a character's great spear skill when armed with a boar spear.

If the boar spear attack roll is the winner, the hunter must still make his own unopposed strength (STR) roll. Success indicates he held the dying animal off. Failure indicates he did not quite do so, and he is knocked down and takes 1d6 damage from the violent fall, though the animal still does not get to attack him directly. A fumble of the strength roll indicates the hunter failed to hold the creature off and it gets its final attack against the hunter, unopposed.

What to Do

In a hunt most activity consist of making successful Horsemanship rolls with various modifiers, plus rolls for your horses' statistics, and for your own Hunting skill. You will fall behind or pull ahead, probably get lost, and perhaps get in on the kill if you are skillful or lucky.

Cornered animals may be fought hand-to-tooth, using normal melee rules. Remember that it is courteous to allow the most highly ranked person to attack first, if possible.

Tournament

A TOURNAMENT IS a friendly competition which provides opportunity for knights to exercise their martial skills in a non-lethal situation. It is also a market, a fair, and a general gathering for merry-making. Thus a tournament also provides chances to win Glory, mix with other knights and ladies from around the country, and gain experience in war and courtly skills.

A tournament is a formal affair which, over the years, developed a set of rules and procedures governing the events occurring there. Tournaments have undergone some changes since their introduction several years ago. Now four types are recognized, the older styles being practiced in the lands most distant from trend-setting Camelot. The styles are called: Old, Full, Classic, and Elegant. Most tournaments will be Full Tournaments, which is the standard form described here.

Another factor determines the type of tournament: whether or not dulled weapons are used. Weapons so-dulled are called *rebated.* The rebated sword and lance with coronal are called "arms of courtesy," (*a plaisance*). Regular, sharp, weapons are called the "arms of war" (*a outrance.*)

Tournament Glory

Knights attend tournaments for the primary purpose of gaining Glory. A knight gains Glory points for every fight during the joust, grand melee, or challenge, but equal to the value of 1/10 the normal combat Glory. This is because non-lethal weapons are usually used. He gains this glory no matter what his status is once the tournament is concluded (i.e. whether he won the joust, was eliminated after two rounds, suffered a disabling wound, etc.).

Knights who win the elimination joust receive additional Glory. Furthermore, one knight is chosen as the Tournament Champion and receives glory equal to 1/10 the number of knights at the tournament (as well as a handsome prize.) Both the tournament champion and the winner of the joust may be the same person, but not necessarily.

Finally, the tournament host receives glory for sponsoring the tournament.

Tournament Sizes

The smallest size of tournament is a Neighborhood Tournament, in which only 100 knights or so participate. 50 Glory is gained by the Melee Champion and Champion of the Joust for this size tournament. The same amount is gained by the sponsor. Typical participants gain ordinary Glory (10 points).

Most tournaments are Local Tournaments, typically sponsored by an earl and pitting his knights against a neighbor's knights. Volunteers are welcomed, and added to the team of their choice. Between 500-1000 knights compete in these tournaments. Participants typically get 10-20 points of glory. Sponsors, Melee and Joust Champions of these tournaments are awarded 100 Glory.

Regional tournaments are more unusual. Sometimes a rich earl gets extravagant and sponsors a regional tournament which draws knights from far and wide. Dukes might sponsor a tournament of this size. On whole, in Logres, they occur once every few years. Two thousand knights typically compete. Sponsors and Champions of the Melee and Joust get 200 Glory points each. Participants typically get 20-505 for their Glory.

Regal tournaments have 3,000 or more knights competing. King Arthur's annual Pentecostal Tournament is regal in size and nature. When a new king ascends to his throne he typically sponsors a regal tournament. King Arthur sometimes sponsors them in distant corners of his realm. They are otherwise rare. Sponsors and Champions of the Melee and Joust receive 300 Glory each, and participants typically receive 30 Glory.

What You Do

People of Importance

The patron, or sponsor, is the most important individual at the tournament. He is usually the lord of the estate where the tournament is held. His wife, the lady, bears half the responsibility and glory for the tournament.

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Heralds are important. They are official announcers for the events.

The Marshalls of the List are also important. They include two knights and two squires whose duty is to act as judges, arbiters, and overseers of the event.

Knights normally expect to participate in three events at a tournament.

The Joust

First is the Joust, a single-elimination tournament which will result in a single winner. Glory is gained as through normal competitive combat, but at peaceful rates of 1/10 normal. Thus you collect 1/10 the normal glory for each round which your knight succeeds (usually 1-2 points). In addition, the winner gets a bonus amount whose value varies with the size of the tournament.

The Melee

Second is the Grand Melee, a mock battle between the host's team and the visiting team. All combatants fight at once, with one side declared the winner. All participants must join either the host's or visitor's side.

Glory is given to all participants as in a normal battle, but at 1/10 the rate.

Result Modifiers and Victory Modifiers are granted, and the winning team gets a bonus dependent on the size of the tournament.

Finally, judges select the single outstanding fighter, chosen from either side and named Champion of the melee. He is the winner of the tournament, and wins the grand prize.

Challenges

Third are the Challenges, where one contestant can challenge other contestants to various forms of combat for various reasons including: proving skill or strength, resolving stated disputes in a civilized manner, to increase one's standing in the eyes of his peers, or simply for love of the fight.

Other

Interspersed among these battles are lavish feasts, amorous quests, courtly socializing, and other opportunities to engage in *Pendragon* roleplaying.

Before the Tournament

Upon arrival at the tournament site a knight must present himself to the host, as at any time he enters a lord's domain. Then he must present himself to the Marshal of the List, to sign up for the events. There he must decide whether he will join the melee on the host's team, or the visiting team. Once present, he may enter the rest of the social activity.

Before the competition begins the participants are inspected to make sure that they qualify. Other activities are aimed at obtaining a lady's support for the event.

Inspection

The *helm show* is an occasion when all tournament participants show up for inspection without their helmets. This gives the viewers a chance to review them and, if any are found guilty of reproach, name them.

The *making of windows* serves a similar function. Banners of the participants are hung from battlements and windows so that the viewers can check to see who is participating.

Reproaches Which Disqualify Tournament Competitors

These are the reasons for which a knight may be refused entrance into a tournament:

- Violators of churches.
- Hardened excommunicants.
- Slanderers of womankind, or men who have done ladies dishonor.
- Murderers of malice prepense.
- Men false to their oaths or sealed pledges.
- Fugitives guilty of cowardice on the field.
- Men who have been discomfited in the duel on an issue of honor.
- Arsonists.
- Leaders of free companies.



Faerie Horses

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- Pirates of the sea.
- Robber knights.
- Usurers (moneylenders who charge interest on their loans.)

Historically a participant in a tournament also had to prove his noble blood. Usually he had to prove that his male ancestors were all knights for the last three generations. This rule was often suspended for men who proved themselves to be of natural nobility and thus qualified. Since the average *Pendragon* game will last only three or four generations, and since the first generation (in Uther's time) were the first knights ever made, this rule is a bit silly for the campaign and is ignored.

Ladies' Favors

A favor is a conspicuously-worn token given by a lady to a lover or a knight in a tournament. Knights seek a lady's favor to inspire them and guide them safely through a tournament's perils. The usual favor-token is a scarf or sleeve, though a glove, necklace, or ring are also used.

The favor is often either tied to the knight's arm or tied to the tip of a lance and driven through the enemy's shield.

Tournament Events

The Joust

The Joust event is a chance to show off individual skill and luck. It is the popular knightly sport of knocking each other off horses with sticks. Riding a horse and using their Lance skills, knights battle one another in a single-elimination contest. Each knight who wins continues in the contest and meets another opponent. For each victory he can mark one win in his Joust Score box. If he loses he is eliminated from the contest and must mark one loss in his Joust score box.

Each knight jousts as many rounds as necessary until either he is eliminated or he has eliminated all the other knights. If the latter occurs, he wins the joust.

In the event that one or both jousters break their lances but not eliminate each other, new lances are available. Up to three lances may be used. If all three break, and no one has yet been eliminated, the matter is settled with swords on foot. The winner is the first man to knock the other to the ground.

Jousting is a martial art and although not intended to hurt, damage can occur. It uses the jouster's Lance skill, but with blunted, hollow weapons rather than pointed and barbed spears.

Special rules apply to jousting. See the "Game Mechanics" chapter.

Always remember to mark the jousting wins and losses in the appropriate box on the character sheet. This will allow you to figure your character's average, like keeping hitting averages in base ball.

Fight Challenges

A knight may issue a challenge of whatever sort he wishes.

Some example challenges might be: to anyone, to fight Joust and Sword; to any Saxons, a fight with maces; to anyone, sword fighting on foot; to anyone, a fight to Knockdown with two-handed weapons; to any Somerset knight, a Joust to first blood; to any Round Table knight, a Joust and Sword, both horse and foot.

Any individual may accept these open challenges. Glory is accumulated in the normal way.

A knight may also challenge a single knight, by name, to a combat. This is an individual match, and although Glory will be gained for it there are often other motives in this sort of match. To refuse such a challenge, without some reasonable excuse (such as wounds) will likely bring a Cowardly check, and maybe worse rumors as well.

Fighting challenges will likely net some Glory, but there is a danger of getting too wounded to participate in the big event: the Melee. Sometimes, in fact, challenges are fought after the Melee.

Fight in the Melee

The Grand Melee is the main event. It is a mock battle. All combatants are expected to use blunt weapons or to withhold their blows. Use of either method lessens the killing and maiming power of blows. Their results are identically expressed in the *Pendragon* rules: halve the total damage inflicted when using either blunted weapons or withholding blows.

The rules are exactly those used for Battle.

Dinidan



Rules of the Melee

No striking foes from behind.
No striking opponents who are unhelmeted.
No striking horses — injury to a man's steed warrants immediate dismissal from the tourney.

Combatants remain in the fight until they voluntarily withdraw or are sent out by marshals, who act as judges to eliminate contestants. Simply being unhorsed does not eliminate a knight — sometimes his squire can bring a steed; he can capture one from a mounted foe; or he can receive one from a friend.

Sir Marhaus Takes the Prize at a Tournament

Then Sir Marhaus departed, and within two days his damosel brought him whereas was a great tournament that the Lady de Vawse had cried. And who did that best should have a rich circlet of gold worth a thousand bezants [a type of coin]. And there Sir Marhaus did so nobly that he was renowned, and had sometime down fourty knights, and so the circlet of gold was rewarded him.

— Malory IV, 25

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Marshals' rulings are final and no one may re-enter melee afterwards. Marshals also separate combatants whose passions overcome their chivalry. Such bad behavior, or other bloodshed, usually results in the elimination of the offender.

Remember that not all action on the tournament field is continuous fighting. Squires ride about with new horses and lances for their knights, to administer first aid, and to lead prisoners off the field. Knots of reserve knights wait patiently for their opportunity, sipping wine and critically observing the fight. Marshals ride about in heraldic garb shouting announcements and judgments. Leaders hold conferences to decide where reserves should be sent. A charge erupts here, a counter charge there. When a valiant fighter is unhorsed a raging melee boils all around him as friends seek to rehorse him before he is discharged by the marshals.

Romance

FINE AMOR, or Courtly Love, is an important activity for many knights and ladies. At the court of Camelot Courtly Love is a popular type of entertainment. In a sense, it says that the duty of women is to flirt with well-spoken guests, and to receive flattery from them and from passing troubadours.

Fine Amor is an invention of ladies and poets to recognize and reward the gentler sex. It is love for love's sake - romantic and passionate love which must be contrasted to the emotionless, political attitude of arranged marriage.

Historically, courtly romance gave social power to women. The experiment was utterly novel at the time, though perhaps a bit trite now. How much of it was just a parlor game, a pretty conceit for the debutantes, a castle-bound girl's dark age soap opera of dreamy emotional outlawry? It is hard for us today to tell these things. Was fine amor was actually practiced? Yes. We have records of some historic knights who did the loony and dangerous things demanded by romance. Although these may have been isolated cases they were admired by many contemporaries for their idealism.

A critical aspect of fine amor is its aspect of being forbidden. Fine amor is directly opposed to the sacrament of matrimony, for True Love is liberating while matrimony is bondage. Thus the most intense of all romances have a married woman cheating on her husband. The purity of their bliss sets both lovers free from the gross material concerns of the world and places them into the rarefied realm of emotional commitment. The fact that adultery is forbidden by both Church and State makes its success all the sweeter.

But courtly romance is not just the work of a back-door man: simple lust is a gross reflection of true love. Thus courtly romance is formalized, and required to go through the stages outlined below.

Queen Guenever has recently instituted the Courts of Love, over which she and selected court ladies preside, and with everyone else as audience. Women may come to court to inquire of the rules, to complain of their lover (who nonetheless remain anonymous, of course), and to receive the judgment of the court whether an action ("A theoretical activity, of course...") is romantically correct or not. If the Court of Love condemns an affair, or an activity in the affair, the court may even rule that the love be ended!

Troubadours are an important part of the romantic scene. They write and sing passionate songs which praise the lady's beauty, grace, generosity, and chastity. The poems are often disguised, using the names of ancient lovers so as not to name the lady directly. Thus the poet pretends to be entertaining everyone, but in secret sends his love and messages to someone in the court.

Men must adore women. Adoration, in word, thought, and action is an overwhelming preoccupation. When problems occur, and only failure and frustration ensue, a man must be nourished by his agony until love becomes the all-encompassing passion of his life.

Men are subordinate to their lovers. The man takes the role of vassal to the lady's role of lord. This humble and submissive attitude of the manly lover was an idea entirely new to its time, when patriarchy was increasingly dominant in social and clerical circles. The deliberate role reversal was an outright rebellion of emotions against the bondage imposed by prevailing materialistic attitudes. It exalted Love, transforming it into something new.

The basic procedure for an affair is for the man to court the lady, who marks his success by granting favors. The granting of favors is always up to the lady. The man has no rights other than whatever she deigns to grant him. Usually the woman demands awesome proof from the lover that he is sincere. Knights perform great deeds, compose immortal poetry, and wait patiently in sincere silence for the moment that their lover grants a smile, a glance, or a gentle word. To a true lover frustration only intensifies passion. Troubles are welcome as tests to prove their ardor.

ROMANTIC AFFAIR TABLE

The romantic love affair moves through these stages:

1. Worship through passionate declaration of the love (in private of course).
2. Virtuous rejection by the lady.
3. Renewed wooing, with proofs and oaths of fidelity to the lady.
4. Deeds of valor and heroism to prove courage and strength.
5. Acceptance of the lover by the woman, followed by consummation of their secret affair.
6. Subterfuge and troubles, keeping their affair secret and alive.
7. A tragic ending when the affair is discovered, made more poignant by the depth of the tragedy.

Chastity

Fine amor is often chaste and formalized. Some lovers consider the chaste affair to be the highest form of amor, gaining the benefits without the dangers. Such an affair took place between Sir Galahad, the world's purest knight, and Lady Amide, Percivale's sister. Everyone thought that the courtly romance of Lancelot and Guenever to be the same, and its subsequent

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exposure brought about the greatest tragedy: the downfall of the Round Table.

Unmarried women must always be chaste. Virginity is the highest virtue for young women. Lack of it brings shame and guilt in abundance, often resulting the woman being forced into a convent as atonement and punishment.

Married women are also expected to be chaste in their exercise of Fine Amor. To maintain their bloodline nobles imprison their wives in marriage, for only then can they be sure that their heir is in fact their son. Laws state that a man may kill his wife and her lover if they are discovered in adultery. Such murder is frowned upon, but is often excused because it is a "crime of passion." Many women work hard to maintain their chastity and use every device to make their lover work for each touch, glance, and kiss. Obstacles are not cause for sorrow, but opportunities for the knight to expresses his devotion and prove that he is made powerful by the love and can overcome anything for it. In this manner a woman may not even be attracted to the man for him to develop a passion and devotion. Sir Palomides, for instance, was never loved by La Beale Isoud, yet he often gained superhuman skills because he knew she was watching him.

So, despite the oppression of society, chastity was often a relative commodity in many affairs. Courtly manners sometimes allow a gentle knight to kiss the hand or cheek of a lady if he has performed some marvelous deed for her. Meetings even between chaste lovers are supposed to be secret, so who can tell what goes on after a discreet public kiss?

Isn't Romance Silly?

Knights in love act like fools. Sir Palomides,one of the finest fighters and most noble knights in the land, spends his spare time weeping, starving to death, and otherwise moping around. Likewise another lover, Sir Alisander le Orphelin, looks at his lover-to-be and is struck so dumb "that he wist not whether he were on horseback or on foot." (Malory, X, 39). They are not sensible or rational. It is hard for most of us to imagine why anyone would even pretend to act that way. What's going on here?

Modern readers should be aware of two facts of medieval emotional life: the expression of all strong emotions by everyone in the stories, and the new idea of love portrayed.

Strong emotions are a mark of the impassioned practices of chivalry. King Arthur weeps when he hears news of tragic deaths, and one time falls onto the floor because he is laughing so heartily. The fury of Guenever's jealous outbursts drives Sir Lancelot mad. The expression of love was as fervent.

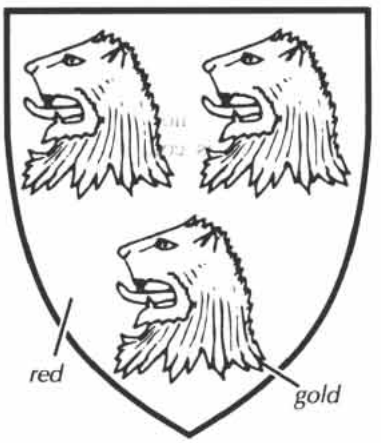
The idea of love as portrayed in courtly amor was brand new in the twelfth century when it was written into the Arthurian legends. Love existed before: all the myths of older times had love stories. People are known to have felt the emotion. Previously, however, love was an emotion with extraordinary power, but whose results were as likely to bring about disaster. The story of Helen of Troy is the ultimate love story: great fun for Paris and Helen, but an absolute social disaster since the flower of two great races was exterminated by Aphrodite's passion.

The idea that love was a worthy, redeeming activity was new. In fact, love was noble because it respected women so much. For the first time in Western history women obtained some recognition as individuals worthy of something besides making bread, clothing, and children. Thus was born the "Woman on a Pedestal" attitude - trite and unworkable today, but brand new then.

The people who supported the ideals of romantic love were mostly disgruntled members of the fringes of the ruling noble society: wives oppressed by church, husbands, and daily work; and young unimportant knights who usually owned so little that it was easy for them to swear that their loves were more important than any earthly property. Opposed to them were the nobles and the Church.

Malory prefers romance and its rules to those of society and church. In Malory's works Lancelot is guilty of heinous crimes: disloyalty to his liege, deceitful adultery, insincere oaths, and rebellion. Yet Malory holds him so guiltless that Lancelot catches a glimpse of the immaculate Holy Grail and, much later, even rises immediately to heaven upon his death. To Malory, Lancelot was guiltless to the end, always because he was a staunch upholder of a true and faithful love which sometimes caused him to do

King Mark of Cornwall



rash things. The unswerving loyalty of Lancelot's love, patient and always according to the rules, generated a stability which gave Lancelot his reason to live.

Malory's views on love are stated clearly in an essay where he compares love with a passing year. He was dismayed by the whimsy and vacillations of lovers in his own day.

"Right so fareth love nowadays, soon hot soon cold; this is no stability. But the old love was not so; men and women could love together seven years, and no lecherous lusts were between them, and then was love, truth, and faithfulness: and lo, in likewise was used love in King Arthur's day.

"Wherefore I liken love nowadays unto summer and winter; for like as the one is hot and the other cold, so fareth love nowadays; therefore all ye that be lovers call unto your remembrance the month of May, like as did Queen Guenever, for whom I make here a little mention, that while she lived she was a good lover, and therefore she had a good end." (Malory, XVIII, 25)

Is that silly? Perhaps so to us today. Do not try to run a chivalrous love affair using today's standards. In *Pendragon* chivalrous love is a virtue, a noble passion which inspires and gives meaning to life.

The Queen's Knights

The Queen's Knights are a formal extension of the chaste affair of Fine Amor. These knights are an honor guard noted for their chivalry and for their true love dedicated to Queen Guenever, the highest, untouchable authority on Love.

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Knights are chosen for a year at a time at an annual contest, taking winners from various martial and romantic contests. Thus knights may exercise the latest fashion of the court without danger of being killed by jealous husbands, or endangering their immortal souls by going against the beliefs of their Christian religion. Thus many knights harbor genuine affection for the Queen, knowing full well that they will never be fulfilled.

Entertainment

Women characters often entertain strangers and friends through the use of certain skills. These skills are the ones useful to a man who wishes to entertain and impress a woman, and may be used in competitions.

Whenever a woman wishes to learn more about a man she uses these skills: Courtesy, Dance, Falconry, Flirt, Game, Intrigue, Literacy, Orate, Play (Instrument), Sing.

However, simple playing of games is not the entire point, for there are things to be discovered in the banter and talk which passes across the boards between moves. Here behavior comes to the fore, and personality is revealed. A lady may decide to escalate her passion in the affair only after learning the facts about her lover, careful to make sure he is the right kind of man.

In game play the gamemaster may state that the conversation is taking a direction towards a specific personality trait. The participants can then attempt resolution rolls on that trait. If one player wishes to change the subject, while the other wishes to continue on the original, an opposed resolution must be made. In every case the winner of the resolution knows (or thinks) that his virtue is more important to him than the other one is to the loser.

Religion

RELIGION IN THE MIDDLE AGES was very different from religion today. To capture the feelings and attitudes of medieval literature it is important for players to understand the basic, accepted attitudes held about religion by their characters, who are members of the ruling class.

One religion is known to first-time characters: Christianity. All knights from Salisbury are Christian, as are most of the people of the Kingdom of Logres and nearby lands. Other, Pagan faiths, are still held by the barbarians living at the fringes of humanity, but wherever civilization and high culture exists, Christianity reigns. Other religions are possible for further player characters, and discussed in the "Religions" chapter, page 207.

Christianity is of one type, the Roman Catholic Church. Other types of Christianity are known, but not to beginning player knights from Salisbury, and are covered inthe "Religions" chapter.

The Roman Church is a strict, hierarchical form of Christianity.

The actual influence of the Church on the rest of society in the Middle Ages varied widely during the two eras compressed into *Pendragon*. In the sixth century it was busy solidifying its position as the One Church, and clarifying its beliefs into dogma. In the 13th century the same dogma was strangling the Church and the rest of Europe nearly to death as the Pope tried to rule politics as well as religion.

During the actual Arthurian era, the sixth century, several variations of Christianity were practiced, though the Roman Church was well on its way to claiming to be catholic. Throughout history the Church became stronger, until it became a vast political machine which tried to rule both the temporal an spiritual spheres.

Naturally this growth of temporal power offended many people whose traditions and privileges were being eroded, most notably the noblemen and knights. Conflict, especially as the Church entered the temporal realm, was inevitable. It is appropriate to note here, for instance, that all the saint's Lives in which King Arthur appears portray the king with considerable hostility and unkindness.

Despite this, the religious attitudes in Arthurian literature vary widely, and none of the good knights return this type of hostility overtly. The least religious knights only ignore their spiritual obligations, although in history many went further and plundered the rich abbeys, especially during foreign wars. Most of the knights in literature attend Mass more or less regularly, but seem to show their spiritual interest the most when they swear either oaths or profanities. The most religious knights are fanatics, though they pursue an officially unacceptable form of Christianity in the Holy Grail.

Rather than judging the past, *Pendragon* presents the two versions of the Church. Gamemasters must choose what mixturewill be applied to their campaign.

The Good Church

The Church has done limitless good for humanity.

The Church is the primary organization within which commoners can raise themselves from their humble origins to a position where they can use their talents.

The Church is the only institution which fosters education, both for itself and for others. They have preserved the knowledge of the ancients.

The Church provides protection and peace in a violent, brutal age. Church men continually plead for mercy for their followers against the violence and hostility of the knights and lords.

The Church provides for the poor, sick, and homeless.

The clergy are selfless servants of the Lord, working hard to meet the demands of their faith and provide for the welfare of the people.

Finally, the Church alone can provide true solace for the suffering by offering Salvation for the Eternal Soul.

The Bad Church

The Church has done limitless harm to humanity. In the name of God it has perpetuated itself to control every aspect of humanity's existence.

It is a materialistic and greedy organization, interested only in enriching itself and its clergy at the expense of all else. It is foremost among the hypocritical or-

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ganizations known, selling and buying spirituality like bread.

The clergy are deceitful, grasping men without belief in their own preachings, interested only in enriching themselves and in extending the influence of the Church for their personal benefit. They sell spirituality and pardons rather than following the correct spiritual order.

Morality

Religion is traditionally the guardian of a culture's morality. The exemplary behavior pattern of traits underlined on your character sheet is an interpretation of Christianity's virtues for *Pendragon*. They are the things which the religion has taught to be ideals, for better or worse.

Since magic is also real in the game, and religion is an institutionalization of magic, following certain moral behavior brings about a reward. The reward for being an exemplary Christian is +6 Hit Points.

Swearing

Knights regularly swear, usually in a subtle way acceptable to the tender ears of their courtly times. The favored way is not, as in our day, to insult some body part or act, but instead to insult something sacred. Since we have more sacred institutions than body parts the knights had many more things to say than we do, and now it is sometimes hard for us unimaginative moderns to tell that the knights were, in fact, cursing.

Cursing itself is forbidden, of course, by the second commandment: *Thou shalt not take the name of thy Lord God in vain.* So instead everyone says things close to Him, but not using His name, thereby satisfying the letter of the law.

Popular oaths of this nature are:

"Gadzooks" which means God's Hooks, referring to the nails which hung Him upon the cross.

"God's Blood," or more popularly, "Bloody" in general, refers to God's Blood, the most precious part of the Body of God, and was coming extremely close to profanity, and so usually discouraged.

"God's Teeth" was the favored oath of King John of England. Other king's oaths recorded to have been in use were: "God's Head," "God's Death," and "by the Holy Face of Lucca."

Swearing by saints was popular among knights, as if invoking the saint's name would keep his attention turned towards the speaker. Some popular saints in King Arthur's time were:

St. Michael, the Archangel of Battle.
St George, the dragonslayer.
St. Theodore, called "the Recruit."
St. Demetrius, "the Proconsul."
St. Procopius, "the Officer."
St. Mercury, a Scythian soldier-martyr.
St. Maurice, head of the Theban Legion which mutinied rather than participate in pagan sacrifices.

Religious Conflict

Religious conflict is always a possible theme in *Pendragon*, but will generally be ignored throughout the game. Religious conflict was not a very important part of most Arthurian literature. The single long story which emphasizes religious conflict (*Perlesvaus*) reflects all of the worst aspects of religious dogma, spiritual bigotry, and the murderous crusader spirit.

My experience in *Pendragon* has revealed that players have a wide variety of attitudes about Christianity, ranging from ignorance and indifference through curiosity and willingness to play, down to fanaticism or overt hostility. The strongest attitudes come from those who have been offended or harmed by one or another of our modern Christian institutions. These people should be urged to play a different type of character which can generate fun and enjoyment as well as hysteria. Constant argument and displayed bigotry in a *Pendragon* game will quickly destroy it. Religious conflict is not a theme in the literature, and I advise you to inflame it only with great care in your campaign.

Religious Attitudes

Attitudes can be summed up within four categories for *Pendragon:*

Fanaticism: Religious attitudes are placed before anything else, including loyalty to one's family, lord, or anything else which interferes with dedication to the religious life (or, in the Bad Church, dedication to the Church.)

Sir Galahad is the best example of this type of knight.

Interest: Most people have been brought up on the ideas and accept them without thinking one way or the other. They regularly attend functions, believe what they are told, and define the core of the mainstream belief. Most practitioners are in this category.

Indifference: Most knights of Arthur's era show monumental indifference towards their religion, just as most people do today and probably always have. They are subject to its invisible, cultural influence, but don't really care. They might attend Mass regularly, or as needed, but think it's probably a waste of time.

Sir Gawaine is regularly accused of being this type of knight.

Hostility: Some knights hate the church and plunder it with glee. Reasons can vary widely, and a few examples of these types appear in literature, and more in history.

Sir Thomas Malory is my favorite example of an Arthurian knight who is of this type.

Changing Religions

The importance of religion to your character is entirely a personal decision. He may be devout, pay only lip service, or ignore it altogether.

Characters are born into a faith, as shown in the Character Generation chapter. However, they need not retain that belief. If devout at all, they will probably choose whatever religion matches their lifestyle and personality.

Changing religions is simple, but cannot be done during character generation. During play, a character may seek out a holy person of the faith he wishes to join. He must speak with the person and seek conversion. He will receive a date (probably a holy day of the faith) and a place for the conversion.

Once formally converted, the knights cultural mores change and he must underline new traits to emulate. The character is eligible to gain the benefits from the traits of that new faith (as detailed below). However, actual personality traits do not change just because of conversion. Thus, a pagan newly converted to Christianity is likely to have problems with chastity.

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Adventuring

A PRIMARY ACTIVITY of the famous knights is to adventure. Adventuring, in fact, is the activity which most sets them apart from the ordinary knights who stay at home and acquire Glory passively (out of play).

Adventuring is an activity which is recognized as a legitimate knightly duty by the Arthurian court. Under the reign of King Arthur, knights have a duty to quest which is as important as their duty to stand garrison and serve an active 40 days in the field.

Most knights do not take the job. For them the everyday activities of guard duty, tournaments, and battles, are enough to satisfy their sense of adventure. Other knight, like the player knights, seek more, and undertake to seek adventures.

Most of the lords of Logres are in favor of the new sport of questing, and are happy to oblige their knights who wish to engage in it. The recent lull in peace has left the castles full of boisterous fighters with nothing to fight. Adventures send the knights to work off their energy elsewhere, if not far away from Logres at least far away from home. Perhaps the sponsoring lord also hopes that the questing knights will arouse something from the other, less enthusiastic knights as well.

Adventures abound. Even the normal, stay-at-home knights have ordinary adventures as part of their routine, without having to seek them out. Adventures include going to tournaments, participating in battles, engaging in romance, visiting unusual sights, and encountering unusual beings and other adventuring knights come to plague the home land.

Adventuring is the excuse for player knights to wander the roads and trails of Britain. Adventuring is the activity which sets an Arthurian knight apart from the ordinary knight.

Thus, whereas knighthood is the heart of *Pendragon*, adventuring is its soul.

Quests

Quests are all adventures, but not all adventures are quests. A quest must include several elements to qualify as such: going to an unknown place, encountering something mysterious or unusual, facing strange dangers, and (always) facing death.

Quests must, by definition, occur in unknown territory. In those strange lands waits High Adventure, and opportunity to test the neat ideals of the heartland of civilization.

Thus knights must request a leave from their lord and normal duties to quest and adventure. A knight, even in such lands, represents not only himself, but also his lord, and so the lord will try to send only individuals who he will not have to get out of trouble, or who will not bring shame or dishonor to them.

A time limit is often imposed on absentee time for questing. The proverbial "year and a day" is a good starting time period. At the end of the time the knight must return to court and report the results of his activities. Later on the time limit may be longer, indefinite, or geared to the specific task. Note that this cycle is the same as that which occurs with the Round Table knights at Arthur's court.

The Quest for the Holy Grail is the best-known of the many quests. However, others of impressive story also exist, and can tempt characters who seek success other than the severe tests of the Holy Grail.

Battle

BATTLES ARE A LARGE part of a knight's life. Individual heroism on lonely adventures represents the new type of knighthood. Old knighthood glories in organized mass killing, and reserves for itself the right to regularly use violence. These combats, called battles, occur often.

Your knight's experience in combat with masses of men is contained in his Battle skill. This determines how well he is able to assess and react to situations, to remain within support distance of his group, to recognize good and bad situations, and to be lucky.

Once in a hand-to-hand melee your character's weapon skill(s) determine his relative success each Battle Round. A Battle Round is not a single fight, or an exchange of blows, but is a half hour of riding about exchanging blows with groups of enemies which form and dissolve almost randomly. The die roll does not indicate a single exchange of blows, but many exchanges over the half hour.

The standard battle tactic is for small groups of men to follow the commands of a leader whose banner they follow. This unit is the only step of the army organization which is important for a player knight. In a large battle this leader would be your own earl.

The Feudal Army

The makeup and organization of most medieval battles and armies follows a traditional and predictable pattern. Army tactics rarely vary. Military sophistication is at a historical low. The feudal lords have enough difficulty just getting the armies to the field without having to *maneuver* them too!

The *Pendragon* battle system assumes that standard battle tactics are always followed. Variations in military strategy may be introduced in later *Pendragon* supplements or by the gamemaster, but they will be applied to this basic system.

When a feudal lord goes to war he summons his vassals. Through feudal obligation, they come fully armed and equipped with provisions for a 40-day period (though service time is of indefinite length if the homeland is being invaded). If he has been invaded the lord probably calls up the local levy, a mob of untrained

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peasants armed with farming tools. Rich lords might also hire mercenaries, especially specialty troops such as archers, engineers, and spear men; or simply additional soldiers if the campaign is going to last more than 40 days.

Assembled for battle, medieval armies are divided into three sections. Each is given a unique name for the order in which they march on the road, but is called in general a *battaille* or battalion.

The *vanguard* marches first, commanded by the second-highest leader. At the pre-designated battle field the vanguard lines up on the right side of the battle line.

The *main battaille* marches in the center, is led by the highest commander of the army, and assembles for combat in the center of the battle line.

The *rearward battaille* is commanded by the third ranking noble, marches at the end of the line, and assembles on the left side of the field of combat.

Battailles are sub-divided into *units*. A unit is defined as any group of knights following a designated Unit Leader.

Types of Troops

Several kinds of troops accompany a lord into battle.

Knights — well-trained and well-outfitted — form a core of the professional, mounted warriors. They are the heart of the army.

Sergeants are professional troops, decently armed and trained, but lacking the skill, confidence, and horses of knights. Poor knights without a liege, unattached squires, and ambitious men-at-arms with good equipment and a horse also count as sergeants. Many mercenary units are composed of sergeants.

Hobilars are mounted but unarmored troops used as scouts and messengers but never mustered for battle as a unit.

Infantry are unmounted troops who are normally used to garrison a castle, to assault walls, and to build camps. Infantry are armed with shield and spear or with great spear, long knives, bows, crossbows, or axes depending on their nationality. They usually wear leather armor, often augmented by miscellaneous parts of real armor plundered from the dead. Only kings regularly outfit their footsoldiers with good armor.

Engineers are men who can build and work the mighty engines used in siege, such as trebuchets, managols, and belfreys. They also oversee making siege works and digging tunnels. Without engineers it is usually hopeless to besiege a city or castle. They are also responsible for building castles able to withstand engines.

Others: many other people also accompany armies, although they are worthless as combat troops. Knights bring girlfriends or wives and servants. Spectators, suppliers, well-wishers, and hangers-on congregate to trade with or cheat the soldiers. These followers are a constant nuisance on the march and are always a great trouble to feed, yet few medieval leaders ever forbade them.

Heralds, because of their special status, play an important part in battle. Heralds are recognized as neutral messengers and may not be attacked by anyone. Prior to a battle they carry messages back and forth between commanders to plan where the armies will meet. Just before the armies engage the heralds from both sides withdraw to the same hilltop, steeple, or silo to watch and record events of the fight. They help each other to identify combatants. The victorious side chooses the name of the battle. Afterwards heralds may carry further messages between the combatants, commonly to make a temporary truce for burying the dead.

Definitions

To smoothly and effectively stage a battle, the gamemaster should understand the following terms.

Time Scales

The Battle Round is the basic unit of time.
Battle Round — is about 1/2 hour.
Battle — lasts up to all day; is divided into 2-12 Battle Rounds.

Battlefield Locations

At any point in a battle, the player knights must always know where they are.

Front Of The Battle means that the knight is in the area of fighting.

Back Of The Battle means that the knight is at least 1 Battle Round away

Battle, a Poem

Bertrand de Boron was a thirteenth-century nobleman of Aquitaine, and both a friend and enemy to King Richard the Lion-hearted of England. He was a noted warrior, troubadour, and troublemaker. He wrote this piece to describe his pleasure and ecstasy at performing knightly duties. This reveals one of the prevalent attitudes of knights during the era when the King Arthur stories were first written, and reflects the behavior which knights are expected to exhibit.

My heart is filled with gladness when I see
Strong castles besieged, stockades broken and overwhelmed,
Many vassals struck down,
Horses of the dead and wounded roving at random.
And when battle is joined, let all men of good lineage
Think of naught but the breaking of heads and arms,
For it is better to die than be vanquished and live. . .
I tell you I have no such joy as when I hear the shout
"On! On!" from both sides and the neighing of riderless steeds,
And groans of "Help me! Help me!"
And when I see both great and small
Fall in ditches and on the grass
And see the dead transfixed by spear shafts!
Lords, mortgage your domains, castles, cities,
but never give up war!

— Bertrand de Boron, Vicomte de Hauteforte

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The Army Marches

King Arthur has mustered his army to march to war.

With him were nobles and barons and rugged knights, the mightiest ever raised in Britain, warriors fully armored, most skillful with their weapons, and the most resolute in the world. Dukes and worthy lords, strong and beloved, assembled at Arthur's call, all soldiers of great renown, magnificent kings in their golden crowns.

So the king, mighty and rich, with his Round Table moved out in royal array. Never in the world, except in lies and fables, was there a finer gathering of the flower of knighthood in one place, powerful and determined men mounted on their steeds. Many a stern warrior took to the road, banners glittering in the sun, silver and black, others gold and vermilion, still more silver and blue, a brilliant column joyfully riding over the fair meadows and glades.

— from Golagros and Gawaine

from the actual area of fighting. This usually means he is safe to perform actions without being attacked. Knights in the Back of the Battle are Disengaged.

Out Of The Battle means the knight is back at camp, too far to see what is going on and (almost) certainly in an area safe enough not to be attacked. However, he can reach the Back of the Battle in 1 Battle Round. No Glory is awarded here.

Commanders

There are three main commanders of importance to the player knights in any battle.

The **Army Commander** is the individual who commands everyone. His Battle roll is important one time, when the battle starts.

The **Battalion Commander** is one of three in the army. His Battle roll is important the first time the battalion enters combat, usually during the First Charge, and is modified by the Army Commander's Battle roll result.

The **Unit Commander** is the person to whom a knight formally reports in battle. The unit commander's standard is where a individual knight rallies to charge or countercharge during melee. In general, even when unable or unwilling to join the commander's standard a knight stays close by, where his companions and friends will be sure to aid him if necessary. They are the men who have agreed to protect him, who know and recognize him, and who are depending on him for aid.

What to Do In a Battle

Make sure you know who your unit commander is. Then just make sure you follow him.

The First Charge

At some point, hopefully the right one, the Army Commander orders the whole or part of his army to charge. The attack is sounded and the entire battle line rushes at the enemy. The opposed commander gives the order to counter-charge at (hopefully) the optimal moment for his troops. The placement of troops and the timing of the attack are some of the major details included in the Army Commander's Battle Roll.

Battalion commanders are responsible for the specific details important to the First Charge. Each attempts his Battle Roll, modified by the Army Commander's results, to see how well he placed his troops and is now leading them into battle. This, in turn, provides a modifier to the skill of each individual knight involved in the charge.

Each player must make an opposed Lance roll, with his knight's skill modified by the leadership results of the Battalion Commander. Each knight stands a good chance of being killed in this first charge.

The armies crash together! Immediately men and horses are killed and wounded. After a moment's pause, as the survivors drop shattered lances and draw swords, knots of men fall to fighting in confused masses, called the melee.

The Melee

The melee is the central part of the fight — the armies mingled madly on the field. Units of men work together as best they can, riding back and forth attacking smaller groups to try to raise the odds in their favor. Much of the fighting is indecisive: groups clash and separate. One flees wildly while another dissolves as members go off in different directions. Unit leaders try to rally their men to their standards for another charge to sweep the field free of foes. Comrades charge heroically into larger masses to break them up and prevent a charge. The wounded are taken to the rear of the battle to receive first aid. Knights have too many targets to remember, and may be fighting several knights at a time each round. Occasionally, the fighting lulls to a stop.

The best tactic in a melee is for a unit to remain disengaged until the right moment, and to avoid being charged until ready. When a suitable target presents itself, the unit strikes at the right time to kill or drive away the foe, or engage it in melee. Optimal conditions are difficult to arrange, and much of a battle consists of bands of men jockeying for position, clashing, and separating again.

A typical battle lasts 2-12 Battle Rounds, covering up to a full day of combat. Participants in the melee use the normal combat rules, but instead of man-to-man it represents a larger scale of conflict.

Players must jot down the facts of their fight each battle round on a piece of scrap paper. The normal book keeping for wounds must be followed, plus more. Each round, record whether you made success, a critical success, loss, or fumble. These facts will determine the amount of Glory obtained. Also write down any prisoners captured, horses caught, or other plunder taken.

During each melee round you will be asked whether you are: Leading, Attached, or Alone; and whether you are

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+ THE BATTLE SYSTEM +

PLAYERS MUST KEEP TRACK of information which occurs in the battle round: the total number of rounds which you had a critical success, won, lost, and fumbled. This later determines the amount of Glory obtained. Also, you will need to record the losses to your nonplayer Followers.

Squires perform a wide variety of duties in battle, all for the simple trouble of a Squire Roll. They may:

- bring a new horse or weapon.
- escort prisoners away.
- drag a unconscious knight off the field.

Once a squire is used in a battle he is gone for the duration, unless he is sought after and found during a disengaged session. Thus the usefulness of multiple squires is apparent.

Before the Battle

Decide whether everyone is in the same unit, and what battalion the unit is with. Everyone in a battle must be with a unit, which is always assigned to a battalion.

To participate in the First Charge your knight must have a horse, a lance, and be in a unit which is going to charge. The knight lines up at the Front of the Battle. If not in the First Charge the knight begins at the Back of the Battle.

Select Commanders

Each army has an Army Commander. Each battalion has a Battalion Commander. Commanders may be either player-knights or knights determined by the gamemaster and the storyline.

If player-knights, note their battle skills. If randomly determined, the Battle skill of an Army or Battalion Commander equals 15+1d6. Unit commanders, if chosen at random, have a Battle skill of 8+2d6.

Determine Battle Size

Battle Size is determined by the number of total participants on both sides, calculated in *knight-value*. A fully-equipped knight, with the usual armor for the time, riding a charger, and with one squire, is one knight-value. Knight values increase depending upon the individual's relative wealth, expressed as the number of squires. Poor knights, and other inferior troops, are counted at reduced knight-values.

Army Commander Roll

Selection of the battlefield is critical. Some sites offer great advantages to one of the opponents. The results are determined by the Army Commander Battle Roll. Modify the Army Commander Battle Skill by the following appropriate value, roll 1d20, and consult the Commander Battle Roll table.

The most common modifiers:

Outnumber foe at least **2-1**: +5
Outnumber foe at least **5-1**: +10
Outnumbered by foe at least **2-1**: -5
Outnumbered by foe at least **5-1**: -10

KNIGHT VALUES

Superlative Knight = 3 knight-values.
Rich Knight = 2 knight-values.
Regular Knight = 1 knight-value.
Poor Knight = 1/2 knight-value.
Foot Soldier = 1/5 knight-value.
Rabble = 1/25 knight-value.

BATTLE SIZE

Skirmish = Fewer than 500 knight values.
Small = 500-1000 knight values.
Medium = 1000-2500 knight values.
Large = 2500 to 5000 knight values.
Huge = over 5000 knight values.

mounted or on foot. All of your training tells you to remain Attached (except lords, who are usually leaders.) Avoid being Alone — then you are a prime target for groups of enemies.

If you are badly wounded there is no dishonor in withdrawing to the Back of the Battle. Fighting is your trade, not dying. In any battle emergency, call for your squire: attempt a Squire roll. He will come and give you his horse, administer first aid, or try to drag your body out of the battle.

After the Battle

Eventually the battle ends, either because darkness falls and everyone is too tired to continue, because nothing decisive has occurred, because one or both commanders orders a withdrawal, or one of the armies is decisively beaten. Afterwards the wounded are helped, the dead stripped of goods, the enemy camp plundered, and the dead buried.

Knight Status in Battle

In each Battle Round each knight decides on his status. He is either Leading, Attached, or Alone.

Leading — Leading knights have some other knights ready to follow them for at least this round of the fight. Any knight may become a Leader if he successfully Rallies nearby men (see the Disengaged options under Statement Of Intent). Leaders almost always gets a bonus in Melee. There are really no disadvantages to being a Leader.

Attached — Attached knights have committed to following a leader. Each knight looks around and contributes his information, but are with the group for better or worse. If the player has stated their character is attached, then the knight must *always* stay with the leader and do what the group does. To do otherwise is an act of desertion. The advantage is that attached knights usually get the leader/follower bonus to their skills, because they are in a group. Disadvantages are that individual knights doe not get their own Battle roll during melee, nor do they have an opportunity to choose a target, or to leave the group to help friends.

Alone — Alone knights are still within their unit, but taking responsibility for their own actions. The advantage to being alone is that the knight controls his own fate and gets his own Battle roll results. The disadvantage is that the single knight must often fight multiple foes, perhaps without getting any help from other knights that round. This is reflected by a large negative modifier to the knight's Battle skill that round.

Engaged, Disengaged

In each Battle Round a knight is either Engaged (in close hand-to-hand combat) or Disengaged.

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The First Charge

In the First Charge the knights are at the mercy of their Battalion commanders' Battle skills. The commanders set things up, then order a charge at the right moment. The participating knights can only follow, and make the best of their Lance skill.

Battalion Commander Roll

Modify the Battalion Commander's Battle skill by the Army Commander's result, if any. Roll 1d20 and check the Commander Battle Roll Table for results. This modifier affects the individual knights' Lance Roll for the First Charge. The Unit Commander has no affect on the First Charge. He, like everyone else, is just an individual following the Battalion Commander's orders.

Commander Battle Roll Table

result	*modifier*
Critical	+5
Success	0
Failure	-5
Fumble	-10

Determine Enemy Skill

There are two methods which you can use determine the skill of knights opposing the players:

Story Method: your story may have determined what foes you face. Simply quantify them according to their knight-value on the table below.

Random Method: Roll 1d20 on the Battle Enemy Table to determine how good the foes are for this attack. This table is used in the First Charge, and for each round of Melee.

Random Battle Enemy Table

d20	*Kt.-val.*	*Skill*	*Damage*	*Group*
01	Pretender	05	3d6	1d6-2
02	Poor	10	3d6	1d6
03	Regular	10	3d6	1d6
04	Rich	10	3d6	2d6
05	Poor	12	3d6	2d6
06	Rich	12	4d6	2d6
07	Superlative	13	4d6	3d6
08	Regular	13	4d6	1d6
09	Poor	14	4d	2d6
10	Rich	14	5d6	2d6
11	Regular	15	4d	1d6
12	Superlative	15	4d6	3d6
13	Poor	16	5d	1d6
14	Rich	16	5d6	2d6
15	Regular	17	5d	1d6
16	Superlative	17	5d6	3d6
17	Rich	18	6d6	2d6
18	Regular	19	6d6	2d6
19	Superlative	19	5d6	3d6
20	Superlative	20	6d6	3d6
21	Superlative	25	6d6	3d6

**This shows the range of possible followers. Roll the dice shown, then roll the usual d6 to find possible modifiers to their skills for melee.*

Fight

The First Charge is determined by using the usual *Pendragon* Lance combat rules, although the gamemaster may use either the Simple or Longer Methods to determine results.

Statement Of Intent: players state whether they are Alone, Leading, or Attached.

Simple Method: the gamemaster throws a single d20 which is used as the enemy's response against all participants. Everyone else rolls their Lance skill opposed to the result.

Longer Method: the gamemaster rolls separately opposed to each player knight. The results are the same, above.

Follower Results

Each Leader should roll Battle again to determine the fate of his followers. Check the results against the Followers Fate Table. On the First Charge, always ignore results of capturing prisoners.

Follower's Fate Table

Critical Success = no damage, and they captured a prisoner.*

Success = 10% losses (2% killed, 8% wounded).

Failure = 50% losses (10% killed, 15% captured, 25% wounded).

Fumble = 75% losses (50% killed, 25% captured).

**prisoners are not captured on the First Charge*

Melee

Preparation

Start each Melee Round by checking your status. You will need to know if:
you are alone, leading, or attached,
you are mounted or afoot,
you have a prisoner or not.

Roll on Unit Events Table

Roll 3d6 and check this table. The modifier is applied to your character's subsequent Battle, Melee, and Followers Fate rolls.

Unit Events Table

3d6	*Modifier*	*Event*
03	-15	Your Battalion Routs
04	-10	Your Unit Retreats
05	-10	Surge of Enemy Knights
06	-5	You are Outnumbered
07	-5	More Enemies than Friends
08	-5	Enemy Pushes Forward
09-12	0	Could Go Either Way
13	+5	Enemy is Confused
14	+5	More Friends than Enemies
15	+5	They Pull Away
1	+10	A Surge of Victory
1	+10	Enemy Unit Retreats
18+	+15	Enemy Battalion Routs

Battle Roll

Knights who are Alone, and Leaders, make Battle rolls. Followers do not make this Battle roll. Knights who are Alone get a -10 (!) modifier to their Battle skill.

If You Are Mounted:

- Critical Success, = you can engage, remain disengaged, or use Melee Target Table. If you have a Lance, you can get a Charge bonus.
- Success = you can engage, or remain disengaged.
- Failure = you are engaged.
- Fumble = you are engaged to your disadvantage, -5 on weapon roll.

If You Are Afoot:

- Critical = you can start the round engaged or disengaged.
- Success = you are engaged, or can become disengaged IF the next Unit Events Table results is 09 or more.
- Failure = you are engaged.
- Fumble = you are attacked from the rear, additional -5 on your next melee Weapon roll.

Statement of Intent

Leaders and Alone knights must make a statement of intent for the round, based upon what they know now. Engaged knights may choose to fight or flee. Disengaged knights have many choices, listed below.

Disengaged Knights Disengaged knights have can either remain disengaged (with a variety of possible actions open to them); or re-enter combat.

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Remain Disengaged: While disengaged many possible actions can be attempted. They include:

- get and/or give several treatments of First Aid
- check someone for life, give First Aid, get them on a horse, and ride them to the Back of the Battle
- look for your squire (attempt Squire roll: success = he shows up. Failure = he doesn't.)
- look for your group (attempt Awareness roll: success= you see them and can travel there next Battle Round)
- take off a set of armor (you are unarmored for the duration)
- put on a set of armor (you are unarmored for the duration)
- pillage a corpse or living person of his goods and armor
- ride away to the Back of the Battle
- run away to the Back of the Battle
- Look for, find, and attempt to catch a riderless horse (roll Riding minus 2d6 modifier: success=you got it, roll 1d6: 1-4=Charger, 5=palfrey, 6=cob).
- Rally a group (roll your Battle, modified by plus (your Glory/1000) minus (2d6); success=you are a Leader and 1d6 knights are ready to follow you next Segment. Failure=you are still alone.)

Re-enter Combat: A disengaged Leader or Alone knight may either: go to where friends are in combat, usually to rescue unit members who were unhorsed; or attempt an Awareness roll to look for a target.

Help Friends: Knights are often dismounted in a fight. A Leader or Alone knight can choose to return to melee and help these individuals. If so chosen, re-entry to combat is allowed.

Select Target: Only available to mounted knights who critical their Battle Roll. Roll 1d20 on the Melee Target Table, below

Melee Target Table

d20	result
01-05	Advantageous attack, +3 to weapon roll
06-10	normal targets
11-15	Disadvantageous targets, -3 to weapon roll
16-18	Enemy Hero, +3 to Random Battle Enemy Table
19	Enemy Standard
20	Enemy Battalion Commander

Decide To Attack Or Not

The Leader or Alone knight may choose to ignore the target and, instead, remain disengaged despite his Statement of Intent. However, if this is done then *no other actions can be undertaken that round.*

Combat

Engaged and mounted nights have two choices: fight or flight. Knights engaged on foot can not attempt to escape.

Fight

Find the Enemy Skill: Use the Random Battle Enemy Table to find the foe this round. The foe will change every round.

If attacking a group with the Hero, add the appropriate modifier to the Random Battle Enemy Table results.

Find Group Bonus: Find your group bonus, if any, and apply it.

Attack: Fight the melee, using normal combat rules. As with the First Charge, the gamemaster may choose to use the Simple or the Long method.

Flight from Combat

While Engaged, knights may choose to flee rather than fight against bad odds.

To flee knights must attempt their Ride skill opposed to the enemy's Weapon skill.

Battle Flight Table

Critical = You escaped, get double shield protection if necessary

Success = you escaped undamaged

Partial Success = you escaped, but they struck you

Failure = you did not escape, and took damage

Fumble = you did not escape, and took damage, and dropped or broke your weapon

Surrender

Knights may surrender if in danger of being slain. It is customary for knights to accept surrender from other knights, and ransom them afterwards.

If Unhorsed This Round: If you were unhorsed this melee round you will begin next round Alone and On Foot.

Effects on Followers

Roll on the Followers Results Table each round to see what has happened to your followers. This affects your possible modifier if you lead only a small number of troops.

Retreat, Rout, and Pursuit

Some results of the Melee Unit Events Table have special results, as detailed here. They include Retreat, Rout, and Pursuit.

Retreat

Retreat indicates an orderly withdrawal of forces from the battle field. The armies will fight as they withdraw if necessary, usually with a designated rear guard unit sacrificing itself if necessary for the escape of the rest.

Battalions can be forced to retreat only on a roll of triple 5's or triple 2's.

Retreats are treated as part of normal battle. Units in retreat are likely to rally again and re-enter the battle.

Rout (by your battalion)

Rout indicates a panic withdrawal from the field. Soldiers, even knights and nobles, abandon the field and camp in absolute haste, often throwing away their equipment.

Rout can occur only on a roll of 3 or 18. Entire battalions rout at a time.

Knights whose battalions Rout have a choice of action depending on whether they are Engaged or Disengaged.

Disengaged knights may Escape, Run Away, or Stand.

Engaged knights may Run Away or Stand.

Escape — To Escape, attempt a Flight from Combat *without modifier.* This indicates that your knight saw what was going on, and got out before things got too difficult.

Run Away — Your knight is one of the majority who are running from the field. Attempt Flight from Combat, with the appropriate -15 modifier.

Stand — You are determined to stand and rally your unit, or die in the attempt. Fight a Melee round, as per usual Battle methods, with this special result:

Critical Success = your heroic stand stymies the enemy! The Battalion rallies! Get 100 Glory, and the attention of your leaders.

Pursuit

A statement of intent of Pursuit means that the enemy has routed, and that your knight is among those who have broken ranks to run them down.

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Only knights who are mounted may pursue a mounted foe. Mounted knights pursuing dismounted foes get +5 to their roll. Men on foot may pursue dismounted foes.

First Pursuit Round: the first round of pursuit is like a battle. To pursue, a knight must:

- Make a Statement of Intent to Pursue.
- Roll his Weapon skill, as usual, modified.

This simulates chasing the enemy off the battlefield.

Subsequent Pursuit Rounds: Once the foe has fled, pursuit may continue. Now, however, instead of melee it is like a hunt, and a Hunting roll is used instead of Melee weapons. No battle modifiers apply to the Hunting Roll.

Subsequent pursuit results are:

Pursuit Results Table

Critical Success = You found their camp. Add 2d6+2 £. booty. Add two more rounds of Pursuit Glory.

Success = You killed 1d6 more of them, and captured 1 more man. Add one round of Pursuit Glory.

Fail = You killed 1d6 more of them, add one round of Pursuit Glory. But you were also variously hurt, so take 1d6 damage without armor.

Fumble = you were ambushed! Take 6d6 damage from the surprise lance strike. Get no Pursuit Glory round.

After the Battle

Determine the Victor

Determine whether the battle was a clear victory, indecisive, or a loss for your side.

If the story has not determined the results, find modifiers, then roll on this table for the results.

Modifiers:

- A battalion on your side routed = -10
- Enemy battalion was routed = +10

Battle Results Table

01-02 or less	Decisive Victory
03-18	Indecisive
19-20or more	Decisive Defeat

Count and Bury the dead

Burial of the dead is a major task after the battle. The losing side usually asks for a truce to bury their dead, and it is usually granted.

Tend the Wounded

Wounded who are too hurt to travel must be tended nearby. Others are taken by cart and wagon to cities and monasteries to be healed.

Many characters, including player knights, may need extensive time to recover. The army may march on to campaign, leaving them behind.

Determine Plunder

After a Decisive Victory the winners in the army collect Plunder. The amount of plunder for the winning side is:

Battle Plunder Table

size	*plunder*
small	1 palfrey, 1 cob, 1-2 £. in goods
medium	1 charger, 1-2 palfreys, 2-6 £. in goods
large	1-2 chargers, 2-4 palfreys, 5-10 £. in goods

Collect or Pay Ransoms

Negotiation for ransoms is carried on through the Heralds. Prisoners are listed with them, and the lists then taken to each side for confirmation. Alternatively, knights may be released on their own recognizance if they swear by their knighthood and honor to pay the ransom.

Payment usually comes several months after the prisoner's release. After all, he must return to his estates and raise the value, then convert it to cash and treasure to transfer.

Prisoners may be traded as well as ransomed. Thus if one of your band was captured, but you captured an enemy, you can normally trade one man for the other, neither collecting nor paying anything.

Calculate Glory

Glory for battles is determined by its size, and the number of rounds which the knight fought, and how well he did in the fight.

The procedure is to find the Basic Battle Glory, then multiply it by the other factors to find your total Battle Glory.

Size Of Battle

Glory shown is the amount of Glory per successful combat round. The First Charge is one Combat Round, and each Melee Round is one.

- Small = 15 Glory per round
- Medium = 30 Glory per round
- Large = 45 Glory per round

Results Multipliers

- Critical Success = x2
- Success = x1
- Failure, Fumble = x0.5
- Disengaged = x0.1

Victory Modifiers

- Your side won clearly = x2
- Indecisive = x1
- Your side lost clearly = x0.5

Other Modifiers

- You were outnumbered more than 2:1 = x1.5
- You were outnumber at 5:1 or more = x2

The Leader/Follower Bonus

Both leaders and followers in a battle may get an advantage for remaining close together. This applies to melee, but not to the First Charge.

The leader rolls 1d6, and he and his followers all get a bonus equal to the die roll if the number rolled is equal to or less than the number of followers. The bonus is added to their melee weapon roll. This indicates the number of riders who have stuck close together.

More than 6 followers gives a bonus to the d6 roll. Each follower more than 6 adds one to the die roll. Thus a leader with 9 followers gets a d6+3 modifier. A leader with 11 or more followers has a +6 while leading.

The maximum bonus attainable through Leader/Followers is +6. ■

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Magician Character Generation

This section allows the creation of magician player characters

AN ENCHANTRESS, or druid, miracle-working monk, or other magician is a very unusual, elite individual, even in enchanted Arthurian Britain. Individuals of significant ability are even more rare. Although they are the majority, to play an inferior magician in *Pendragon* would be frustrating, and so we provide only this version of tailoring your character, which creates magicians of greater power.

Keep in mind that not all religious characters are capable magicians. The Catholic church, for example, has many priests, monks, friars, nuns, etc., who have no magical talent whatsoever. The same can be said for the other religions. This character generation is intended to create those characters who do have magical Talent; do not read into this the conclusion that every minor religious functionary is Talented as well.

In general, the character creation process follows normal knightly character generation, and you will be referred to those tables for much information. Given here are specifics for several types of magicians.

The details cover the common types of magicians found in Arthurian or Celtic literature. These are a guideline, not concrete rules. We do not pretend to be all-inclusive, or historical, and invite every gamemaster to suit these to her campaign.

Remember to work with the gamemaster on this. If you want a pagan enchantress and it would not suit her campaign, you will be out of luck, or have to make up a gamemaster character and run a scenario using her.

First, choose your magical tradition. Here is a listing of the traditions, and where they come from.

Magic Traditions

Following the title of each magic tradition is a description of that tradition. This explains some of the beliefs and restrictions of that tradition.

Culture/Religion: Explains in what cultures and religions this tradition occurs. Some traditions are found in several cul-

✳ The Magician's Objective: Insight ✳

MAGICIANS USE MAGIC in *Pendragon* to acquire *Insight*, or magical inspiration. The unnatural curiosity aroused in magicians, which normal folk do not have, is satiated only by this Insight. Insight need not be sought, any more than age needs to be sought. But it comes.

Insight is the way magicians measure each other. A high Insight is the measure of greatness and respect among magicians.

Insight is also an indication of a magician's self-awareness, and her wholeness, and her integration into cosmic understanding.

Players of magicians keep track of Insight the same way that a knight keeps track of his Glory. Magicians will acquire Glory as well, since all player characters do. Glory is critical to knights' society, but incidental to magicians'.

Insight works for magicians in a way similar to the way that Glory works for knights. It is accumulated for successfully performing magical acts, or for achieving spiritual goals. Insight is gained for certain actions and events, and annually during the Winter Phase for maintaining Traits and Passions, Ideals, and sacred places.

Insight Ranking Table

1 - 999	Natural, uninitiated
1,000-1,999	Ordinary Magician
2,000 - 3,999	Notable Magician
4,000 - 7,999	Famous Magician
8,000 or more	Extraordinary Magician

Acquiring Insight

Ordinary Awards are about 10 points for doing something minor. Something significant is worth 100 pts.

Insight is acquired for:

- One-time honors
- Significant Traits and Passions
- Maintaining Ideals
- Using your Life Force.
- Maintaining a sacred place.
- Performing sacred ceremonies

One-time Honors

Initiation. = 1000

Be accepted in a coven = 100

Become High Priestess of a coven = 250

Become Priestess of a holy site = 250

Become High Priestess of a large temple = 500

Significant Traits and Passions

Traits or Passions of 16 or more, for *your religion only*, each year get Insight points equal to the Trait or Passion.

Ideals

If all religious Traits are at 16 or more (i.e.- the magician qualifies for a Religious

— continued

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tures and religions, while most are specific to only one. The religions given in the "Lands" chapter represent the religion of the ruling class, the knights. Peasants may still follow the original religion. Therefore Pagan magicians (witches, for example) may be found in Christian areas.

Regions: Gives the larger regions where this type occurs. Select a region from among these.

Requirements

Lists special requirements each tradition may have.

Duties

These are the some of duties and responsibilities of a practitioner of this magical tradition.

Benefits and Talents

Talent Values: These are the magical abilities which this tradition of magic emphasizes. Most practitioners of this path will not be significantly skilled in all these listed. The number given is the starting value of that Talent.

Restricted Talents: Some talents are restricted by the magical tradition, and may not be learned during character generation.

Other benefits: Listed here are beginning skill values for the Celestial Lore, Geomantic Lore, and Sight skills, as well as occasionally other Skills, Traits, or Passions.

Known Practitioners:

This list contains famous practitioners of this magical tradition.

Pagan Enchanter (British Druid)

These are the druids of Britain, reformed by Merlin after their order had been crushed by the invading Romans. Druids are the main magic-using class of Cymric and Irish Pagans. They have been organized for many centuries, and though shattered by the Romans, are making a good recovery. Their organization is loose, without a single autocratic structure, and includes generally friendly relations with all the established non-hostile Pagans within their regions.

Where they are established, Enchanters work closely with their kings and chieftains, lead all the great ceremonies, tend most of the powerful places, and oversee the witches, ovates, and bards.

Culture/Religion: Any/Pagan or any/Christian

Regions: Logres, Cambria, Cumbria, The North, Cornwall, Western Isles.

Requirements

Membership in the enchanters is open only to men. Entry may be gained only when an applicant proves his knowledge of myth, legend and history, as well as his bardic skills; and exhibits an aptitude for interacting with the Invisible World; a willingness to serve society and the gods of the world; and the obedient submission necessary to enter into the sacred and secret way of the enchanters.

New members take an oath to the Great Powers, give up their ordinary life and are initiated as ovates. They spend a length of time varying from 1-20 years studying at secluded sites far away from normal society.

Duties

Enchanters must obey all those of their order who are of greater rank. Enchanters serve their society by interacting with the Invisible World. They perform healing,

Bonus), then the magician receives 100 Insight per year, in addition to the points received for individual traits over 16.

Using Your Life Force

A magician receives Insight equal to one fifth the quantity of Life Force used in a spell, if the casting was successful. If the spell is cast by a group, then the participants divide the Insight among themselves.

Maintaining a Sacred Place

Magicians receive Insight from growing close to parts of the sacred earth. The value of Insight gained is equal to the number of days spent in a location that has more than merely undifferentiated ambient Life Force, that is, it contains Life Force aligned with any Talent. The maximum Insight gained this way is 100 per year.

Some samples:

A stone circle, visited only occasionally for public use = 25 Insight

A hillside of wild herbs, visited twice yearly for a week each time = 10

A small sacred spring, visited 4 times per year for 2 days each = 8

Performing Sacred Ceremonies

Magicians work to maintain the flow of magical Power and Life Force through the world. They lead the common folk, who lack the perceptions to integrate the magic power fully.

- Lead a seasonal ceremony, with less than 100 participants = 25.
- Lead a seasonal ceremony, with up to 250 participants (village-sized) = 50.
- Lead of seasonal ceremony, with 250 or more participants (town sized) = 75.
- Lead a weekly Christian Mass, 10-200 participant = 5.
- Lead Christmas, St. John's, or Lammas Mass for 10-200 participants = 50.
- Lead Easter Mass for 10-200 participants = 75.

Uses of Insight

Insight has several practical uses during a game.

Recognition

Other magicians can recognize your magnitude with their Sight. A successful Sight roll reveals the relative amount of your Insight (greater than, lesser than, or about the same), and whether you are a Natural, Ordinary, Notable, Famous, or Extraordinary magician.

Sight Bonus

Each 1000 points of Insight gives a +1 to the magician's Sight Skill.

Bonus Point

Each 1000 points of accumulated Insight allows a magician a Bonus Point, in the same manner as accumulated Glory. See the "Glory and Ambitions" chapter.

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KING ARTHUR PENDRAGON

Magician's Sheet

Player . . . . . .

Personal Data

Name . . . . . .
Homeland . . . . . .
Culture . . . . . Religion . . . . . .
Father's Name. . . . . Tradition . . . . . .
Parent's Class . . . . . Child Number . . . . . .
Lord . . . . . .
Current Class. . . . . .

Personality Traits

Magic Limit (sum of underlined traits) . . . . . .
Personal Life Force (sum of underlined traits/20) d20
Magical Defense (sum of underlined traits) . . . . . .
Religious Bonus (underlined traits all 16+) . . . . . .

☐ Chaste	/	Lustful ☐
☐ Energetic	/	Lazy ☐
☐ Forgiving	/	Vengeful ☐
☐ Generous	/	Selfish ☐
☐ Honest	/	Deceitful ☐
☐ Just	/	Arbitrary ☐
☐ Merciful	/	Cruel ☐
☐ Modest	/	Proud ☐
☐ Pious	/	Worldly ☐
☐ Prudent	/	Reckless ☐
☐ Temperate	/	Indulgent ☐
☐ Trusting	/	Suspicious ☐
☐ Valorous	/	Cowardly ☐

Directed Trait . . . . . ☐
Directed Trait . . . . . ☐

Passions

Loyalty (lord) . . . . . ☐
Love (family). . . . . ☐
Love (deity) . . . . . ☐
Hospitality . . . . . ☐
Honor. . . . . ☐
. . . . . ☐
. . . . . ☐
. . . . . ☐

Equipment Carried

Armor Type [..... points]. . . . . .
Clothing [..... Librum value] . . . . . .
☐ Personal Gear [on horse #.....] . . . . . .
☐ Travel Gear [on horse #.....] . . . . . .
. . . . . .
. . . . . .

Statistics

SIZ . . . . . (Knockdown)
DEX. . . . . .
STR . . . . . .
CON . . . . . (Major Wound)
APP . . . . . .
Damage ((STR+SIZ)/6) d6
Healing Rate ((STR+CON)/10) . . . . . .
Movement Rate ((STR+DEX)/10) . . . .
Total Hit Points (SIZ+CON) . . . . . .
Unconscious (HP/4) . . . . . .

Distinctive Features

. . . . . .
. . . . . .
. . . . . .

Skills

Awareness.	☐
Boating	☐
Celestial Lore.	☐
Chirurgery	☐
Compose.	☐
Courtesy	☐
Dancing.	☐
Faerie Lore.	☐
Falconry.	☐
First Aid.	☐
Flirting.	☐
Folk Lore	☐
Gaming	☐
Geomantic Lore.	☐
Heraldry	☐
Hunting.	☐
Industry.	☐
Intrigue	☐
Orate.	☐
Play (.....)	☐
Read (.....).	☐
Recognize	☐
Religion (.....).	☐
Romance	☐
Sight	☐
Singing	☐
Stewardship	☐
Swimming.	☐
. . . . .	☐
. . . . .	☐
. . . . .	☐
. . . . .	☐

Apprentice

Name . . . . . .
Age. . . . . .
First Aid. . . . . ☐
Natural Talent . . . . . ☐
Magic Limit . . . . . ☐
. . . . . ☐

Insight

Insight This Game

Glory

Character Portrait, Badge or Arms

Current Hit Points

Wounds . . . . . .
. . . . . .
☐ Chirurgery Needed

Sleep Owed

. . . . . .

Magical Talents

. . . . . ☐
. . . . . ☐
. . . . . ☐
. . . . . ☐
. . . . . ☐
. . . . . ☐
. . . . . ☐
. . . . . ☐
. . . . . ☐
. . . . . ☐
. . . . . ☐
. . . . . ☐
. . . . . ☐

Magical Talismans

. . . . . ☐
. . . . . ☐
. . . . . ☐
. . . . . ☐
. . . . . ☐

Combat Skills

Battle . . . . . ☐
Horsemanship. . . . . ☐
. . . . . ☐
. . . . . ☐

Horse

Type . . . . . .
Damage . . . . . Move . . . .
Armor . . . . . HP . . . .
SIZ . . . . . CON. . . . . DEX . . . .

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entertainment, and memorize the laws, histories, and genealogies of the people.

Benefits and Talents

Enchanters are respected and honored by those who know them. They may also have the advantage of obtaining magical powers.

Talent Starting Values: Divination 3, Glamour 2, Heal 1, Sacred Space 3, Shapeshift 2, Travel 2, Weather Control 3.

Restricted Talents: Demonize

Other Benefits: Celestial Lore +3, Geomantic Lore +3, Sight +4
Faerie Lore +3, Folk Lore +3, Read (Ogham) +2
Just +3
Love (deity) 3d6

Known Practitioners

Merlin the Magician is the best known; Taliesin is the current British Arch Druid in the year 530.

Pagan Bard

Bards were originally the lowest class of druid. These men learned the stories and traditions to entertain and teach the commoners. In Britain the druids were destroyed, but the bards continued the mundane entertainment functions with only minimum oversight by the enchanters. In *Pendragon* such entertainers are recognized as *conteurs* ("storytellers"). This Pagan vocation of Bard is a special, sacred function resurrected by the Celtic Revival under the protection of King Arthur.

Culture/Religion: any/Pagan or any/Christian
Regions: Logres, Cambria, Cumbria, The North, Cornwall

Duties

Bards must recite their knowledge whenever commanded by a lord or knight. They must work to disseminate knowledge among the commoners, and serve as informants for the enchanters.

Benefits and Talents

Bards receive an immunity from the wrath of all lords which is similar to the safety once provided to druids. They may also be able to learn the *lampoon*, a type of druidic curse magic.

Talent Starting Values: Bless 3, Curse 3, Dispel 2, Emotion 5, Protect 1.

Restricted Talents: Demonize

Other Benefits: Sight +2
Compose +3, Courtesy +3, Faerie Lore +2, Orate +3, Singing +3, Play (harp) +2
Love (deity) 3d6

Known Practitioners

Knights do not become bards because their duties lie elsewhere. The best-know bard from Arthurian literature was Talliesin, who became Archdruid. Another is the harper Eliot, who sings "the worst lay that ever harper sang" in Mark's court, yet escapes alive (Malory X, 27, 31).

Pagan Enchantress

Enchantresses are people who have maintained contact with the ancient Celtic magic despite the arrival of Christianity, whose forms of spirituality failed to appeal to British female interests. If they were in druid lands, they would probably be among them; but without a broad base of worshippers and other social supports, only the Enchantresses have survived. The Ladies of the Lake are a well-known group of enchantresses, and their organization is given here as an example. Other groups of enchantresses certainly exists; they would follow similar rules.

Culture/Religion: any/Pagan or any/Christian
Regions: Logres, Cambria, Cumbria, The North, Cornwall, Brittany, France, Gaul

Requirements

Only women may join. Membership is open to those who possess magical Talent. Passing through a training period, members must serve in the lower orders before becoming a full Lady.

- Maiden. After her first menstruation a girl may join as a Maiden, an apprenticeship position to learn the rituals and secrets of the group.
- Priestess. At 21 she can become a Priestess, serving the community by leading rituals, teaching girls and Maidens, midwifing, and serving as entertainer and chirurgeon. A Priestess is expected to serve faithfully, without taking a husband, for seven years. The ban on marriage exists to preserve the Priestesses from legal and social obligations, not from intimacy with men, and priestesses normally take one or more lovers.
- High Priestess. At age 28 a qualified Priestess might become a High Priestess, taking an oath to remain committed to her holy career for life. She can start her own coven, if desired. Many priestesses at this stage, however, marry, and remain as priestesses.
- Crone. Women who remain committed to the coven are known as Crones after they have reached menopause. A High Priestess may be a crone, in which she has unusual magical strength.

Duties

Ladies of the Lake are dedicated to protecting the sovereignty of Britain, aiding the High King, and protecting the King's Peace. They also serve as healers, seers, and wise women.

Benefits and Talents

Women capable of wielding magic can receive honest, open training in their skills here from dedicated, experienced magicians initiated into the ways of the Goddess.

Talent Starting Values: Control Faerie Creature 3, Dispel 1, Divination 1, Glamour 4, Heal 1, Sacred Space 2, Summon Faerie Creature 2.

Restricted Talents: Demonize

Other Benefits: Celestial Lore +3, Geomantic Lore +2, Sight +3
Faerie Lore +3, Folk Lore +2, Religion (Pagan) +4
Love (deity) 3d6

Known Practitioners:

Ladies of the Lake, Viviane, who gave Arthur the sword Excalibur, was one. Nimue, the captor of Merlin and protectress of Arthur's court, is the current ruler. Morgan le Fey is an enchantress as well.

Pagan Witch

Witches are the community-based, ground-level magicians who underlie all farming communities. They are practitioners of *wicca*, the native folk wisdom of

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the land. They are the ceremonial leaders and healers for their village. They are not clergy, which is a druidic function; they are people wise in the ways of magic. One can be found in almost every village. They bless, heal, and prophecy for the common people.

In the Pagan lands where the druid system exists, the witches are a part of the loosely organized Pagan religion. But in Christian lands witches may be all that remains of the old Pagan worship. (Or they might be connected to a local Enchantress group.) They are usually called by their regional names (Saxon *wicca (masc.), wicce (fem.)*; Cymric *gwrach*)

Culture/Religion: any/Pagan or any/Christian.
Regions: Logres, Cambria, Cumbria, The North, Cornwall, Western Isles, Brittany, France, Gaul

A Witch may reside in any non-heathen homeland.

Requirements

Witches must perform their religious and magical duties for their community. They may be male or female, though women outnumber men by about 4 to 1.

Duties

Witches perform religious ceremonies for their communities at the Sabbats: Samhain , Imbolc, Beltaine, and Lughnasad. These meetings may not be recognized as religious festivals since they are also major social events, resembling a huge party for the entire countryside. Witches must also have some ability at healing.

Witches operate as individuals. Their membership in a larger organization is kept secret, even from their own followers. In places where Christianity is dominant, even their identity may be secret. In such places the Sabbats would be known by Christian names: All Soul's Day, Candlemas, May Day, and Lammas.

Witches are usually also part of a coven, consisting of about 13 members. The coven is led by the Black Man (representing the Horned God) and/or by the Queen of Elphame (representing the Goddess). Faeries often attended coven meeting. Covens meet at the full moon of each month, called Esbats, to work group rituals, share their knowledge, and initiate new members.



Morgan le Fay

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Covens do not hold land, believing that the earth cannot be owned, or buildings, since they customarily met outdoors. They might have an area, perhaps a sacred grove or stone circle, which is held in sacred trust by them.

Benefits and Talents

Witches obtain all the benefits of being spiritual leaders, and may learn magic.

Talent Starting Values: Animal Friend 1, Bless 4, Curse 3, Divination 2, Heal 2, Sacred Space 2, Weather Control 2.

Restricted Talents: Demonize

Other Benefits: Celestial Lore +3, Geomantic Lore +2, Sight +4
Faerie Lore +3, Folk Lore +5
Love (deity) 3d6

Christian Priest

Priests are the leading holymen of the Christian faith. They preside over the religious functions of the church to bring the sacraments to common folk and lords alike. They have received Holy Orders.

Culture/Religion: Any/Christian
Regions: Logres, Cambria, Cumbria, The North, Cornwall, Western Isles, Brittany, France, Gaul

Duties

Priests must devote their whole lives to their professions. Lower ranked priests have direct responsibility for a particular congregation, and are expected to perform religious services every Sunday. Higher-ranking priests oversee the lower ranking ones, and perform religious ceremonies on at least the holy days, and usually other Sundays as well.

Benefits and Talents

Benefits are manifold. First is the spiritual comfort which only the holy may obtain. Second is a standard of living appropriate to the station, although most religious stations are humble, such as a village priest or hermit. Others, more lucrative, such as a bishop or the king's confessor, are beyond normal play.

Talent Starting Values: Banish 3, Bless 2, Curse 2, Demonize 3, Dispel 1, Divine Miracle 4, Protect 1, Sacred Space 1.

Restricted Talents: none

Other Benefits: Sight 3
Orate +3, Read (Latin) +2, Religion (Christian) +4
Loyalty (Archbishop) 3d6
Love (God) 3d6

Known Practitioner

Archbishop of Canterbury

Christian Nun or Monk

Monks and nuns are holy laypeople of the Christian faith. They reside in secluded cloisters, where the ways of the world will not hinder their religious progress. The requirements to be a monk always effectively remove a character from play. To become a monk requires the individual to drop out of normal life. This requirement makes any other information about joining the order irrelevant. If the gamemaster needs information about the magical training of a nun monk, refer to the friar, below.

Christian Friar/Hermit

Christian friars live among the people, administering to their spiritual needs, but remain attached to an order which maintains a house.
Christian hermits are very similar to friars, and in fact some of them are. Use this information for creating hermits as well.

Culture/Religion: any/Christian
Regions: Logres, Cambria, Cumbria, The North, Cornwall, Western Isles, Brittany, France, Gaul

Duties

To administer to the spiritual needs of the people. Friars are not vested with responsible for a specific community. They are free to travel as their calling requires them.

Benefits and Talents

Friars receive religious and spiritual training. They have the support of the church, and can call on the help of church knights or devout Christian knights should the circumstances warrant it.

Talent Starting Values:
Banish 2, Bless 3, Curse 3, Demonize 3, Dispel 3, Divine Miracle 2, Heal 4

Restricted Talents: none

Other Benefits: Sight +3
Chirurgery +5, First Aid +5, Folklore +3, Religion (Christian) +2
Love (God) 3d6

Make Your Character

Before You Start

Discover these facts before entering into the normal character generation.

Childhood Talent

Your character was born with a Natural Talent which she, at some point in childhood, realized was not usual to the rest of the human race. She exercised her Talent, and perhaps performed some petty magic, and knows that she falls asleep afterwards.

EVERYONE with a Talent ALSO has the skill of Sight (sometimes called Second Sight), which allows them to be aware of magical influences.

Roll on this table to determine which Talent your character first manifested. Write this talent down on the character sheet and underline it to show that it is a *Natural* Talent. A character's Natural Talent differs from her other magical Talents in that she can use it with less cost. This is described more fully later in this chapter, and in the following chapter.

Characters gaining the "Emotion" ability in this way have a Natural Talent only when manipulating the particular variety of emotional magic listed in the parenthesis. For other uses it functions as a regular Talent.

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Childhood Natural Talents Table	
1d20	*Talent*
1-4	Animal Friend
5-6	Shapeshift
7-9	Bless
10-12	Heal
13-14	Control Faerie Creature
15-16	Emotional (Generous)
17-18	Emotional (Merciful)
19-20	Emotion (Forgiving)



Starting Facts

Follow the procedure in Advanced Character Generation, *except*:

1. Region: Pick from List.

Given in the description of your magical tradition is a list of available regions for that tradition. Select one.

2. Your Land: Select One

Turn to your selected region in the Lands chapter, and pick a homeland that corresponds with the culture/religion requirement of your tradition. The offspring of nobles must select a homeland with the same religion as their own magical tradition. Children of peasants and magicians have more flexibility, and may pick a homeland with the available culture/religions given in their tradition.

Write in:
Homeland
Culture
Religion: Write in the religion of your magical tradition, regardless of your homeland.
Father's Class: Roll on this table to determine your father's class:

Father's Class Table	
1d6	Result
1-5	Peasant
6-13	Magician
14-20	Noble

Peasant: Magic Talents do not know class, nor do practical schools of magic recognize a difference between base or noble origins. Nonetheless, such ancestry affects a person. Write down "Peasant" under Father's Class.

Magician: Your parent practiced the same tradition as you, and trained you as a child. If the gamemaster is agreeable, the character's mother may be the magician instead of the father. To simplify character generation in either case, use the information given for a magician father.

Noble: Your father is a noble. Roll on the father's class table for your homeland in the "Lands" chapter to determine your father's class.

Liege Lord: If your parent is a magician or peasant, write in the liege lord for your homeland. If of noble ancestry, roll on the liege lord table for your homeland as you would for a player knight character.

Father's Class Bonus: If your parent was a peasant or a magician, then use the appropriate father's class bonus given below. If your father was noble, use the Father's class bonuses from Advanced Character Generation.

Son (or daughter) of a ...

Enchanter (British Druid)
20 Skill Points
+3 to Chirurgery, Faerie Lore, First Aid, Folk Lore, Read (Ogham for Cymri or Irish; Glyphs for Picts), Orate, Religion (Paganism)

Bard
15 Skill Points
+3 to Compose, Dancing, Sing, Play (instrument)

Enchantress
20 Skill Points
+3 to Chirurgery, Faerie Lore, First Aid, Folk Lore, Religion (Paganism)

Christian Priest
20 Skill Points
+3 to Chirurgery, First Aid, Read (Latin), Religion (Christianity)

Christian Monk, Nun, or Friar
15 Skill Points
+3 to Chirurgery, First Aid, Folk Lore, Read (Latin), Religion (Christianity)

Witch
15 Skill Points
+5 to Folk Lore
+3 to Faerie Lore, First Aid, Religion (Pagan)

Peasant
15 Skill Points
+1 STR, +2 CON
Loyalty Lord (2d6)

Current Home: If your parents are noble, determine current home in the normal way. Otherwise ask your gamemaster where your current home would be in your homeland. Children of peasants and most magicians would live in a town or village. Some magicians, such as an enchanter or bard, may be attached to the local noble's court and live in or near the castle.

Child Number = 1d6: Only those of noble ancestry roll on the father's survival table.

3. Peoples

Turn to the "Peoples" chapter (page 102) to find this information:
Select: *Name, Father's name*
Find, and write down:
Trait Modifiers
Directed Trait (if any)
Passions (if any)

Starting Skills: Check Back to Father's Class and your magical Tradition for skill bonuses. These bonuses are accumulative; add them together. If your parent was a magician, then you will use the Magician column from the skill table given below; for a peasant father, use the peasant column. If your father was a noble, start with the skill list appropriate to your

Religious Traits

Magic is a sacred activity. Acting in accordance to the rules of a magician's religion increases her capacity to perform greater magics. The relevant traits are:

Pagan: Lustful, Energetic, Generous, Honest, Proud

Christian: Chaste, Forgiving, Merciful, Modest, Temperate

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character's sex and culture,as given in the "Peoples" chapter, but do not write the weapon skill bonuses down on your sheet, since you have not been trained as a knight. You may write down the Battle and Horsemanship bonuses, if any.

In addition, All magician characters receive some starting Talent values from their chosen magical tradition. Write the Talents and their starting values down on your character sheet.

Skills Table

skill	*magician*	*peasant*
Awareness	(3)	(5)
Boating	(0)	(2)
Celestial Lore	(2)	(0)
Chirurgery	(0)	(0)
Compose	(0)	(0)
Courtesy	(2)	(0)
Dancing	(1)	(2)
Faerie Lore	(5)	(2)
Falconry	(0)	(0)
First Aid	(5)	(5)
Flirting	(2)	(2)
Folk Lore	(2)	(5)
Gaming	(1)	(1)
Geomantic Lore	(2)	(0)
Heraldry	(0)	(0)
Hunting	(2)	(5)
Industry	(3)	(10)
Intrigue	(2)	(0)
Orate	(3)	(0)
Play (.....)	(3)	(3)
Read (.....)	(1)	(0)
Recognize	(0)	(0)
Religion (.....)	(5)	(2)
Romance	(0)	(0)
Sight	(3)	(0)
Singing	(2)	(3)
Stewardship	(0)	(0)
Swimming	(2)	(5)
Tourney	(0)	(0)

Inherited Glory: Offspring of magicians and peasants do not begin with inherited glory. If your father was a noble, then determine your inherited glory as normal.

*Starting Equipment:*All characters should refer to the table below for their starting equipment. In this case the child of a noble has not been trained as a knight, and so does not receive the armor or weapons that a knight would.

Starting Equipment

Peasant's Outfit: no armor, simple camping gear, clothing worth 20 d.

Magician's Outfit: no armor, knife, camping gear, clothing worth 60 d, 60 d. in money.

Noble's Outfit: no armor, dagger, camping gear, travel gear, clothing worth 1£, 120d in money, rouncy.

DO NOT Roll for Luck Benefits for characters of peasant or magician ancestry.

4. Traits

A. Underline Religious Traits.
B. Find Values: Don't forget to add +3 to all religious Traits.
C. Check for bonuses.

5. Passions.

Passions can be gained from Homeland, Father's Class, and Magical Tradition. Pagans receive a Love (deity) passion from their tradition. They should choose a deity from t he "Religions" chapter, or this can be the deity of their divine patronage (see below).
A. Note modifiers (from step 3, if any)
B. Find Values: Peasants roll 2d6 to determine Loyalty (Lord).

6. Statistics

A. Note Bonuses from Father's Class Bonus (step 2), and from culture.
B. Determine Values
C. Determine Magical Statistics:

Magic Limit: A character's limit is equal to the sum of her religious Traits. Add them up and write it in the space provided. This number changes as the religious Traits change. If her religious Traits are all 16 or above, then the Magic Limit is doubled.

Personal Life Force: A magic-user's personal Life Force is measured in d20's. Add the religious Traits, divide by 20 (round .5 and above up), and write it in the space. This number changes as the religious Traits change. Personal Life Force does not double when Magic Limit does.

Magic Protection: A magician's Magic Protection is equal to the sum of their religious traits. This number changes as her traits change. It does not double when her Magic Limit doubles.

7. Skills

A. Find Family Characteristic
B. Determine Skills

Refer to your Father's Class Bonus table to determine how many skill points you may spend. You may spend these points on magical talents as well as mundane skills. The player may wish to roll for divine patronage (below) before deciding where to spend her skill points.

At the end of this section of character generation your character is entering adolescence, and has been brought to her teacher to begin her training.

In Training

Your character entered into training during pubescence or early adolescence and was taken away to serve an apprenticeship with her magical organization. Typically, in a Pagan land, this would be the local druids, a witch coven, or someone like the Sisters of Avalon. A Christian would be sent to a monastery to be raised and trained.

The early years of service can be compared to a knight's time as a page. Basic lessons and rules are taught, traditions explained, and the apprentice begins learning the annual way of life of the organization. At this time the Magical Skills are developed. This is where your character gains the skill and Passion or Trait bonuses specific to her magical tradition.

Initiation

At about age sixteen or so, the child is initiated into the secret rites of the organization. Initiation rites vary widely, but a typical one would include many preparations for safety and clarity, then putting the candidate in a sacred place and seeing what happens. Sometimes this sacred place might be sitting and fasting and praying on a fairy mound, or being buried in a tomb, or wandering around lost in madness. The initiation is over when the

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candidate either attains contact with the spiritual world, or dies.

When the initiation is finished, the elders interview the candidate and help her to understand what has occurred. They can identify the deity or spirits contacted, the new talents awakened, and so on.

The Initiate is now a fully aware member of the spiritual community, versed in its secrets, and experienced in those secrets.

Initiates may discover that they have new Natural Talents. About half of the people do not, but they are not destined to be player characters. Those less talented people become the mass of gamemaster magicians, always in the background leading ceremonies or toadishly working maleficient magic for corrupt masters.

Player characters roll on this table. Write down and underline your new Natural Talent(s).

Initiated Talents Table

d20	*Talent*
1	Animal Friend
2	Banish
3	Bless
4	Control Faerie Creature
5	Curse
6	Dispel
7	Divination
8-9	Emotion
10	Glamour
11-12	Healing
13	Necromancy
14	Protect
15	Shapeshift
16	Summon Faerie Creature
17	Travel
18	Weather Control
19	Born under a special star — roll twice more.
20	Birth accompanied by omens — roll thrice more

Only a few people have natural talent in any category. To be excellent in several, like Morgan Le Fay, is extraordinary. To be the master of many, as Merlin is, is awesome.

Divine Patronage

Pagan and Christian Divine patronage work in similar ways. Only about half of all magician initiates acquire this type of help. You may simply decide whether yours is one, or roll the d6 on the following table. After determining the patron deity or saint, generate a 2d6+6 Passion of Love (Deity) or Love (Saint) for their patron, if they don't already have one.

Divine Patronage Table

d6	*result*
1-3	Yes. Roll below.
4-6	No.

Pagan Patronage

Upon Initiation (if not before) a pagan magician may discover that she has the special attention of a deity. Naturally all Pagans benefit from any deity which they embrace, but this is a special attention called Patronage. The deity is a guiding force, helping to answer questions and make clear otherwise meaningless magical events. It is not voluntary, and is not always helpful in the mundane world.

Pagan Divine Patrons

Modifier: If male, -5.

d20	*Result*
-4	Cerridwen, the Dark Goddess
-3	Gwynn, Dark God who Comes Again
-2 to -1	Bran, Underworld Raven Lord
00-01	Math, Keeper of the Sky
02-05	Beli Lleu, Sky-father
06-07	Llew, Bright God Who Comes Again
08-09	Gwydion, Druid-god
10-11	Blodeuwedd, Maiden Love Goddess, Bride
12-13	Brigid, Goddess of Poetry and Fire
14-15	Arianrhod, Moon Enchantress
16-17	Rhiannon, Horse Queen Mother
18-19	Modron, River Mother
20	Cerridwen, the Dark Goddess

Results

Add the bonus to the Talent on your character sheet, or start a new Talent if you do not already have the one rolled.

- Gwynn, Dark God who Comes Again. +10 to Banish, and you must spend every Samhain in ceremony away from your home.
- Bran, Underworld Raven Lord. +10 to Necromancy, and you must lead your community every Samhain.
- Math, Keeper of the Sky. +10 to Divination (using celestial methods).
- Beli Lleu, Sky-father. +10 to Weather Control.
- Llew, Bright God Who Comes Again. +10 to Shapeshift.
- Gwydion, Druid-god. +10 to Glamour. May never marry.
- Blodeuwedd, Maiden Love Goddess, Bride. Get +10 to Blessing. Must lead public ceremony every Beltaine.
- Brigid, Goddess of Poetry and Fire. +10 to Emotion. Must lead public ceremony every Imbolc.
- Arianrhod, Moon Enchantress. +10 to Glamour. May never marry.
- Rhiannon, Horse Queen Mother. +10 to Protect. Must have children, if possible.
- Modron, River Mother. +10 to Healing.
- Cerridwen, the Dark Goddess. +10 to Curse. You must lead magical ceremonies, out of your village, each Samhain.

Christian Patronage

Christians can gain the patronage of a saint at the time of their initiation or before. Saint Patronage requires that the subject observe the saint's holy day in prayer. The holy days are given after the saints' names.

Add the bonus to the Talent on your character sheet, or start a new Talent if you do not already have the one rolled.

Christian Divine Patrons

1d20	*result*
1-2	St. Albans, June 17
3-4	St. Brigid, Feb. 1
5-6	St. George, April 23
7-8	St. Helen, Aug. 18
9-10	St. John the Baptist, June 24
11-12	St. Joseph of Arimathea, March 17
13-14	St. Mary, Aug. 15
15-16	St. Ninian., Sept. 16
17-18	St. Pelagius, Aug. 28
19-20	St. Simeon the Stylite, Jan. 5

Results

- St. Albans, first martyr of Britain. +10 to Protect, and you must pilgrimage to

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the abbey of St. Albans (in Logres) once per year.

- St. Brigid, Irish saint and founder of first women's monastery. +10 to Blessing.
- St. George, Dragon Slayer and patron saint of England. +10 to Banish, and you must never suffer a dragon to live.
- St. Helen, mother of Constantine the Great and finder of the holy cross. + 10 to Healing.
- St. John the Baptist, prophesied the coming of Christ. +10 to Divination, and must always tell the truth.
- St. Joseph of Arimathea, buried Jesus and carried the grail to Britain. +10 to Glamour, and you must pilgrimage to Glastonbury once per year.
- St. Mary, mother of Jesus. +10 to Blessing.
- St. Ninian, preached among the picts. +10 to Demonize.
- St. Pelagius, who believes all people are inherently good. +10 to Divine Miracle.
- St. Simeon the Stylite, lived on a pillar. +10 to Necromancy.

Continued Training

After Initiation, a period of intense training begins for the Initiate, in preparation for her eventual ascension to full responsibility and powers. This is training in magic. Students learn the significance of magical Artifacts and Substances, and how to make Talismans.

They serve as assistants to their teachers now, rather than servants as they were before initiation. They are called acolytes. Although capable of performing magic under controlled and supervised conditions, they have not yet qualified for independent work.

Pagans generally get an established curricula for each discipline, and plenty of self-explorative time as well.

For the next five years, the Acolytes may add one year of previous experience per year of training, in the same manner as a knight's previous experience is figured.

Talisman

Each magician completes her training by creating a magical Talisman (see page 284) which she can use once the game has begun. Allow the player to select one of her Talents with which to create a Talisman equal to her Magic Limit. She has this Talisman as play begins

Qualification

Your character is now about 21 years old, and may qualify for a Career Class now. Check the list below, and if you character qualifies, go on to Graduation.

If not, then continue to get Previous Experience, using the normal methods until qualifications are met.

Enchanter

Love (deity) 15
Religion (Pagan) 10
Celestial Lore, Geomantic Lore 5
Sight 10
Glamour, Divination, Weather Control 10

Bard

Love (deity) 10
Compose, Sing, Play (Harp) 15
Sight 5
Emotion 10
Any other two magical Talents at 5

Enchantress

Read (Latin) 5
Faerie Lore, Religion (Pagan) 10
Love (deity) 10
Celestial Lore, Geomantic Lore, Sight 5
Heal 5
Control Faerie Creature, Glamour, Summon Faerie Creature 10

Christian Priest

Religion (Christianity) 10
Pious 10
Love (God) 15
Loyalty (Archbishop) 10
Banish, Demonize 5
Bless, Curse 10

Christian Friar, Hermit

Chirurgery 5
Religion (Christianity), First Aid 10
Pious 10
Love (God) 10
Bless, Curse, Heal 5
Any Talent at 10

Witch

Religion (Pagan) 10
First Aid 5
Faerie Lore, Folk Lore, 10
Geomantic Lore 5
Sight 10
Animal Friend, Curse, Weather Control 5
Bless 10

Graduation

Once proved capable, your character is given the final rites which give her the rights and obligations of her full rank within the organization. Ceremonies are performed, oaths taken, and a great celebration is held for all participants. Gifts are given.

Insight

By the time she graduates, your character receives 1000 insight from her magical training. Write it on your character sheet, and spend your bonus point wherever you wish.

Now your character is ready to go out and take on the responsibilities of seeking *Insight* wherever it can be found. Such activities are part of your continued magical lifestyle, and can be performed among other normal activities. ■

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Magic and Faerie

*A guide to the sacred and mysterious art of magic in a **Pendragon** roleplaying game*

EACH INSTANCE OF MAGIC is unique. Each requires time to prepare, time to perform, and time to recover. Preparing for and performing a magical work can often be an adventure in itself.

When the gamemaster presents magic in her game, she should use these rules as inspirations, not constraints. For players of magic-capable characters, these rules help shape those capabilities.

Four Concepts to Remember

Four things are required for a successful use of magic. Not enough of any of these means that the magic does not work. These four things are Life Force, Magic Limit, Time, and Talent.

- Life Force

  Life Force is magical power. With her Talents, a magician uses Life Force to change reality.

  Life Force is available from all of creation. Magic can also be energized with a magician's own Life Force, but that is often not enough for anything more than a minor working. It is best to go to a place where the ambient Life Force can be used to augment one's own Life Force. A large part of an enchantress' time is spent finding out the best time and place to do her work, and getting there with the right things, and being uninterrupted while she works.

- Magic Limit

  Each person has a maximum amount of magic power which she can work. Her magic limit is directly affected by her behavior, as reflected in Traits. Her Magic Limit is equal to the sum of the religious traits, because magical disciplines require religious virtues.

  Magic limit can be increased in several ways: by maintaining high religious Traits, by criticalling a Talent roll, and by working in groups. This is explained in more detail later.

- Time

  Magic is rarely quick. Getting in contact with the magical energies and shaping them takes time. Some minor rituals can be performed in minutes or hours, while a great work may take years. An hour or more (1d3 hours) of ritual is the presumed time for magical ceremonies. A magician may rush, but her abilities suffer.

  By the same hand, time can be a great benefit. The cycles of nature provide some moments when greater power is available. This is explained in detail on page 277.

- Talent

  Only magicians have the skills and abilities to contact and shape Life Force to make magic. This shaping is done through Talents which each person has when they are born, acquires upon initiation, or learns from teachers. Talents are described beginning on page 284.

Life Force

Every work of magic must use Life Force. This is the essence of the magician's work: to draw power from the Other Side and make it into Life Force here.

Several things affect the amount of Life Force required for a magical working. These are: the desired effect, the duration of the effect, the number of intended targets, and the strength of magical protection, if any.

If an enchantress attempts a spell without sufficient Life Force at her command, the magic simply fails, or at the discretion of the gamemaster, may have some diminished effect. An enchantress attempts to turn a troublesome knight into a frog, for example, but because she does not have enough Life Force at her disposal, merely succeeds in giving him a few warts.

Measuring Life Force

Life Force is described in d20's. Roll the dice each time a magical working is performed to find out how much Life Force is available.

Morgan Says:

Magic

We must have three things to use magic: Skill, Power, and Capacity. Not enough of any of these means that the magic does not work.

Talents are our magical skills. It is possible to attempt the skill use with only untrained Natural Talent. You should prefer to learn easier and more efficient ways.

Power is available from all of creation around us. You can energize your magic with your own Life Force, or from the Life Force in the world around you, or from a combination of the two. To perform magic of a greater scale, you will always need to draw upon the Life Force around you, as well as your own.

Life Force in the world around you fluctuates with the seasons and the passing of holy days, and varies in quality between different sacred places. A large part of an enchantress' life is spent finding the best time and place to do her work, and getting there with the right things, and being uninterrupted while she works.

Magical Limit is the personal limit to how much Life Force you can channel and control, both from internal and external sources. Your limit varies with your behavior. As you behave in accordance with sacred ways, your limit will increase.

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Sources of Life Force

To cast a spell, an Enchantress must gather sufficient Life Force to power the intended effect. This Life Force comes from herself and from her surroundings, and is tapped into through the use of her magical Talents.

Many works of magic, and certainly the most spectacular, require power which is far beyond what humans can summon from within themselves. Many places have ambient Life Force associated with them, which is pre-determined in quantity and type. Particular days and times are also magically auspicious, because Life Force in the environment waxes and wanes in regular cycles.

Magic Limit

A character's Magic Limit is equal to the sum of her five religious traits. Magic Limit can be increased by altering behavior to match the religious expectations.

If all five of those traits are 16 or more, then the magician's Magic Limit is doubled.

When using her Talent, a critical success doubles the Limit again for that magical working. Working in groups can increase Magic Limit, as can special artifacts.

Time

Performing the magical work takes time. On the average, performing a magical ritual requires 1d3 hours of time. The precise number of hours varies every time, even for the same ritual or spell. Casting Time is not affected by the Life Force channeled in the spell or the character's Magic Limit. If a magician is in a situation where she does not have the time for the full 1 to 3 hour ritual, she may perform her magic in a hasty 1d6 minutes, but incurs a -5 penalty to the Talent used.

Recovering from magic requires many weeks, or a magician may elect to to spend many weeks in preparation instead of in recovery afterwards. A magician may choose to go through the entire lengthy process of preparing for and casting a spell, but then store the ritual in a magical Talisman to be triggered later at an appropriate moment (page 284).

Talent

Below is a list if the available talents. A detailed description of their effects begins on page 284. Talents are a subset of skills, just as are weapon skills. Treat them in every way like the other skills; check them when they are used properly, and increase them in the Winter Phase as you would other skills.

Talents
Animal Friend
Banish
Blessing
Control Faerie Creature
Curse
Demonize
Dispel
Divination
Divine Miracle
Emotion
Glamour
Healing
Necromancy
Protect
Sacred Space
Shapeshift
Summon Faerie Creature
Travel
Weather Control

Magic Procedure

- **Determine Life Force Cost**
  Calculate the cost of your desired effect. Remember that the more an effect shapes the world, the more Life Force is required.
- **Determine Available Life Force**
  Figure out how many d20s of Life Force are available, but wait until the Talent roll is made before rolling the d20s to determine the precise amount. An enchantress is not required to use all of the available Life Force, and may channel only the amount she wishes for her desired effect.
- **Use Talent**
  Attempt a Talent roll, with modifiers.
- **Pay the Cost**
  The Enchantress must pay the price of casting magic by long preparation beforehand, or by sleeping or aging afterwards.

Determining Life Force Cost

The gamemaster and player of the magician determine the cost of the desired magical effect. Look at the list of Talents and effects beginning on page 284 for a listing of typical effects described in the stories and their cost in Life Force. Magical defenses, extending the duration over an hour, or multiple targets can increase the cost of the spell. Special artifacts or magical substances (page 284) can decrease the Life Force cost, provide ambient Life Force, assist Talents, or make other specific exceptions.

Magical Defenses

Most people and creatures are completely defenseless against magic. People with a magical Talent (anyone who has a magical skill, whether they know it or not) are protected by the sum of their Religious Traits. This amount must be exceeded by an enemy magician who wishes to cast a spell on them. A magician may elect not to defend with her magical defense on occasions when she wants others to easily cast magic on her, such as when she is being healed.

For example, an enchantress wishes to curse another magician whose Religious Traits add up to 75. In order to give her 40 points of bad luck, the enchantress must actually cast a 76 or greater point spell. If the Life Force is insufficient, the spell has no effect. In some instances it may have a reduced effect, at the gamemaster's discretion.

A magician with the Protect Talent may use it to create a defensive spell to protect any person or item. The Protection Talent works in the same way, except that its effect is always active. See the description of the Protection Talent on page 293.

A magician wishing to overcome a magician's magical defenses may do so

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✹ Magicians in a *Pendragon* Game ✹

Magicians are rare in the world of King Arthur. Keep this in mind as you decide how to use them in an adventure.

How Much Magic?
The magic in Pendragon is costly for a magician, requiring long weeks of preparation beforehand, or weeks of slumber or even crippling aging rolls afterward. Player magicians should be reluctant to use their magic excessively, which removes them from the game for long periods of recovery, and extremely reluctant to make permanent magic items, which permanently limits their ability to perform magic. This is as it should be. A *Pendragon* world with magical effects everywhere and magical items in every pocket would be a very different game. For this reason you should resist your player's attempts to coerce gamemaster-played magicians into burning themselves out for the players' benefit. Such magicians, properly roleplayed, should be just as reluctant as player-magicians to sacrifice themselves, perhaps even more reluctant. Were one to be so convinced, her price would certainly be VERY high.

Knights and Magic
Knights do not perform magic — it is unknightly, and to them, utterly mysterious. Some knights may be granted the benefits of divine favor, or gain a magic ring, or sell their souls to Satan for diabolic powers, but no knight studies and performs magic. Magic and knighthood are very different life paths that do not coincide.

Magicians and Adventure
Knights are still the adventuring class. Magicians prefer to spend the long time preparing their magics to avoid the penalties of magical slumber or premature aging. The uncertainties of adventuring often requires that a magician perform impromptu magics, with its resultant high price. Thus when they adventure, it is usually with a specific goal in mind, and one for which they are prepared. When magicians venture out, they usually do so individually or in the company of knights. An adventuring group of magicians is very uncommon and not the expected activity in the game. In *Pendragon,* play will usually see a magician traveling out with knights on a specific task.

Magic in Published Scenarios
Most scenarios will still be published with knights intended as the main player characters. Where appropriate, magical effects will be described using these rules. We will also publish occasional adventures specifically for magicians, but these will be less frequent.

simply by adding more Life Force to her spell, if she can find and channel enough. This extra Life Force need not be just thrown away, but can be used for a purpose, such as extending the duration of the spell, to the end result that the overall Life Force in the spell exceed the protection.

Duration

Normally an enchantment lasts for only an hour. If more Life Force can be harnessed, it can be used to increase the duration of an enchantment. To make a magical effect last longer, add the following amount to the Life Force needed to cast the spell.

Duration Costs

duration	*additional Life Force*
1 hour	—
6 hours	+10
1 day	+20
1 week	+30
1 month	+40
1 season	+50
1 year	+75
5 years	+100
25 years	+125
A Lifetime	+150

Permanent Spells and Items

Permanent spells or items can be made by **permanently** expending Magic Limit. A magician does this by creating the desired magical effect for the minimum 1 hour duration, and then permanently subtracting the cost of the effect from her Personal Life Force (page 271). Thus as she makes permanent spells, the amount of Life Force which she has available for magical workings diminishes.

Permanent magical items have been imbued with an essence of their own. They can be handed about and used by multiple people. The effect is constant. If a magician uses her Healing Talent to cast a permanent *Help First Aid* spell on a silver cross, then whoever possesses the cross receives a +5 bonus to her First Aid roll.

Permanent items can be magically undone through the permanent use of a Dispel talent equal in magnitude to the magic used to create the item. Or, more reasonably, they can be physically destroyed.

Artifacts of extreme grandeur, such as Excalibur, are beyond the abilities of mortals to create. The origin of such things is from the Other Side, forged by unworldly beings.

Multiple Targets

More things or people can be enchanted by spending more Life Force. If it is only a few targets, then add +10 Life Force for each extra target. For greater numbers, refer to this table:

Multiple Target Costs

# of targets	*additional Life Force*
1-5	+10 each
Half Dozen	+60
Dozen	+80
Small Crowd	+100
Large Crowd	+150
Village	+200
Small Army	+250

The gamemaster may also decide that the intended subject is too large to be considered a single target, and may rule that the subject is in fact two or more actual targets. Enchanting a small glade, for example, may be considered working on a single target, but an entire forest is certainly worth at least two, and probably more.

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Magical Items

Traditionally, magic usually involves some variety of items that serve to focus the magical effect. Rocks imbued with a magical glamour to look like gold are considered a magical item; a sword that has been magically sharpened would be another such item. There is no extra cost for this. The magic lasts for the duration of the spell, then is gone.

For example, a magician can create a magical protection and place it on a ring so that the wearer receives the benefit of the protection, for as long as the spell lasts.

A temporary magic item can be given from person to person, and will work for whoever possesses it, for the length of the spell's duration.

See the section on duration, above, for information on making permanent magical items.

Determining Life Force Available

All of these sources provide Life Force for magical workings. A magician combines as many sources as possible to power greater workings. There is no difference in the quality of Life Force available form disparate sources, or in the cost to the magician for using them.

Magician's own vital Life Force

This is defined in the section "Magician Character Generation" on page 271. Like all other sources of Life Force, a magician's personal Life Force does not diminish with use; it can be used again immediately after casting a spell.

Sacred and Holy Places

A list of sacred places in Logres, as well as a sample of typical places elsewhere, begins on page 295. The sight skill can tell a magician how much Life Force is available in the environment. See the "Magical Skills" section on page 283 for more information about the Sight skill.

Ambient Life Force

The closer a magician is to settled land, the less ambient magic there is in the environment.

Ambient Life Force in Typical Locations

1d20	city
2d20	town, village, farmed fields, orchards
3d20	scrub woods, seasonal grazing fields
4d20	the wilds, not traversed by humans; a graveyard
5d20	Lowest level of holy or sacred place. This is the Liminal threshold; generally, the low-level magic of a practice can be done at this place. Holy or Sacred places will also often have specific types of Life Force in them.
6d20+	Sacred or holy place. Low-level magic can almost always be done at this place, and frequently medium-ranking magic.

Sacred Times

The sky is the key to Time. Knowing the right time of the year to do something makes more Life Force available. The Celestial Lore skill (page 282) represents this knowledge. It can be used to predict when a time useful to the magician will next occur.

Celestial events are normally measured on the yearly scale, and are tracked by the movement of the stars. Different seasons have a natural energy of their own. Thus to try to curse someone by magic, the best time is on Samhain, the year's end when the veil between the living and dead is thinnest.

The Celtic year is divided into four seasons, divided from each other by sabbats, or holy days. Approximately halfway between each sabbat is an esbat, which marks the celestial solstices and equinoxes. In general, sabbats are public ceremonies, held for the good and comfort of the commoners; while esbats are gatherings for the holy people of a region, without commoners. In general, the sabbats have a greater amount of ambient Life Force available than the esbats, with a peak in the springtime.

Time is important to a magician because the natural ambient energies of the earth in general, and special places in particular, change with the turning of the year. The 28-day moon measures another type of magic.

During sacred times, the ambient power in enchanted places grows stronger. Performing magic during the appropriate sacred times adds additional d20s of Life Force to the magic available in a place. Some specific forms of magic are also augmented on particular days. The lists below show the additional d20s and the affected type of magic for selected times. Use this list as a guideline for other sacred times.

Pagan Sacred Dates

Note that for the Celts, time begins at nightfall and the start of winter, not with daybreak and the start of spring, as with modern Americans.

Ambient Life Force is power that can be used with any Talent. Specific types of Life Force can only be used with the Talent listed. These bonuses are only for followers of a Pagan or Heathen faith.

Samhain
November 1st, (Sa' wen) Year's end, the moment of death and rebirth when the veil is thin between the living and dead, between this side and the other. +5d20 ambient Life Force. +3d20 Necromancy, +2d20 Curse, +2d20 Divination.

Midwinter solstice
Around December 20th. +3d20 ambient Life Force.

Imbolc
February 2nd, (Im' olk) "In the belly," the first stirrings of fetal spring. +5d20 ambient Life Force. +2d20 Blessing, especially for fertility. +2d20 Healing.

Spring Equinox
Around March 20th. +3d20 ambient Life Force.

Beltaine
May 1st, (Bel' ta-na) "Bell's fire," the fire of Balor, a celebration of life bursting forth. +5d20 ambient Life Force, +3d20 Animal Friend, +2d20 Weather Control

Summer Solstice
Around June 20th. +3d20 ambient Life Force.

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Morgan Says:

Light, Life, Darkness, and Death

Our side equals Life, Light.
The Other Side therefore equals Death and Darkness.

We know that Being is a mixture of Light and Dark, of Life an Death. We strive to maintain our balance, with the full knowledge that we will probably never obtain real balance. Almost all of you will find yourselves to be an uneven mixture of Light and Dark, and you must not find judgment or shame in this. You will find yourselves more attracted to play dominant roles in the dramas of one or another of the Sabats or Esbats. Find your power and glory in whatever Passion fulfills you.

For the Enchantress, no Light or Dark is ever without a part of the other. Even before the Creatrix moved inside the cosmos, the primeval mother darkness bore within Her the great Light. And indeed, each Light which came afterward has cast its shadow as well. Anyone who claims otherwise is either a Monotheist or a future victim of themselves.

The darkness came first. That is why the new year always starts at the start of Night, at Samhain, after the crops are in and when the nights are notably longer than the day.

The more balanced that we can be, the more powerful we are. The greatest beings of the Other Side are not as powerful as we, who commune with beings on both sides of the Veil.

Lugnasadh
August 2nd, (Loo' nas'a) "The commemoration of Lugh," celebration of sowing and reaping, and crafts and wisdom. +5d20 ambient Life Force, +2d20 Banish, +3d20 Divination.

Autumn Equinox
Around September 20th. +3d20 ambient Life Force.

Pagan Lunar Cycles

For pagans, the 28-day Lunar cycle affects particular types of magic. The full moon is a time of bringing things into the world and uncovering the hidden. The night of the full moon adds +2d20 to Blessing, Summon Faerie Creature, and Divination. The three days preceding and the three days following the full moon add +1D20 to Blessing, Summon Faerie Creature, and Divination.

The new moon augments purgative magics, and attempts to leave things behind or drive them away. The night of the new moon adds +2d20 to Banish and Dispel. The three days preceding and the three days following the new moon add +1D20 to Banish and Dispel.

Christian Sacred Dates

Christians have their own religious holidays, which are not as closely tied to the solar or lunar cycles. On their major holidays, Christians receive a bonus of +4d20 ambient Life Force. Sundays are good for them as well, adding +2d20 ambient Life Force.

Epiphany
January 6th. A festival celebrating the manifestation of Christ as God incarnate. It commemorates Christ's baptism and the visit of the three magi. +4d20 ambient Life Force

Candlemass
February 22nd. A feast celebrating the presentation of Christ in the temple. The candles are blessed for the year. +4d20 ambient Life Force.

Ash Wednesday
40 days before Easter. Marks the beginning of Lent, 40 days of mourning in preparation for Easter. The entire period of Lent (from Ash Wednesday to Easter) provides +2d20 ambient Life Force for Christians.

Annunciation day
March 25th. A festival celebrating the angel Gabriel's announcement to the virgin Mary that she should give birth to Jesus. +4d20 ambient Life Force.

Easter
Originally celebrated on the first Sunday following the spring equinox. This commemorates Christ's crucifixion. +4d20 Ambient Life Force

Pentecost
40 days after Easter. Celebrates the assumption of Christ to heaven. +4d20 ambient Life Force.

Advent Sunday
Four Sundays before Christmas. The beginning of Advent, the period of awaiting the birth of Christ. The entire period of Advent (from Advent Sunday to Christmas) provides +2d20 ambient Life Force for Christians.

Christmas
December 25th. Celebrates the birth of Christ. +4d20 ambient Life Force.

Sundays
+2d20 ambient Life Force.

Sacrifice

Sacrifice is practiced by all magical traditions, although some religions, such as Christianity, usually draw the line at humans. Sacrifice releases the life force of plants, animals, or art objects into the world, thereby providing undifferentiated Life Force for any magical endeavor. The sacrifice is performed when the spell culminates.

The sacrificial offering is always slain or destroyed in the sacrifice. Life Force flows from the warm blood of a living offering, or from the flames as they consume a valuable work of art.

While sacrifice is a ready source of Life Force for magical workings, it should not be a magician's preferred source, because it carries with it a social price. Getting enough animals together to power a magical working can be very expensive; most magicians are not able to afford it. Farmers complain at the theft of livestock, and lords are reluctant to part with their herd of horses. Human sacrifice is another story entirely; for each human sacrificed, increase the character's Cruel by one, immediately.

Sacrifice Benefits

Life Force	*Offering*
1d6	Small animal such as a bird or rabbit
1d20	Medium-sized animal, such as a dog ; or a valuable work of art
2d20	Large animal, like a cow or horse
variable*	Human

* to determine the Life Force gained from a human, add the person's religious traits, then divide by 20. The result is the number of d20s of Life Force released.

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Using Talent

To shape the Life Force, the caster makes an unopposed Talent roll. The normal results with magical applications are:

Magic Talent Use Results

Critical	The spell works, and the caster receives double her personal Life Force for use in the spell, without the detriment of increased sleep or aging costs for this extra Life Force. The caster's limit is also doubled, so that she may channel up to twice her normal limit of Life Force, if that much is available.
Success	The spell works. Mark off sleep owed, unless the spell was prepaid in preparation time.
Failure	The spell does not work. No Age or Sleep cost. Caster is tired, and may not try the spell again today.
Fumble	The spell does not work, but costs Age or Sleep as though it had worked, assuming such costs were not pre-paid. At the gamemaster's discretion, the magic can backfire and turn against the magician.

Modifiers

Modifiers may be added or subtracted to the Talent roll, as normal. Some types of modifiers are:

- Apprentice
  Each apprentice that assists the ceremony gives a +1 to the Talent roll. A magician may not borrow another's apprentices, and can only be assisted by those she has personally trained. See page 282 for more about apprenticeship.
- Artifacts
  An artifact may provide a bonus to the Talent. Each artifact is an individual case. See page 284.
- Passions
  Empassionment can be used to augment a Talent roll, in the usual manner.

When to Roll Talent

Talents are always rolled when the magical effect is manifested. In the case of a long preparation time it is rolled at the end, when the spell is manifested. For unprepared, impromptu magic, it is rolled at the end of the 1d3 hour long ceremony. When magic is stored in a talisman, it is rolled when the magic is manifested, not when the talisman is created. When creating a permanent magical item or effect, it is rolled when the permanent effect is created.

Combining Talents

Different Talents can be combined in a single magical working. An example would be an enchantress who wants to combine a Summon Faerie Creature and Control Faerie Creature in one working. This can be done by simply adding the cost of each spell into one larger spell, assuming the magician's Magical Limit is great enough. Each Talent combined in this way must be rolled individually, with a failure in any of them indicating that the magic does not work. If the magician has enough time to prepare ahead, she may prefer to prepare one spell and place it in a talisman (see page 284) so she will have it ready when the second spell is cast.

Often a magician will want to combine several spells within the same talent, such as both of the Travel spells Swift Foot and *Enter Ley Lines*. This is simply done by adding the cost of each spell, but since only one Talent is used, only one Talent roll is made.

Update Sleep Owed

If the magical working has not already been paid for in lengthy preparation time, divide the amount of Life Force channeled by 10 (or by 20 if only Natural Talents are used), rounding up, and add that number to the amount in the sleep owed box on the character sheet. Natural Talents are a benefit here, in that they cost only half the sleep, preparation time, or aging as normal Talents.

Paying the Cost

Magic draws upon the Life Force of the magician. It is draining on the soul, and with it comes a price. The magician must either spend a lengthy time in preparation, rest in a magical slumber, or suffer aging rolls, as described below.

Preparation

It is possible for a magician to pay the cost of a spell beforehand in preparation time instead of afterwards in sleep or aging penalties. To use this option, the magician pre-calculates how much Life Force she expects to channel, based on the magical effect she wishes. Divide this number by ten (or by 20 if using only Natural Talents) in the same manner as sleep owed is determined. This is the number of weeks of secluded preparation which the magician requires if she wishes to avoid later sleep or aging penalties.

This preparation is constant and ongoing; if the magician is greatly interrupted or somehow prevented from continuing her preparations, all the time spent so far is wasted, and she must begin again if she still wishes to cast the spell.

If the magician finds she has not prepared long enough, either through the benefit of a Criticalled Talent roll, or because she finds she needs a larger effect than anticipated, she may still perform the magic at the higher level. Increase Sleep Owed for each increment of extra Life

Morgan Says:

The Cost of Magic

Nothing in this world is ever without cost. With magic, you bring a piece of the Other Side to this side. This is an intrusion and imbalance of There into Here.

You must compensate for this. We, living beings, have a way to do this: we sleep. Thus by sleeping we spend our own time in the Other Side, working our work there and serving those who helped us here. If we do not sleep then the Other Side takes from us more harshly, for it takes the very life out of us and we grow older. Sometimes, working great magic, a person may whither and turn into dust from the magical exertion.

The cost for working magic varies with the magnitude of the magic attempted. Little things require a few hours of extra sleep. A difficult task requires weeks, while a truly great one may require months.

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Force for which she did not amply prepare.

The Talent is rolled at the culmination of the spell, when the effect manifests. Likewise, the Life Force available at the culmination of the spell is the amount that can be used in the working. Roll the d20s at the end to see how much Life Force is available.

Unless a Talisman has been made ready to receive the magic, a prepared magic must be cast immediately at the culmination of the ritual. Often, prepared magic is placed on a Talisman until it can be triggered at the proper moment. See page 284 for information on creating talismans.

Magical Slumber

A long preparation time is usually a magician's preferred manner of performing magic, if fate permits. Demanding lords or the unexpected call to adventure sometimes make this impossible, however, and a magician must pay the price afterwards in slumber or aging rolls.

Add one to the Sleep Owed box on the character sheet for each ten point increment of Life Force in a spell for which the magician did not spend adequate time in preparation. The magician must rest one week for each mark in her Sleep Owed box. Each week that she rests, she subtracts one from Sleep Owed. Once Sleep Owed has been reduced to zero, the magician no longer needs to enter magical slumber.

The first week of rest must begin within seven days of when she performed the magic that put the first mark in her Sleep Owed box. If she does not begin her rest by the end of the seventh day, she must make an aging roll. (See page 186.) Each aging roll made this way allows her to remain awake for one more week, and decreases her Sleep Owed by one. By electing to make aging rolls each week, a magician may avoid magical slumber all together, but at the undesirable price of many aging rolls.

Using a natural talent to perform magic is an exception. If the magic is performed using only natural Talents, the need to sleep is halved; each 20 points of magical Life Force costs one week of slumber. Each week of slumber can still be forgone by making aging rolls.

When resting, a magician enters a magical slumber which is similar to the rest a knight must undergo when he is recovering from a Major Wound. Deep sleep is broken by bouts of fitfulness, and by short periods of quiet wakefulness, during which the enchantress may eat, see to her toiletry, and perform other simple and unstrenuous acts.

Group Efforts

Some groups of magicians can join together in special ways to work magic.

Morgan Says:

What is Magic?

Magic is the way in which we Talented deal with our insight and consciousness of the Other Side.

Other Side of What?

The Other side is not a thing which is easily defined, for each person has her own perception of it.

To the peasant, huddled in her hut surrounded by a pack of brats, the Other Side is everything past the edge of the fields and forest where she lives.

To the noble knight, proud and deadly upon his great charger, the Other Side is the unchallenged world of adventure, where mighty opponents and superhuman creatures exist to provide him with Glory.

To Christians, and other monotheists or dualists, the Other Side is anyone who is not on their side. Since they claim to have the One Way, then the Other Side is always the Enemy.

To us the Other Side is the other side of our Awareness. We recognize that the Other Side is everything which we do not know. Thus it gets smaller or changes shape, as we experience more of it.

The Other Side is the world where everything which is not on this side, is. No one can truly tell you what the Other Side is. It includes everything which you do not know. Some knowings are denied to you by your culture, or your experiences, but especially by your biology, which makes you finite and mortal.

If We Can't Know it What Is it?

We thinking, aware beings are cursed by being separated from the Other Side. We are separated by our consciousness — our self-awareness of our mortal state. Rocks, trees, and most animals don't have this problem, and they know only one world. We mortals know there is Something Else. That unknown is the Other Side. We do not know what it is, but we do know there is *something*.

We know that all people die, and so do all other things, and someday we — each of us — too will die. Where will we go? Where are our parents, and their ancestors before them, and all of the cattle or rabbits we ate last year?

We all also know that new life begins. New life has many forms, and can be in the form of seed or womb or rotted carcass. What made Life from that?

From the questions of life and death comes our proof that the Other Side exists.

But the Other Side is greater than Death and Life. It includes the place where ideas are shared by many minds; where dreams and nightmares wait until needed; and where meaning is found.

So What is Magic?

Anytime that someone interacts with the Other Side, there is an act of magic. The place where the two worlds interface is the place where the magic occurs.

Magic is whenever some manifestation of the Other Side occurs here, in our "normal" world. This might be when there is an overlap of conflicting consciousness, an invasion by otherworldly creatures, or simply be one of the seasonal explosions of power. Whenever something unusual happens, it is a manifestation of the Other Side onto this one.

People may not experience the same event as a magical event. If a peasant

-continued-

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Triads

Triads are important and sacred in all Celtic magic. Groups of three are often found working their magic together. This type of group is not available to all magicians.

To work together, three people must be of the same magical tradition, work on the same spell, and use the same Talent. To see if the magic works, average the Talents of all three participants and make one roll.

When three people work together in this way, their magic limit is equal to the average of all three, plus 50%. If the Talent roll is a critical success, each member's limit is doubled, and then the 50% is added. Once the magic is finished, each member suffers the same sleep or aging penalties as though she had cast the entire spell herself.

To get these benefits, all three magicians must remain together for the entire preparation (if preparing ahead of time) and casting.

Circles

Witch Covens almost always work as circles. It is an association of mutually bonded individuals who have joined together to work greater magics.

Witch covens are the most common of the Pagan magic organizations. Every village has a witch somewhere, who meets each Esbat with her sisters under the full moon, at a place where they have all sacrificed Magic Limit to create a permanent sacred space. (See the description of the Sacred Space Talent on page 294.) Covens include female and male members without prejudice, though more women join since there are more female magicians. Because of its Lunar connection, a coven can have no more that 13 members.

Joining a coven is a significant commitment. Members are bonded to each other and can share some of their magic power, but also share the magical risks. In game terms, joining a coven involves a magical ritual in which the member sacrifices at least 15 points of her Magic Limit to the sacred space of the circle. These points are still available when magic is performed within the sacred circle, but they are lost to her when she performs magic independently. Her sacrifice goes toward increasing the permanent magic of the Sacred Space.

The Coven's Circle increases the limit of the amount of Life Force which can be manipulated. When working coven magic, the Power Limit is equal to the leader's own Limit, plus one twelfth of the limit of each participant who successfully rolls her Talent. If there are fewer members, the whole group suffers because the group limit is not as high as it could be, and there are fewer members among whom to divide the effects of a magical attack.

Each member rolls her Talent when performing magic together. A member's critical Talent roll doubles her contribution only. Each member pays the full sleeping or age penalty as though she had cast the spell alone.

sees a goblin, it is a thing of great magic, and therefore frightening. A wandering knight, seeing the same goblin, recognizes it as an unusual chance to gain Glory through his heroic prowess, so his courage diminishes the magic opposed to him. A Christian would demonize the goblin, and see it as a vicious little devil. We enchantresses see the likes of goblins regularly, and so we know when we must fear them and when they can be treated as companions.

Who are Magicians?

Some of us have had experiences, or events, which can not be explained by ordinary lives. Dreams come to life. A fairy takes us by the hand, or the lurking shadow stalks us, breathing heavily. These things, too, are from the Other Side, which is a vast, perhaps limitless realm.

The Other Side changes its size. The less that we know and experience, the greater is the Other Side. The ignorant commoner, huddled in his hut, fears faeries in all the woods past his fields. We creatures of the wild do not fear these, but instead find them useful and beautiful parts of the ancient woods.

The Other Side also changes its shape. Our tribal ceremonies, myths, and virtues define its shape for the layman. But you will see that when the northerners call for Bran, and the southerners call for Gwynn, it is always the Dark Man who appears.

We control our interaction with the Other Side with our awareness. We small, humble and finite beings cannot ever hope to utterly fathom the reality of the Other Side. But since some of us *must* interact with it, we have a method taught to us by our ancestors, and their ancestors before them, from before the time that the sky fell and the lands were flooded.

When we interact with the Other Side, we must remember that we always interpret it through the filter of our own experiences. The details of our experience are granted to us by our ancestors, our deities, and the lands we live on. We interact with the infinite through these filters, which determine the shapes which communicate to us.

The more consciously we can interact, then the more powerful we are, because we can gain more information from the appearances of the Other Side in our world.

Once perception is established, enchantresses can work to shape the world. Most people can never do this at all. Many of us can do it a little bit, in making healing potions, or love philters, or things to make men sleep, fight, or sicken. Some will be able to speak to the faeries, spirits, or the dead, which is usually a curse. A few are gifted and may eventually be able to do great things, like turn people into toads or rocks, or heal with a touch and prayer, or perhaps even bring the newly-dead back to life. But these are only a few.

Choosing the path of the Enchanter is not one to choose lightly. Once undertaken, you can never evade its effects and responsibilities. And you will be an outsider, among normal folk, forever.

The Enchanter's Way is not a way of thinking, doing, acting, or understanding which occurs to a strong degree in most of humanity. It is not for everyone, and most simple people are truly frightened by any manifestation of the unusual in their fragile lives. Remember that many people will fear you, others will hate you, a few will envy you, and everyone will distrust you.

Remember, too, that you are under the sworn tutelage of your instructors, who must be obeyed in every manner during your apprenticeship. Don't be optimistic about getting back at your enemy soon, whoever he was.

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Group Defenses

All magic directed against a member of a coven must overcome that individual's defenses as normal, but the power of the effect is distributed and diluted among all coven members, instead of having full affect against one member.

For example, a member of a 13 person coven uses the sum of her own religious Traits (equal to 80) to resist a 120 point Curse. Her opponent overcomes her defenses with a 120 point spell, but instead of suffering the full 120 points of effect, the victim takes only one thirteenth of that, a 9 point effect, as does the rest of her coven. Powerful covens are difficult to combat magically, but must be fought with sword and fire, against which they have only mundane defenses.

Casual Groups

Occasionally, magicians may pool their efforts on an impromptu basis. Unlike triads or covens, they cannot work to increase their Power limits. Instead, they each undertake separate tasks, with one providing protective magics while another performs a healing, for example. Since the magic of a place does not diminish with use, they can all draw upon the same sources as though they were there alone.

Apprentices

As a magician progresses in ability and ranking, she takes on an apprentice to assist her in her work and to train in her magical tradition. Apprenticeship is similar to squirehood, and carries many of the same reciprocal responsibilities. An apprentice assists her master in her magical workings, as well as performing whatever menial tasks are necessary. In return a magician provides her apprentice with training and physical upkeep, although not at the noble level of a knight's squire.

Most magicians of any tradition can only afford to maintain one apprentice. Magicians who have found a wealthy sponsor, or come into wealth on their own, may be able to support two, or in very rare circumstances, a few more.

The benefits to the master are several; each apprentice present and helping adds an accumulative +1 to the Talent roll when performing magic, as well as reducing by one week the amount of time needed to prepare a spell ahead of time, with a minimum of one week preparation time. In this way, spells and talismans can be created a little more rapidly. Apprentices are of no benefit in reducing Sleeping or Aging costs for magic that was not pre-paid in preparation time.

Knowledge Skills

A fair amount of time is spent getting ready for magic. Here are the skills useful for this:

Celestial Lore

Celestial Lore is the study of the sky. The great starry bowl contains secrets, and especially secrets of time. Within their twinkling passage across dark night they hold the keys to events which occur regularly upon our annual passage, and to long-term events and occurrences as well. Planets moving backward, amber colored moons, and strange heavenly conferences of the wandering planets can tell the educated of arcane influences. Frightful phenomena like a comet strike fear into commoners, but are only more information for the learned Clestiomancer.

Celestial Lore includes modern Astronomy and Astrology, which many non-magical people know. It also includes knowledge of planetary influences, understanding subtle functions like trines and squares, and knowing the secrets of the celestial houses. Finally, it also includes interpreting unique or unusual celestial phenomena such as meteor falls, meteorite landings, eclipses, and so on.

When investigating the Life Force available for a working, a magician may use her Celestial Lore Skill and determine when would be the best time for her ritual. Refer to the section about determining the Life Force available (page 277) to figure out when the major holidays are.

Celestial Lore may be used to determine when is the best time to act, or when the ambient Life Force may be in flux. Often this may be determined by the scenario. At other times the gamemaster may want a ready way to determine answers, and should roll on the table below. Refer to the Celestial Omens table when a character wants to know the magical omens for a specific day.

Celestial Omens Table

d20	*result*
01-11	No special omens, no bonus
12	Planetary trines, +2d20 ambient Life Force
13	Planetary squares, -2d20 ambient Life Force
14	Shooting star, +1d20 ambient Life Force
15	Planetary conjunction, +1d20 ambient Life Force
16	Planetary opposition, +1d20 ambient Life Force
17	Retrograde motion, +2d20 Glamour
18	Comet, +1d20 ambient Life Force
19	Meteor shower, +1d20 ambient Life Force
20	Partial eclipse, +2d20 Banish

If the character wants to know when will be the soonest day in which the magical flux is in her favor, roll on the following table. Then roll a die, with an even result showing the flux will be +1d20 ambient Life Force, a odd one showing it will be +2d20. This table can also be used to predict when will be the best time to undertake a particular act.

Celestial Prediction Table

1d20	*result*
1-2	tomorrow
3-6	in 1d6 days
7-10	in 2d6 days
11-13	in 3d6 days
14-15	in 2d20 days
16-17	in one month from today
17-18	in 2d6 days plus one month
19-20	in 1d6 days plus 1d3 months

Faerie Lore

Faerie Lore is available to all characters in Pendragon. It is the knowledge of

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things of the Other Side. This is far more important to magicians, who must deal with denizens and powers of the Other Side to do their work. Faerie Lore is used to travel ley lines (see below), to enter the Other Side through an enchanted area, to identify a faerie creature, and for many other purposes.

Geomantic Lore

The earth is the key to magical place. This is knowing the right place to perform some magic. Geomantic Lore includes knowing where the holy places, places of power, holy wells, and ley lines are in an area familiar to the magician. A successful Geomantic Lore can also help a magician judge where one might be in any given terrain. Since special places are a significant source of Life Force, this is an important skill.

Religion (...)

A magician's religion provides the framework and support for her interaction with the world in a sacred way. Lore of religion may always have something to help her. Performance of rituals and rites may depend upon this skill as well as a Talent. Magic is, after all, a religious activity.

For magicians, the Religion skill represents the ability to create and perform rituals, including magical ones. If a specific question about a ritual arises, or to understand the purpose of another's ritual, use this skill.

If the performance of a ritual or magical working suffers a brief or minor interruption, the magician may continue without penalty if she succeeds in her Religion role. Rituals that are drastically interrupted cannot be continued, but must be begun again.

Sight

Also called *Second Sight,* this is the skill of perceiving magical energy. Concentration is always required to try to use Sight, unless the skill is over 20. The perception is not one of the normal senses, but metaphors of light are commonly used. Thus a low-magic object has a dim light; a god has a great, perhaps blinding, light.
Sight can tell you:



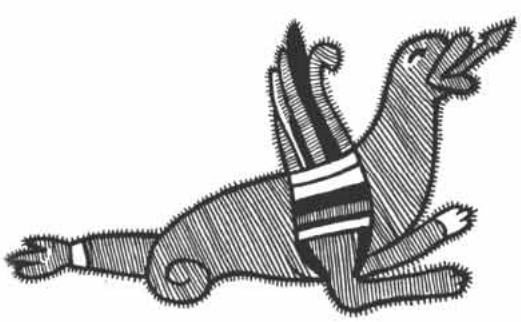
A Druid

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- How much Insight a person has obtained relative to your own (less, about the same, or more).
- If there is magic present. You will see that it is magic, whether it is an enchanted sword, Talented child, cursed ground, or landscape of glamour.
- A Critical Success also identifies the type of magic used to make a spell or magical effect, or whether it is a manifestation of raw Other Side unshaped by magicians.
- How much Life Force is present in a place. With a successful Sight roll, a magician can recognize ambient Life Force, and special Life Force of the types in which the magician has any Talent. Magic of an unfamiliar type appears as just that, unfamiliar, although the quantity is apparent
- A Critical Success allows a magician to identify Life Force types in which she does not have a Talent.

Artifacts and Substances

Magical artifacts and substances are special and rare tools that augment a magician's ability. They should be very uncommon in a *Pendragon* game, the goal of covetous magicians rather than their familiar tools. Magical artifacts and substances, in effect, allow a little bending of the rules to make some things easier or less costly.



Magical artifacts and substances differ in that artifacts are tools used in a ritual, such as a scrying bowl of green faerie glass, that can be can be re-used multiple times, while substances are consumed as they are used. While neither is common, artifacts are far less so. No skill covers knowledge of these things. They are secrets that must be learned individually in the course of play.

Each artifact is a unique thing. Their origin is in the Other Side, forged by unearthly beings, and their attainment is usually the culmination of many long and arduous adventures. A few exceptional magicians such an Morgan le Fey or Merlin may have special Talents in the creation of some types of artifacts, but if so they are extremely covetous of this secret. Christian relics are similar to artifacts, but are considered gifts of God instead of faerie.

Magical substances are unusual as well, and also come from the Other Side. They are herbs and unusual oils, feathers from a faerie creature, or some other exotic item. With proper preparation, they can be used to augment a magical casting when incorporated into the ritual.

Sample Artifacts

Many artifacts are possible. Below are only a few suggestions.

Faerie glass bowl: +2d20 Divination

Crown of Wisdom: Crown stolen from a king in faerie. Increases wearer's magical limit by 2d20, rolled each time a spell is cast. Of course, the faerie wants it back.

Druid Staff: Carved oak staff. Adds +2 to Travel, Weather Control, and Divination Talents, and provides +2d20 ambient Life Force when using those Talents.

Hand of Saint Albans: Christians only. +2 to Bless and Emotion Talent uses.

Sample Substances

Like artifacts, the possibilities for magical substances is vast. Use these as guidelines.

Faerie Sleep Dust: each dose allows a magician to recover a whole week's worth of magical slumber for only one day of rest.

Magical Frog Paste: anyone who eats this paste, and then is turned into a frog for any period of time, will remain a frog for his entire life.

Talismans

Talismans allow a magician to postpone the triggering of prepared magics. A talismans can be made from any type of appropriate, ritually prepared item. An enchantress may store a Speak With Dead ritual within a preserved human finger bone, or a witch may store a blessing in a stone with a hole in it, or a protection magic in a fennel wand.

Making a Talisman is straight-forward. The magician finds an object appropriate to her magical effect, either through similar qualities, common origin or some other connecting association, and personalizes it with her mark or symbol. She enchants it for the weeks of ritual necessary to pre-pay the sleep cost of a magic spell. But instead of creating the final effect, she stores it in her talisman, from which she can activate it upon speaking a phrase of invocation. The duration of the effect is not begun until the Talisman is activated. The Talent roll is made at the moment of invocation, when the effect of the spell manifests. The Life Force available for the spell is also determined when the spell manifests, not when the Talisman is made.

Talismans are made for a specific magical application of a Talent, such as *Swiftfoot* for the Travel Talent. Details of that specific use, including the number of targets or the duration, can be determined at the time the Talisman is triggered.

Talismans are one-use, and merely allow a magician to postpone the activation of her magic until a later time. Once used, she could use the same object to create another talisman, in the same way.

Many of the more accomplished magicians have several magical talismans which they reserve for special circumstances. Because they require so much time and effort to make, no magician carries very many prepared talismans, and neither is she eager to use the ones she has without good reason.

Talismans are useful only to the magician who created them. No one else is able to use them, although they do give off a magical aura if viewed using the Sight skill.

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Talents

TALENTS ARE THE MAGICAL SKILLS a magician uses to manipulate Life Force. These are the Talents found in this game.

List of Magic Talents

Animal Friend
Banish
Blessing
Control Faerie Creature
Curse
Demonize
Dispel
Divination
Divine Miracle
Emotion
Glamour
Healing
Necromancy
Protect
Sacred Space
Shapeshift
Summon Faerie Creature
Travel
Weather Control

Learning New Talents

Anyone who already has a Natural Talent can learn to use other talents, if she can find a teacher. Just as the magician learned the Talents she now knows through apprenticeship in her magical tradition, she can learn new Talents by apprenticing to somebody who already knows the desired Talent. The teacher must have a value of at least 16 in the Talent in order to teach it.

Learning a new Talent takes time. The student must spend a year in apprenticeship under her tutor. In the following Winter Phase, the student may write her new Talent on her character sheet, and spend her 1d6 skill increase on it.

Classifications of Life Force Amounts

The descriptions below use the following terms:

- Low: requires 1-40 points, these might be used in everyday life, even in a village. They are capable of being performed by most magicians, most any place
- Common: 41-80 points. Maximum level for normal magicians, who do not qualify for a religious bonus. With plenty of preparations to assure their success, these are the activities which the magicians most frequently perform.
- High: 81-200 points. These are unusual actions, capable of being done only by Virtuous magicians (whose Magic Limits are, therefore, doubled) or by lesser mages who get a Critical Success on their Talent roll.
- Grandiose: 201-400 points. This is the maximum human capacity, available to a virtuous mage with maximum statistics, who Criticals her Talent roll. Sources of this much Power are almost never found in Enchanted Britain, though they are more common in the realm of Faerie. Most descriptions do not address this level of magic.

  Royal Faeries and Elves are capable of manipulating even more energy than this, but are not player characters in this game.

Common Effects

Below is a listing of the types of effects found in the stories, arranged by Talent and Life-Force cost. Do not look upon these as a bible of available spells, but as a guideline for the types and costs of magical effects; many more things are possible than are listed here. Your players will come up with other uses for their magical talents. When that happens, refer to these examples to help you determine the Life Force cost. Remember that the more a magic affects the world, the greater the Life Force cost.

Animal Friend

The Animal Friend has a mysterious, supernatural way with wild animals of all types. Note that these magics never work on any domesticated animal, nor on Faerie animals.

Low

Understand Animals Speech: 15
The magician can tell what animals are talking about. Of course, most of the time

Morgan Says:

Natural Talents

Of the millions of living people, only a few have any magical Talent, which means that they are one of the few people who has the ability to use magic. This is an inborn trait. Without Talent, one can hope to use magic only by becoming a mystic or diabolist. Everyone who is talented has at least one special Talent which she can use with greater ease. We call this a *Natural* Talent. Anybody with Natural Talent can learn other Talents as well, but will never be as gifted with her other Talents as she is with her Natural Talent.

People with a Natural Talent often suspect they have it, learn to use it in some natural (and usually surreptitious) manner, and usually find whatever natural outlet their society offers for people with such Talents. These untrained individuals are called Naturals. Of course, all magicians are Naturals, and so it is not a term of compliment among them, but rather a term indicating someone of absolute beginner status.

People rarely know what they are able to do before they start to experiment, and they can never know what they can do until they try to do it and succeed or continually fail. People do not need outside instruction in many of these magical skills, if they study things carefully and do not fall prey to their fears or their dreams.

Instruction, however, saves a person great time and exposes her to the accumulated knowledge and lore of the ancients.

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they aren't talking about anything of interest to humans.

Talk to Animals: 30
The magician can interrogate animals, asking specific (but simple) questions and getting appropriate answers.

Common

Summon Animal: 60
The magician can call a type of animal to her. The closest creature of that type will come. This magic only has a range of about one day's travel (20 miles). A creature further away is not compelled to answer the summons.

High

Command Animal: 100
The magician can force an animal to do something, even if it is against its natural inclination (such as rush into combat).

Banish

Banishing is used to send something from the Other Side back there. Most Creatures of Faerie are subject to this banishment. Banishment drives a creature away from where it is now. A very powerful Banishment, at the gamemaster's discretion, may drive the creature back to the Other Side.

The ceremony to Banish requires that the creature be present, OR that the magician be able to identify it *as an individual* either by sight, by knowing its personal name, by having a piece of it or a prized possession, or by other gamemaster approved means.

The following table shows how much Life Force must be used to Banish or Control specific faerie creatures.

Banish/Control Faerie Creatures Table

Creature	*Banish*	*Control*
Avanc	120	60
Barguest	60	30
Black Dog	60	30
Boggart	30	15
Cwn Annwn	*	*
Diminutive Faeries	15	8
Dwarf, Feen, Trow	150	75
Elf	150	75
Faerie Cattle	45	25
Faerie Dogs	60	30
Faerie Horse	75	40
Faerie Knight	*	*
Fiend	120	60
Giant, Common	120	60
Giant, Large	*	120
Giant, Huge	*	*
Goblin, Pech	30	15
Griffin	150	75
Hippogriff	150	75
Kelpie	120	60
Manticore	120	60
Merrow	100	50
Questing Beast	*	*
Redcap	*	120
Selkie	90	45
Sluagh	*	*
Spriggan	140	70
Succubus	140	70
Troll	150	75
Unicorn, Greater	*	*
Unicorn, Lesser	140	70
Water Leaper	60	30
Wyrm	*	150
Wyvern	150	75

* indicates that it either cannot be Banished or Controlled by this magic.

Blessing

Blessings provide a benefit for one person, or for everyone in the community for whom a blessing is made. In such a case the "community" is the village, and everyone receives appropriate benefits. These blessings are usually general and seasonal.

Low

Attention: 10
Allows the magician to say a brief prayer over the recipient which makes him feel better for having gotten the god's attention. It can be used to give a character a Trait roll to try and break out of melancholy, without the risk of being attacked should the roll fail.

Mistletoe Cutting: 15
This ceremony is to acquire sacred mistletoe from a sacred grove, which is then used to bless the fields of a village. It can only be done on the 6th day of a month, requires a bull sacrifice, and has invocations to many deities. If this spell is successful, the mistletoe can be used one time to add +5 to the Blessing Talent when performing another Blessing.

Good Luck: 30
The magician blesses the recipient for a specific endeavor. It adds +1 to a particular skill use, for the duration of the blessing. It cannot be used accumulatively to increase the +1 bonus.

Common

Fertility: 50
This spell is used to ensure that a sexual union is fertile. The magician can use it both for people and for livestock. Often the magic is placed in a potion or charm, which must either be drunk or worn at the proper time.

Bless Village: 60
This is a seasonal blessing performed by the village witch or priest on or near Beltaine. An animal sacrifice is commonly involved, and a processional circuit of the crops. Both the crops and the peasants increase in fertility. Increase harvest rolls and child-bearing rolls by one.

Remove Curse: variable
A curse can be removed by a blessing of equal or greater magnitude. Typically, the magician should study the victim with her sight skill to determine the Life Force strength of the curse, and then attempt to overcome it with a greater amount of Blessing.

To Victory! 60 pts.

This is done before a battle, and usually involves a sacrifice. It is intended to gain the attention and beneficial help from the deities to whom the offerings are made. If victory is accomplished, the battle is always followed by a giant celebration. Add +1 to the leaders' Battle Skill.

Control Faerie Creature

See the list of faerie creatures given with the Banish Faerie Creature Talent for the base cost to try to control a particular creature. Note that some magicians can control only specific types of creatures.

A control magic is sometimes needed in a hurry, without time for lengthy preparation or 1d3 hours of casting time. If a magician expects to need to control a faerie creature, she would prepare a Talisman with the proper magic and trigger it when she needs it. If caught unprepared, she could rush the ritual and do it in 1d6 minutes, with the subsequent -5 penalty.

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- The control value shown is the amount to make it *stop* doing something: "Leave that alone!" or "Drop her!" or "Don't attack!" It is also the amount needed to make it do something natural: "Go away," or "Seek," or "Run."
- Double the value shown to make the creature do something dangerous: "Attack him," or "Go into the water," or "Go in the house."
- Triple the value shown to make the creature do something unnatural: "Jump off that cliff," or "Go near the fire," or "Attack that dragon."

Curse

A curse is magic which inflicts harm upon a person. The exact form of the curse depends upon the divine source of the curse.

Low

Clumsy: 30
Causes the Cursed person to be clumsy at all physical activities. If successful, it gives a negative 1 to all physical skills per 30 points of curse. Physical skills include Boating, Dancing, Hunting, Industry, Play (instrument), Horsemanship, and weapon skills.

Dim Sight: 35
Causes Awareness and other perception skills to be reduced by half, for the duration of the magic.

Blight on Them: 40
This brings a blight on a village, town, or manorial holding, and all its lands and beasts. Each 40 points reduces everyone's Harvest Income Roll by one.

Common

Infertility: 50
The target of this spell is made barren, unable to produce offspring. While usually directed at a person, it can also be used to prevent a person's livestock from bearing young.

High

Wither Field: 100
Cast on a specific herd or field. This spell turns crops brown and rotted, and animals thin and sickly. Reduce the Harvest Income roll for that plot or herd by 10.

Lampoon: 100
Available only to Bards or Druids. A lampoon is used to curse a king who violates his social duties. It disfigures his appearance, health, and reputation, reducing APP by 1d6, CON by 1d6, and Glory by 1d6 x 100. If the king has not violated his social duties (in the gamemaster's opinion) then the lampoon has no effect.

Age: 150
Causes the person cursed to immediately make 1d3+3 Aging Rolls. This aging is permanent, unless undone by a countering Blessing or Dispel.

Demonize

Demonization is the ability to detect demonic or pseudo-demonic traits and abilities in non-Christian entities, thereby giving the magician an advantage in overcoming that opponent. It is available only to Jews, Christians, Moslems, and other monotheists. They call it "Reveal the Devil."

Common

Reveal the Devil: 35
If successful, the caster sees the devilish influence in his foe, and gets a +5 bonus when he next attempts to use Banish, Necromancy, or Control on that creature. A Critical Success gets +10 then, and on all subsequent attempts to demonize that type (write it down on your character sheet). The subsequent attempt at Banish, Control, or Necromancy must be performed shortly after the Demonize.

If the roll is failed, the caster realizes that he was wrong, and that this is a creature of his own God. He gets a Fear (of that creature) of 2d6+6, and can never again attempt to Demonize that type.

Dispel

Dispel allows a magician to cause the magic power to go back to the Other Side before its natural duration.

To Dispel magic requires a successful use of this Talent, and the use of Life Force which is at least equal to the number of points in the magic which is being dispelled. A lesser amount of Life Force will have no effect.

This can be used to reduce a target to its natural state, to cause Glamour to disappear, to strip off a Demonization, to cause a shapeshifter to return to her natural shape, and so on.

It can NOT remove permanent changes which were brought about through magic, such as healing, rapid growth of crops, and so on. Dispel cannot send a ghost away (use Necromancy), or to return a Faerie Creature to the Other Side (use Banish). Dispel also cannot be used to dispel permanent items, unless it too is cast permanently. Dispel has no effect on Talismans.

It can not be used to change the nature of the Other Side itself, since there is no place for the Dispelled Life Force to go back to. Dispel has no affect in faerie.

Divination

Divination is communicating with a deity or other higher power. This can be done with rough accuracy by knowing certain signs, the time of the year, and other Knowledge Skills. Some of those Knowledge methods currently popular among the druids and enchantresses are Celestial Lore (by the stars), ornithomancy (birds flights), haruspancy (liver-reading), and recently, cartomancy (use of Tarot cards).

Divination

Ancient divination was different from the newspaper astrology and "fortune telling" which is associated with divination today. Then, as now, it was used to discover the invisible influences upon an upcoming or on-going event. Unlike today, however, the ancients recognized that the very fabric of life itself was imbued with mystery, not just the unknowable future. The fabric of life was knowable through religion and magic, and so a big part of the diviner's task was to be able to recognize the on-going influences of magic and religion which affected the event being questioned. Because such a large part of the magical world was controlled by fairly regular annual influences, the expert Diviner was able to use many methods to check the various influences present.

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Among the Saxons, rune-casting is popular.

The Cymri have a class of people called Ovates who are professional Seers and diviners. They use many of the methods mentioned above. Ovates are associated with the Druidic organization.

Low

Good Luck or bad? 40

This method answers the question, "Will we have good luck or bad luck?" The questioner gets a one-word answer in reply. The Ovates say this information is gained from their talking to the "Forces of Nature and Fate."

A Gamemaster might have an idea of what the outcome is likely to be. She might know the area is lightly guarded, for instance, or that the so-called "dragon" is really just a big serpent. If the gamemaster has no prior plans, she may simply roll a die with an even result showing good luck and an odd one showing bad.

The consequences of mortals inspecting the secrets has a cost. The gamemaster can simulate good or bad luck by weighting die rolls made by the player. If the divination indicates good luck, then, at the gamemaster's discretion, an individual gets +2 to Skills for which a positive outcome would tend to fulfill the prophecy. If the question was asked of a whole group, then apply only a +1 modifier.

On the other hand, if the results indicate bad luck, then apply a -2 modifier to those Skills. If the question was asked of a whole group, reduce the modifier to a -1.

Common

Help with Life: 70

This is the most effective divination offered to ordinary people by an Ovate or seer. Normally, everyone must go out into the country to perform this divination. The seer speaks to "Higher Forces" with this, and if successful, can give the petitioner simple guidance such as "I think you will see her soon," or "I predict a poor harvest." The gamemaster is free to fulfill these predictions or not, as she wishes.

High

Talk to Gods: 100

This allows the Ovate to speak to the Gods. This must almost always be done in a sacred place. A petitioner asks a question, and gets an answer through a vision. The pronouncement is usually oracular quality — very cryptic. Often the vision can be seen even by normal people.

Divine Miracle

A miracle is any direct interaction by a deity, either Pagan or Monotheist, into the affairs of the everyday, mundane world.

The main difference between the intervention between Christian and Pagans is a matter of form. Christians pray to God for help, and accept what they get. The Christian miracles tend to be efficient and humble. The enemy horde at the walls of the city, for instance, turn and retreat without a further word or shot, and later it is discovered they all had a disease. The healer passes through the city and the sickness is gone after his prayers over the mayor and prostitutes.

The Pagan version accomplishes the same objective, but is more colorful, even ostentatious. The Pagans ask their god to help in a specific manner, calling for the deity to use her attributes to help or harm in a decisive, and dramatic, way. In the same circumstances as above, the enemy army might be rained upon by fire and storm. The healer would be accompanied by many beautiful singing birds that bring fresh air and light to the sick in their houses.

Almost everyone believes that it is best to be humble in asking for divine miracles. "The gods love those best who help themselves." People who ask for too much, or too frequently, may be ignored by their deity, or even punished for their impudence. A request for divine assistance requires both a Divine Miracle Talent roll and a Love (deity). [Love (deity): Failure = the god does not answer the supplicant. Fumble = the supplicant is in the wrong, and the deity sides with the opposition, helping them and hindering the supplicant.]

Although a supplicant may request a specific effect, the gods do as they wish. The manner in which a deity provides divine help is up to the gamemaster.

Low

none

Common

Pray for Intercession: 40

The supplicant asks for simple help, such as a sign indicating a needed water hole, or a path out of an enchanted forest.

High

Divine Intervention: 100

This level of divine miracle provides greater results for individuals. A magician could request aid for a combatant in a fight, or respite in an ailing king's illness.

Grandiose

Miracle: 250

This is a request for grand and miraculous help, such as assistance against a besieging army, or a cure for a plagued village. Requests such as these should be rare, and a fumbled Love (deity) roll should work strongly against the supplicant.

Emotion

Emotional magic is one of the main magics which the Celts use to interact with others. It is the ability to force another person to make Trait or Passion rolls, and maybe even to modify the Trait or Passion first.

In the Celtic tradition, Emotional magic can only be used to affect a roll of the traits which are virtues to the religion of the magician or the target. In every case it must be transferred through some medium to the attention of, or into the body of, the target. Music is common, as are potions.

Refer to the following table when rolling an Emotion Talent:

Emotional Magic Result Table

Critical Success. The target must make a Trait or Passion roll, with a +5 modifier.

Success. The target must attempt the Trait or Passion roll.

Failure. No result.

Fumble. The caster succumbs to the casting, as though she had succeeded in the Trait or Passion roll herself.

Low

Celtic Harp: 40

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This magic is known to Druids, Enchanters, Enchantresses, and other Celtic magicians. By use of voice and harp, the musician can provoke any one of the three traditional tunes to make someone laugh, weep, or sleep (Lazy).

Common

Evoke Emotion: 60
The caster can evoke an emotion within a subject. The subject rolls her appropriate Trait or Passion, and if successful, is filled with this emotion for the duration of the magic. The caster has no magical control over toward whom or what the subject feels this emotion, but by placing an appropriate person or object near the subject, may be able to make her focus her emotion on a desired person or thing.

Create Directed Trait: 60
The caster can engender a specific Directed Trait within the subject, for the duration of the spell. Roll 2d6 to determine the strength of the Directed Trait.

Grand Entertainer: 80
This magic is known to Druids, Enchanters, Enchantresses, and other Celtic magicians. By use of voice and harp, the player can provoke any one of the three traditional tunes to make a room full of people laugh, weep, or sleep (Lazy).

High

Love Magic: 100
Usually placed in a potion, the magician can cause two people who drink this potion to fall in love, for the duration of the magic. Generate a 3d6 passion of Love (other person) for each target. Other Passions or can also be engendered between two people, such as Amour or Hate.

Glamour

Glamour is the all-purpose name for the Celtic skill of manipulating reality to bring a part of the Other Side to this one. It is often mistakenly called "illusion" in some texts. Glamour allows the Other Side to burst into this one, and create a temporary reality according to whatever the caster wishes, as long as the spell lasts, and the caster can maintain concentration.

Glamour is a *temporary* reality. After the duration of the spell, the effects of the Glamour all disappear abruptly, and all effects caused by the Glamour disappear too. It does NOT change the effects of actions taken while the Glamour was real. For instance, if a knight gave away a ring while enchanted, then it is still gone if the person who took it was real. (If it was an illusory person, the ring returns.) If two knights fight, and one wounded or killed while they are enscorcled, then they are still hurt or dead when the spell wears off. If they ate Glamour instead of food, they are hungry again afterwards. If they fell off a *real* cliff, they are still dead, even if it was a glamour that made them fall off.

Questions, peculiarities, and oddities will always exist. What if someone falls off a real cliff into a Glamourous pile of

Morgan Says:

The Influence of Unbelief

Many of the old power spots have been stripped of believers and practitioners. This diminishes their power, but not significantly. Certainly it would take many hundreds of years to affect the life of the land itself!

The presence of Roman Empire (Urbanization) and Greek Thought (Logos, separated from Mythos) are far more harmful. They remove a large part of conscious life out of the coherency of Nature. Christianity demonizes it.

Urbanization

The Goddess bore her special daughter, Cereal, to feed and provide for us. Through her we have a bounty of food, and we can live without starvation through the dark, cold months. This is good, for it provides us folk with life.

But where agriculture lives, the old magic flees.

The presence of agricultural settlements always diminishes the old powers. Animals, those sacred bearers of vitality, are tamed. Trees are cut and swamps drained, and pigs are set loose to clear the underbrush. The earth itself is tamed with iron plows. Sacred ideas, even, are dulled into cold and empty letters and words, devoid of meaning.

These farming communities are not naturally devoid of all contact with the Other Side, of course. People without any spirituality would probably live in a world where children hated their parents, and where adolescents would rather kill themselves than enter society! But their energies are channeled and controlled. They concentrate upon the great seasonal festivals, where they gather at sacred sites, in great numbers, ready and eager to participate in the sacred. Their household deities are petty, at best. In the cities even the gods live in the houses, confined.

But our enchantments do not work well in their houses, and the bigger the house, or the collection of people nearby, the more difficulty we have.

Rationality

People from the east have brought us many new ideas. We all know that Cereal and Plow came from there, and that Iron did too. Our own ancestors, the Wanderers, come from there. But they also brought the idea of ideas, and logical and rational thought.

First someone thought of a way to praise their gods, yet did great harm. This was a blind man named Homer, who was the greatest of poets. He also committed some tales of his gods to poetry which was so great and highly praised that everyone in his kingdom, which was called Greece, honored and respected them. They wrote them down to remember them and honor the man. In this way we have them even today, and praise his name when we read his works.

It was fashionable to respect the Homeric gods before others. But after a while people began to believe *only* the work of Homer, even over the facts of their own local heritage. Local truths were forgotten or denied. The deities grew more clearly defined, and even more personable than the usual agricultural gods. But the gods were not allowed to grow, and to flex themselves into life with the changing world around them. The Other Side drew away, leaving behind the stale forms of the unsatisfying gods.

Into that atmosphere were born the great Greek philosophers, Socrates and Plato, who discovered Pure Thought. Before that, the people of his land were nurtured on only the stale forms of their dying gods, and this new consciousness allowed some of

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goose feathers which breaks her fall? Is she dead, since the saving effect would be gone? She would probably live, in most cases. The specific answer, however, must lie with the gamemaster and her sense of story and scenario.

It is impossible to quantify Glamour properly. The factors given in these rules are only guidelines and should not be viewed as set numbers. This is not a lawyer's skill, or an intellectual puzzle, or a mathematician's dream. Rather, it is a dreamland of fluid reality which can be shaped for a short time according to the whims of the caster.

In general, these examples give a general effect which a competent magician can depend upon to occur. To gauge this effect, we regrettably must use numerical quantification. However, it would be impossible to list even a portion of the Glamour effects which can occur in your game. Instead, we give a range of several types of effects, and hope the player and gamemaster can arrive at mutual agreement for specific instances in play.

The presence of magical Glamour is not immediately obvious to the observer. If a magician thinks to try her Sight, a success reveals the presence of unspecified magic, or Glamour if she already has experience in that Talent. A simple Awareness roll does not reveal that anything is unusual, although a Criticalled Awareness may reveal that something unnatural is afoot, the exact nature of which is unclear.

Killed by Glamour?

It could occur that a character is killed by Glamour. A Glamourous Warrior may chop him up. He might fall off a cliff which is not there later. He could drown, be burnt to a crisp, or be trampled by beasts.

Then, when the spell is over, the Glamour *and its effects* disappear. What about your dead guy?

First, he wakes and may remember nothing. If he remembers anything at all, it will be a brief visit to whatever place he expects to go after death. If Christian, he probably was turned away at the Pearly Gates by St. Michael (or perhaps by Lucifer, at the Gates of Hell); if a Pagan he probably met Gwydion, who turned him back; Saxons may have met a Valkyrie, who did not carry them away.

GLAMOUROUS FIRE

This starts slowly as the ritual is performed, the first flames appearing only at the end. After one brief flicker, they burst and grow quickly into the size of the fire.

them to break out of the dying ancient ways and to find many new ideas, thoughts, and even artifacts to make.

There is no doubt that this Thought could be a good thing, even though Plato sought to oppress others with it. The great Sage, Pythagoras, applied it to the world about him, and he devised an entirely new way of detecting the wonders of existence and the forms of Life. We enchanters are especial benefactors of this facility, for without fully free and creative thought we could not manipulate the forces of nature.

Logic and independent thought are not bad, dark, or evil, but they are only of limited use to Other Side facilities. Plato and Socrates were so enamored of this new thing that the venerated it to the exclusion of all else. To this end they condemned their own bodies, and the whole wonderful world which bore them.

The downfall of this idea came when people began to claim that logic was their *dominant* or even *exclusive* contact with the Other Side. They called the Other Side by new names: the Unknown, Ignorance, or Superstition. Their particular type of thought, called Rationality, was judged by them to be the only determinant of truth and reality. All else: the emotions, urges, fears, and desires were dismissed, as if thinking so would make them go away!

Rationality is an undeniable power. Where it is dominant, magic is more difficult. As I have said, the filters though which the Other Side comes to us determines its shape and strength. The filters of rationality diminish the effects of the Other Side by protecting the perceiver from many effects.

Thus, magic is more difficult to work around people who are protected by its effects. Up to a limit, though, since no one can resist everything. Some events or actions are so intense that they are able to penetrate the most powerful Logic and Rationality. More often, the person has some private fear which is a great weakness for them.

Rational people rely upon their minds to protect them from whatever they wish to deny. But they always have some other contacts with the Other Side, for Rationality can never answer the meaning of Death or the origin of Life. These contacts are often denied by Rationalists, and by being denied gain all the powers of the Darkness. This is their personal weakness, for when confronted by this fear, whatever it may be, the person has at best only a fragile defense. Furthermore, when such an individual is finally confronted by the unleashed forces of the Other Side, the effects upon him are always fierce and terrible, usually far worse than were they unleashed upon someone living in ordinary fear rather than rational denial.

The Roman Empire was the great Master of Logic, of course. They were a dullard race in the great cities of fresh water and lead plumbing. They succeeded by making everything simple and ordinary. Their streets have straight grids, which are fine if you live in sprawling *urbs* of thousands, but unnatural for our modern cities. They have a vast government, with iron laws which are cruel and enforced only upon the poor. They would replace our own customs, more complex and personal, with their written-down, inflexible ways.

Monotheism

The idea of One Deity is a good one, for it brings all ideas of godhead closer to the Ultimate Mystery which we call the Creatrix.

An unfortunate side effect of Monotheism is the creation of evil. Before an Absolute Source for Absolute Good was defined by a persistent, vocal folk, there was certainly plenty of good and evil, but no one claimed exclusivity. But by claiming it, they automatically defined, and in the same manner created, the opposite of Absolute Good, which is absolute Evil.

The majority of current Monotheists are, of course, Christians. Some of those in power among them have found it increas-

-continued-

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The flames spread, as if a real fire, to other things, peoples, etc., which are flammable. However, at the end of the time period, all the flames abruptly disappear, all the damage which was done disappears, and things are as they had been before the fire began.

Low

Make Campfire: 10
Makes a small campfire sufficient for cooking a meal for a small group and providing a little heat.

Make Large Fire: 20
Makes a fire which is big enough for several people to keep warm on a cold, blowing, snowing day. The flames for such a heat source crackle about a three feet above the pile of wood and coals.

Common

Huge Fire: 45
This creates a room full of flame, or an area about the size of a large room, which is about 15 feet by 30 feet. The flames easily leap to ten or fifteen feet tall.

Conflagration: 70
This creates a building-sized fire, with twenty-foot flames and deafening fiery cracks, snaps, and explosions as trees burst from the inside out. The ground area covered can be as large as a hundred yards by a hundred yards or so.

High

Wildfire: 150
The fire is several miles in area. It can be castle-sized, or a whole village, or several fields of crops, a huge copse of trees, etc.

GLAMOUROUS DISGUISES

Making people look different for a little while is a grand trick in Celtic myth.

Low

Change Cattle Color: 10
Can change the color of one cow.

Common

Disguise: 45
Can make the subject look different enough that acquaintances would not recognize her, although friends may look twice.

Change: 60
Makes someone look different enough that friends would not recognize her, although intimates may look twice.

High

Transform: 80
Makes the subject look different enough that intimates would not recognize her.

Copy Features: 120
Gives a person the features of a chosen individual who is known to the caster. This disguise is fully convincing, even to intimates of the person being copied.

Change shape: 140

ing useful to determine *exactly* what is within their command, excluding everything else and banishing it to the domain of their Evil.

This is called Demonization. It is when you make your enemy into something else, in order to attempt to control him. The necessary demonization has caused more and more people to live in a world which is increasingly divided between Good and Evil, when we know that most of it is a mixture.

Christianity

About five hundred and some years ago a being from the Other Side came to our world. He came to the land of where the Jews lived, who were a great tribe and the only Monotheists in the world at that time. They were one of the many nations ruled by the Roman Empire. This man brought a secret message for whomever needed liberation from the terrible Roman world in which they lived. He fulfilled many Jewish prophecies of their Messiah, but was rejected by their elders. Then the Roman officials found him guilty of crimes against the state, tortured him, and killed him by crucifixion. Three days later his grave was discovered to be empty,and shortly afterwards he appeared to his disciples. The he rose into Heaven, leaving behind only his secret.

They had gathered all of their best people into cities, and put all their ideas onto paper, and cut all their gods in stone. The pagan Roman holy people got their jobs by buying them, as among bad Christians today. Logic and rationality were very popular, trying to fill the spiritual void of the Roman leaders. They in turn, cynically, demanded they be treated as gods, further undermining the simple people's own ways of thinking about divinity.

The proud Roman folk today, living in their empty cities throughout Logres, would have you remember the great peace, trading, and equality which the Romans brought. But they forget that it was upon the backs of our ancestors, the hard-working native slaves and farmers, that their proud Roman ancestors grew rich. And you can search forever through all the great histories of Rome to find anything of Roman ways which would make a woman want to be Roman. And so there was a great, discontented empire with many poor people, and millions of slaves, and nearly every woman unhappy, imprisoned in her husband's house. And among those people, first, the secret of Christ was spread.

It is unfortunate that the rich, living mythology of Christ was subverted by Greek Logic and Roman organization. We were fortunate that Saint Joseph of Arimathea came here with it first, and spread it among all of our recipient populace. Thus we remember that the true story of Christ is one of Liberty and Equality among all human beings, male or female, free or slave, noble or common.

Over the centuries on the European mainland, however, Christianity changed. It went from being the religion of liberation to one of oppression. The leaders of the original spiritual church were replaced by a political organization. They claimed exclusive Truth, and condemned everyone who did not agree with them. Its original Liberation could not be destroyed, but instead it was hemmed in by the Roman Church. Thus Roman Christianity now includes shreds of its ancient Liberation, bound up with Logic, and hemmed in by its parental Monotheism.

The narrowing of consciousness by Rationality does not account for many human experiences, and as people became increasingly logical, they were increasingly confused with their experiences which could not be explained by it. The work of monks and desert mystics sometimes answered the need, but not always.

Who can be surprised that the old truth of our own Celtic Christianity has risen again to the fore, and beside it the older truths of our Pagan land?

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Can turn someone into a creature, including a change in size, etc. The shape-changed person keeps only her innate human intelligence, and a look in her eye.

GLAMOUR FOR MELEE

The temporary nature of Glamour reduces effectiveness in a life-or-death situation, since any damage done by Glamour vanishes when the spell is finished.

Low

Bless Sword: 30
Makes the sword temporarily sharper, giving an additional +1 point of damage for each increment of 30 points.

Common

Blind: 40
Makes a directed flash of light which blinds one person completely for a moment. It requires 2d6 melee phases for the target to recover, who until then has all sight-using skills reduced to 1/10 normal. A spell like this would usually be prepared ahead and stored in a Talisman.

Invisible Armor: 60
Makes a physical protection which works as if it was armor. Creates 4 points of armor. It cannot be done for less, but can be increased at the rate of 60 points of magic for 4 points of glamourous protection. Damage protected from in this way is permanently avoided. It is *not* inflicted when the spell wears off.

High

Make a Fighter: 100
Creates an artificial person with good fighting skills (sword @15) and with armor appropriate to the ordinary fighting man of the caster's own culture. Use the statistics for a Sergeant or Mercenary Knight from the "Characters and Creatures" chapter, page 330.

Make a Hero: 150
Creates an artificial person with very good fighting skills (sword @20) and with armor appropriate to the noble or elite fighting man of the caster's own culture. Use the statistics for Notable Knight from the "Characters and Creatures" chapter, page 329.

Grandiose

Make a Champion: 200
Creates an artificial person with excellent fighting skills (sword @25) with the best armor commonly available to nights. Use the statistics for a Round Table Knight from the "Characters and Creatures" chapter, page 329.

GLAMOUR AS DRAMA

Glamour is used for dramatic effect as much as it is used to force a physical or emotional change. This set of standards is given here to let you stretch your mind about how to use Glamour. One useful way to imagine what effects Glamour has is to visualize it in terms of dramatics:

Low

"Treatment" sized: 20
This is powerful enough to give a single clue, noise, image, etc.

"Costume" sized magic: 40
This can affect a single person significantly, at least enough for an hour of dramatization.

Common

"Script" sized: 60
Allows the magician to present some information to someone in a dramatic manner, such as an apparition appearing and speaking, or a fox leading the way.

"Dramatic Effects" sized: 80
This is enough to provide dramatic effects, such as fire, thunder or snowstorm, etc.

High

"Supporting Cast" sized: 100
This is enough to affect a dozen or so people significantly, at least enough for an hour of dramatization.

"Scene" sized: 120
This is enough to affect a room full of area, making it look like something else, even under scrutiny.

"Special Effects" sized: 150
Enough to entirely change the setting, to make the setting seem to be France, the Wastelands, London, or hell.

"Act" sized: 200
This quantity of magic is enough to set the scene, and provide a cast of background characters, such as servants, soldiers, or whatever.

Grandiose

The whole "Play": 300
This is enough to create a faerie castle, with servants, faeries, and real people, set up for some purpose, such as testing several individuals who enter.

GLAMOUR IN WARFARE

Here are some simple uses of the concepts given above, applied specifically to acts of war (as is likely in a *Pendragon* game).

Low

Make Noise: 20
This can be used to distract a combatant with a shout, crash, or roar. Because it is usually needed immediately with little time to prepare, a spell like this would be most useful if prepared ahead of time and stored in a Talisman.

Common

Messenger: 45
Create a magical creature to bring a message to a commander on the other side of the battlefield.

High

Raging Fire: 120
Make a large fire rage across the field.

Grandiose

Make Battalion: 300
Make a new battalion of troops appear on the flank. The troops are real for the duration of the spell. They are of the ordinary fighting type for that culture. Use the statistics for a Sergeant or Mercenary Knight from the "Characters and Creatures" chapter, page 330.

Healing

Healing cures wounds and other physical damage. It creates a permanent change in the world, and therefore has some risks which other magic does not have. Specifically, a fumble when using Healing magic often further hurts the patient; reverse the benefits, subtracting the bonus instead of adding.

Low

Help First Aid: 20
This magic is performed while someone receives First Aid, and is considered to be

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cast upon the recipient of the First Aid, not upon the person performing the First Aid. Success gives a +5 to a First Aid Roll. Since First Aid is often needed immediately, this magic is often cast ahead of time with an extended duration, or prepared and placed in a Talisman for later use.

Help Chirurgery: 20
This magic is performed while someone receives Chirurgery. Success gives a +5 to the Chirurgery Roll. It is under the same restrictions noted in the *Help First Aid* spell.

Common

Heal Faster: 60
This magic increases a wounded character's Healing Rate by two, for the week. This also requires normal conditions for Chirurgery (rest, quiet, etc.). The cost of this spell already takes into account the Life Force needed to extend it to a week. The base cost is actually 30 Life Force, plus 30 for a week's duration. Figure from there to make it last longer: thus a total 70 points will make it last a month, and 80 point would last a season.

Furthermore, the spell effect can be increased by +2 for every 30 points of Life Force added to the magic. For example, to increase a patient's Healing Rate by 4, for a month, would cost 100 Life Force (60 for a +4 Healing Rate, +40 to make it last a month).

Treat Disease: 70
This spell allows a magician to cure a single person of a disease. The cure is not instantaneous, but requires several weeks of rest while the body recovers. Any injury or deterioration caused by the disease remains, so this magic cannot replace fingers lost to leprosy, for example, but it can prevent the illness from progressing. It also has no affect on the effects of aging, as represented by Aging Rolls.

High

Fix Wounds Instantly: 15 per 1d6
A magician can instantly heal someone, but the cost is great; she must transfer the injury from the patient to herself. For every 15 points of magic in this spell, she can heal 1d6 damage in her patient, and inflict the same amount of damage upon herself. This will not bring the dead back to life. Like First Aid, it must be performed in time.

Necromancy

Necromancy is the magic of dealing with dead spirits, ghosts, or reanimated corpses. It is a dark power, with very little light in it. Perhaps that is the reason why its lesser powers are respected and widespread, while its high magics are shunned.

Low

Oracle: 40
Success: Allows the necromancer to speak to one spirit of the dead. It is not visible or audible to others, although the caster can see it. Critical Success allows others to speak to, hear, and perhaps to see the spirit.

This does not summon a specific spirit by name, but merely a random one able to answer the question. The caster must have some idea of who or what could answer his question.

Common

Command Corpse: 60
This magic allows a magician to command the animate dead. It does not animate the dead, that is much more difficult; *Animate Corpse* must be used for that. Unlike the Command Faerie Creature Talent, corpses have very little will of their own, and can be made to do anything within their physical capabilities through the use of this spell.

Summon Apparition: 60
Summons a specific spirit, which appears as an apparition and can be spoken to by anyone present. The apparition answers questions which it would have known the answer to when it was alive.

High

Animate Corpse: 120
Allows a dead body to be animated. It can not speak or heal, but otherwise acts as if alive until it rots. Then it is an animate skeleton, if still intact. While intact, such a corpse has the skills and knowledge it had when alive, although the process of putrefaction creates certain physical burdens. Reduce the corpse's Dexterity and Movement by half. Since they are already dead, animate corpses cannot be killed, but must be dismembered. Fortunately, they are slow and clumsy.

The animate dead are not under the direct control of the necromancer, but he may be able to coerce them with promises of new life or a peaceful death. Or the magician may appeal to some Passion which the dead person had in life. To force the dead to act as the necromancer wishes, see the *Command Corpse* magic.

Grandiose

Raise Graveyard: 220
The magician can call up a small graveyard of corpses. What they do is their own affair, unless a Command Corpse is used on them all, but they will probably be agitated that someone has disturbed their rest.

Protect

Protection is an active defense against hostile magic. It effectively creates a barrier which incoming magic must overcome. It can protect against Emotional Magic, temporary damage caused by Glamour (fire, weapons, etc.), Curse, etc. This protection extends to beneficial magic, too. Thus if someone is Protected, they are also resistant to any Healing or Blessing which is used on them, until the Protection elapses.

Low

Simple Protection
This protects against incoming magic. The Life Force value of the incoming magic must exceed the value of the protective magic, or else it does not work at all.

Those with Talent already receive the sum of their Religious Traits as a voluntary Protection magic. This Protection spell does not add to their natural magic Protection, but works as a separate spell. In order to affect the target, incoming magic must exceed the natural Magic Protection, or the Protection spell, whichever is greater. Remember that natural magic Protection is under the magician's control, and she can elect not to use it (in the case of beneficial magics, for example), but Protection created with this magic is constant.

For example, an enchantress casts magic upon a Christian priest who has magical talent. The priest's Religious

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Traits add up to 82, giving him 82 points of Magic Protection. Expecting trouble, he has previously cast a 100 point Protection upon himself. The enchantress attempts to turn him into a newt, a 90 point Shapeshift spell. She puts 90 points of Life Force into her spell, which is less than the 100 Protection, so the Shapeshift spell has no effect, and the priest is safe. If the Priest had relied only on his own natural Magic Protection, the spell would have worked. If the enchantress had increased the Life Force in her spell, say by trying to extend it for a month (+40 Life Force), then the resultant 130 point spell would have overcome the Priest's Protection and he would now be a newt in some enchantress' miniature menagerie.

Common

Aggressive Protection: 40
This spell can be cast simultaneously with simple protection, and adds 40 points to the cost of the spell. If a target of a spell is protected by this, and the number of points in an incoming spell is less than or equal to the Life Force value of the *Simple Protection*, then the spell rebounds and works on the caster, assuming it overcomes her own Protection.

This spell cannot be used with a character's natural magic Protection, but only with a cast Protection spell.

Sacred Space

Sacred Space is the ability to create a sacred area to augment a magical ritual. Different traditions go about creating sacred spaces in different ways. Druids, Witches and Enchantresses know a ritual to create sacred circles, while Christian Priests sanctify an area for a similar effect. It is very commonly done before performing another magical ritual in order to augment that ritual. Druids will sometimes create a sacred space, and then make it permanent by sacrificing Magical Limit. Christians do something similar when they sanctify a church. Sacred spaces are not immediately permanent, but must be made permanent in the same way as other magics.

Magic Limit sacrificed in creating a permanent sacred space is not completely lost, however. Those sacrificed points are available to the magician who sacrificed them when she performs magic within the sacred space. When made permanent by a group, each member of the group can contribute an equal fraction of their own Magic Limit toward the required amount. (See "Group Efforts.")

A sacred space is cast in a specific location, and cannot be moved.

Low

Sacred Circle: 15
This ritual is known to Enchanters, Enchantresses, and Witches. Each 15 points can either add a +2 bonus to a specific Talent used within the circle, or add +1D20 points of magic for a specific Talent. Magic users can only augment those Talents in which they are skilled. In addition, every 2 points of Life Force provides 1 point of Protection magic for those within the sacred circle. For example, an enchantress casting a 60 point sacred circle allocates 30 points for a +2 bonus to the Blessing Talent, and 30 points for +2D20 of Blessing Magic. She also receives the benefits of a 30 point Simple Protection spell.

Sanctify: 20
This ritual is known to Christian magicians. Each 20 points can either add a +2 bonus to a specific Talent used within the circle, or add +1D20 points of magic for a specific Talent. In addition, every point of Life Force provides a point of Protection magic for those within the sanctified area.

Shapeshift

Many shapeshifters are born with the ability to turn into another creature. Usually, only one creature is possible for a Natural Talent shapeshifter. While in that animal form, the beast is recognizable as being especially beautiful, elegant, fierce, or whatever Trait is shown in this list.

Creatures and Traits/passions

Creature	*Trait/Passion*
Bear	Fear
Swan	Love/Amor
Raven	Deceitful
Owl	Prudent
Snake	Deceitful
Wyrm	Cowardly
Lion	Valorous
Deer (White)	Merciful
Dog	Energetic

While in animal shape, no clothing, equipment, etc. are transformed. Whenever a shapeshifter returns to human shape, she is always naked. If her clothing is stolen and hidden, it is the custom that she must marry the man who hid them and remain with him until she finds her original clothing, whereupon she can escape if she wishes.

While in the shape of the animal, the shapeshifted person may also attempt to evoke the corresponding emotion in otherwise innocent bystanders, as if she had the normal Emotion Talent, described on page 288. The shapeshifter has all abilities normal to the animal she turns into.

Re-roll the character's physical statistics as per that animal. Traits and Passions remain the same. While she maintains all her skills, she can only perform those physical abilities which her new body allows.

The shapeshifter cannot change her shape back to human until the Duration of the spell has worn off, or until the magic is countered with a Dispel Talent.

Common

Be (Creature): 50
The shapeshifter can turn herself into a creature for one hour. People who have Shapeshifting as a Natural Talent can only turn into their one specific type of animal, unless they later learn the Talent from a teacher or their magical tradition. Of course, they always have the benefit of their Natural Talent when paying the cost for the spell.

High

Change Another: 90
This is not available to people with only a Natural Talent in Shapeshifting, but only to those who study this magic from a teacher or as part of their Magical Tradition. It allows the magician to change another into a creature of the magician's choice.

Summon Faerie Creature

It is possible to summon a creature of the Other Side with this Talent. Several methods are known.

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High

Summon (Creature): 20 + "Control" cost
Summoning a creature forces it to come, if it is within a few miles of the caster.

The creature *must* come, as long as the duration of the spell continues long enough for the creature to travel to the location of the caster. It will avoid other confrontations or diversions, and be quite single-minded. While it travels, it will fight only if necessary, even if it is hungry or confronted by its worst foe.

Otherworld creatures do not usually go outside of their realm. This spell is most effective if the magician knows such a creature is nearby, or if she is in a magical terrain. If the creature has not arrived before the spell expires, it will not come afterwards.

Once it arrives, it will act as normal for that creature, although it will not try to actually flee until the duration of the summons expires. To get it to do what the magician wants, it must be Controlled with appropriate magic.

Grandiose

Manifest (Creature): 100 + "Banish" cost
By making the right signs on the ground, calling upon the right deities and powers, and preparing the right protections, a magician can summon an otherworld creature right into the space designated by the ritual. The summoning space must be in the place where the summoner is doing the magical work.

The creature is held harmless within the circle or triangle until the protective devices are violated, or it is Commanded to do something else. The creature cannot break out on its own accord.

If simply released, the creature will follow its natural inclinations — usually to flee and fight only if cornered, but some creatures may be enraged or frightened enough to attack. To be sure to be rid of the creature, it must be Banished or commanded with Control magic to leave.

Travel

Transportation magic allows a person to move to another location unusually fast. At its ultimate, people move from one place to another without going through the space between!

Minor

Swiftfoot: 20
Allows a person on foot to move at double normal movement rate for the duration of the spell.

Swifthoof: 40
Allows a horse, donkey, mule, ox, or similar hoofed beast to move at double normal movement rate for the duration of the spell.

Footrun: 40
Allows a person on foot to move at triple normal movement rate.

Common

Footfly: 60
Allows a person on foot to move at quadruple normal movement rate for the duration of the spell.

Open Ley Line: 60
This spell is usually cast in conjunction with one of the above movement spells, so that the caster may move faster as she moves along the ley line. It allows the caster to move between the worlds, not quite entering into the Other Side, through the Life Force flowing along these mystic earthways. The caster can travel over otherwise unpassable terrain — over mountains, across water and steep gorges, and so forth, as long her path lies along a ley line.

Anyone traveling with the caster may also enter the ley line at that time, without extra Life Force cost. However, if they are not magicked to travel as fast as the caster, they run a great risk of being left behind in faerie. Most mortals cannot retain the memory of what occurs when they travel this way.

Grandiose

Teleport: 200
Allows a person to instantaneously appear in a different place, up to the distance that she can run in 1 hour.

Weather Control

The Weather Control talent affects an area of sky covering a village or a single field of crops. Larger regions are considered multiple targets, and cost an extra ten Life Force per additional region.

Low

Change Weather: 20
A magician can use this spell to create a minor change in the weather. For example, the weather can change from clear to overcast, overcast to rainy, rain to deluge, etc. Or the change could be from cold to cool, cool to mild, mild to warm, or warm to hot. Climactic changes in the other direction are also possible. Remember, if you make it rain, and make it cold, you get snow!

The Life Force in this spell can be increased in 20 point increments to make greater climactic changes. For example, to go from a clear day to a deluge is 3 steps (clear to overcast to rainy to deluge), and so would require 60 points.

Common

Nice Weather: 50
Clears clouds, warms the air, etc., for public gatherings. Larger areas would be considered multiple targets.

Good Rain and Sun: 50
This causes generally better weather for a village, although it does not prevent the occasional bad weather. It gives a bonus to the community for crops, if the duration is extended over the growing season.

Call Storm: 70
This spell creates stormy weather, with blustery winds and either lightning and hard rain in the spring, summer and fall; or heavy snow in the winter. The affected area is equal to about a single village, unless more Life Force is channeled to increase the number of targets to include a larger area.

If used in conjunction with Change Weather (above) to make it colder, this spell could cause a blizzard in summer.



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Enchanted Britain

KING ARTHUR'S BRITAIN is a land steeped in mystery. The very groves seem alive at times, ready to reach out and grasp travelers or usher them to a deep restful sleep — for years. The land is awake, with its own urges and secrets.

The deep forests have paths which lead into other places, lands different from the world of men. Many a knight has been led into great adventure by taking a path to Faerie, and many a necromancer searches for the road to the underworld, the land of the dead.

The quantity and quality of magic in a place can be learned by studying the folk tales concerning it and using the Sight skill to view it.

The magic of a place does not diminish through use. Several people can perform magic in the same place at the same time, and draw upon the same source, all without interference or consequence.

Ambient Life Force in Typical Locations	
1d20	City. The ambient Life Force is used up by the inhabitants
2d20	Town, village, farmed fields, orchards
3d20	Scrub woods, seasonal grazing fields
4d20	The wilds, not traversed by humans; a graveyard
5d20	Lowest level of holy or sacred place, Liminal threshold; generally, the low-level magic of a practice can easily be done at this place.
6d20+	Sacred or holy place. Low-level magic can almost always be done at this place, and frequently medium-ranking magic.

Specific Life Force

All magical places have some ambient Life Force, but many holy or sacred places also have specific types of power as well. These can be used ONLY for the Talent which is named in the Life Force. The energy almost never has any other restrictions upon it other than these Talents. Thus there is not specifically Christian or Pagan energy at a site, just Healing or Necromancy or some other magic aligned with a Talent. This life Force can be used to add additional power to a magic casting using that Talent, up to the caster's Magical Limit.

Some very special locations have specific properties, such as a place with 4d10 points of Shapeshift, with the specific property that anyone turned into a toad on that spot will remain so permanently. Such unique spots are usually only found in faerie, although there may be some exceptions, as the gamemaster wishes.

Ley Lines

The power of the world is locked into hidden patterns, which are discernible wherever they overlay the surface of the earth. These inter-linking pathways of magical power are called ley lines. They are the channels of life force, and when they are full, magic can be performed upon them with ease and to greater effect.

The nexus of two ley lines can create a magical site known in local folklore and famed for its amazing abilities. Many healing wells and groves are at nexus points. Where three of more ley lines meet, a site of great power is created, such as Glastonbury or Stonehenge. Ley lines interlock sacred sites all over the British Isles and even onto the Continent.

Ley lines can be anywhere. They occur in many lengths and at difficult-to-predict times. If three sacred spots can be seen to lie upon a straight line, they are probably on a ley line.

Ley lines are the natural rivers for the Life Force. By being upon them, the magician can get 5d20 ambient Life Force.

Ley lines are also natural sources for the Travel magical form, providing 3d20 of Travel magic for magicians who work travel magic that follows their course.

Ley lines are not always active throughout the year, and many operate on mysterious patterns or cycles unknown to humans. Some start and end at holy places, without interlocking with the larger pattern in a live network.

Intersections where active ley lines cross provide even greater Life Force. Where two intersect there is 10d20 ambient energy, and 6d20 Travel Magic.

Those rare places where three active ley lines cross (Stonehenge at some times of year, for instance) are great sources of power. At the right time of year a magician at Stonehenge can receive 15d20 ambient Life Force and 9d20 Travel Life Force. Determining when these right times would be is a difficult prospect, requiring a successful Celestial Lore skill use, as well as Geomantic Lore and perhaps even Faerie Lore. Many stone circles were set up by the ancients to serve as celestial and lunar calendars, perhaps for this very purpose. The secrets of unlocking their formations is known to only a few, who are not eager to part with their knowledge. Inventive gamemasters can certainly see the seeds for many adventures here.

Morgan Says:

Ambient Life Force

All of the living world is imbued with the Life Force. A place without it is impossible. Even the Waste Lands, as desolate a region as you will ever find, has Life Force in it. We call this the *ambient Life Force of a place.*

Ambient Life Force varies from place to place. Magic power can always be found in the wilds, whether field or forest. It comes more plentifully in lush place, where there is much plant and animal life, but few humans. It is less available where the ground is poor or barren, like the heaths and mountains. It is less available wherever people live closely together, and where the land is agriculturalized. On the other hand, holy and sacred places are often tremendously rich in their power. These variances are due to many factors, such as the fact that humans are balanced in their piety and worldliness, and use up the ambient energy efficiently, while animals are mostly in this world, and leave an imbalance of available Life Force for us to use.

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Morgan Says:

Magic of Place

The *Magic of Place* is important to the enchantress. All of this land is alive, and most of it is far more alive than most mortals dare to think about. In the old days everyone knew the sacred sites of their homelands, and knew the stories that occurred there. These stories held the keys to understanding, and using, their local magical power. The Wise Ones learned the stories and secrets of every sacred place upon this wide isle, and used those secrets to increase their own knowledge and power.

We are still the ones who still remember what each sacred hill, stone, and grove may be used for. If we do not know, then we can learn those facts from the place itself, which will tell us what its power might be.

Study the story of a place, and you will see the most readily available forces within it. Then use the Life Force in a compatible way, and your enchantments will be made easier.

- A simple enchantress might be able to affect the on-going events.
- A skilled enchantress can manipulate those forces and maneuver them in ways not done in the story.
- A master enchantress can manipulate the forces *around the story*, though usually not control them, just cause them to act is some natural way.

For example, consider the Anglia Black Dog story.

To strike an enemy down, a simple enchanter would merely go to the place when it was active, and Summon the monster when the offending knight rode by.

A skilled enchantress might be able to find or summon the dog, and then Command it to hunt down a certain prey.

And best of all, because this is a Sacred Place of the Black Dog, the Life Force required to interact with the Black Dog is only half of that usually needed!

Thus the secret is to know the power of a place, and manipulate it to your advantage. If you were just a simple enchantress and knew the place where Nudd's Castle appeared on certain days, you could go there and enter it yourself. A skilled enchantress could take a coven, and spend the day in mystic teaching. A master enchantress could probably make it remain in place for all visitors, including hostile knights or clergy.

These great power grids have been lost for centuries. By King Arthur's time many sites had been ignored and nearly forgotten. However, the Celtic resurgence sponsored by King Arthur has brought many Pagans to explore and rediscover these lost sites.

Travel on Ley Lines

The ley lines are also used as fairy travel routes, though people no longer remember their use. Most people cannot even see them, but magicians spend great amounts of time to discover these ancient sites of power.

Faerie Lore is necessary for knowledge of ley lines, for one cannot truly understand them without some familiarity with the fairy folk. It is common belief that the fairy created the ley lines, much as the Romans created the magnificent roads which cross earthly Britain.

Discovering Ley Lines

Discovering a ley line entry requires the Sight Skill. Geomantic Lore can tell where one ought to be, but Sight is needed to tell where it is. However, Ley lines, as many Faerie places, have natural Glamours which hide them even from Sight, and so a -5 Modifier is always used. [Sight. Success = a ley line is discovered. Failure = no ley line can be discovered at this location. Fumble = a ley line is discovered, but it has been "placed" in sight by a malicious Faerie; automatic fumble on traveling roll. Critical = the caster can find the path anytime without further rolls.]

Successfully traveling on a ley line requires a Faerie Lore skill, used much the same way Hunting skill is used when traveling unknown roads. [Faerie Lore. Success = travel to desired location. Failure = exit ley line at a random location. Fumble = wander into Faerie.] Ley lines are always considered unknown roads, except to the fey, for their track seems to change at times and lead in different directions.

The speed at which one travels along a ley line, and the number of people one can bring along, depends on the magnitude of the Travel spell. See the description of the Travel Talent, page 295.

Sample Places Throughout Britain

Many sacred places possess magical Life Force. Enchantresses can use these places to aid their casting, while others may benefit from them simply by spending a night's rest there.

Magical places sometimes have special properties from which even non-magically talented people can benefit. These places usually have conditions which the intended recipient of these benefits must first meet. For example, a Healing spring will heal wounds, as long as the drinker is of a merciful nature; the drinker must successfully make a Merciful trait roll to benefit from the healing magic.

Below are listed some of the more renown magical places. There exist in Britain many more than these. After the place names are given in parentheses the magical forms and d20 amounts of Life Force available there.

Avalon: (Ambient 8d20, Healing 6d20, Protection 2d20, Glamour 4d20) a mysterious island hidden by powerful Glamours in a marshy swamp. It is a very sacred place of healing and sanctuary. It is guarded by the Ladies of the Lake, ruled by Nimue, protectress of Arthur's court after Merlin.

Avalon is very hard to find unless the Ladies wish it or the searcher is in dire need. The Glamours which hide the isle are of 40 strength for the purposes of discovery. However, if a wounded knight in need of sanctuary wanders by, or is searching for it, he can roll his Honest. [Success=he finds the isle, where the Ladies are ready to tend him. Failure=no effect.]

The island contains healing magic, as well as protection and Glamour. Another advantage, and a powerful one for Nimue, is the restful nature of the isle. Its

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inviolate sanctuary aids the magical sleep necessary to avoid aging; each day spent sleeping in Avalon is worth two days for this purpose. However, only the Ladies of the Lake may use this, and they will not let others abuse the power. Few, indeed, are even aware of this enchantment.

The Isle is actually many hills within the marsh. There is also a labyrinth which, if followed correctly, will lead to Faerie or the lands of the dead.

Baranton: (Ambient 7d20, Glamour 3d20, Divination 2d20) a fountain, in the Forest of Broceliande (in Britanny), where Merlin often retreated for his magical meditations. Legend says that Merlin met Viviane here, and created an enchanted Garden of Joy for her pleasure.

Bois En Vale: (Ambient 6d20, Glamour 3d20, Emotion 2d20) an illusory lake in Gaul near Trebes castle. The son of King Ban and Queen Elaine was taken here by the Damosel of the Lake and there he was raised. The lake is under a Glamour so that it only appears to be a lake, but is in fact a faerie city. Entering it requires first overcoming its 20 Glamour.

Canterbury Cathedral: (Ambient 6d20, Demonize 3d20, Divine Miracle 3d20, Banish 5d20) In the city of the Archbishop of Britain, this is a great holy sight for Christians. The cathedral crypts contain 5d20 Necromancy magic. A well within the cloister contains 3d20 Healing magic. Anyone drinking from the well who succeeds in a Pious roll receives 1d6 healing.

Carbonek: (Ambient 10d20, Glamour 6d20, Curse 5d20, Divine Miracle 5d20) This is the Grail castle, were the Fisher King awaits Galahad. The presence of the Holy Grail provides great ambient Life Force here. The castle is in the faerie realm of the wastelands. At times it has a Glamour that hides its magical nature from visitors, causing them to believe the castle is normal. Sir Bors called it "Castle Adventurous" for the many adventures which could be had there.

Carbonek is a nexus for adventure and magic, and as such, its magical nature changes with the needs of the adventures that arise there. However, Healing magics will not work here until the Fisher King has been made whole. At that time the Curse magic available there will transform into Healing magic.

Cerne Abbas Giant: (Ambient 7d20, Blessing 4d20) a huge chalk figure carved into a hill in Dorset. Its prominent phallus has caused it to become associated with fertility.

The Devil's Road: (Ambient 4d20, Curse 3d20, Travel 3d20) a road near Castle Gais on the Thames. Here, the Devil's minions whisper and heckle travelers, although the devils are nowhere to be seen. It is possible that this is a ley line and a group of malignant faeries has taken up the task to harass any who walk on it.

Din Drei: (Ambient 6d20, Emotional 4d20) in southern Cumbria. Three summits mark the domes of vast underground halls wherein lie a noble king and his knights, sleeping under enchantment until the day when a bugle shall awaken them to fight for chivalry anew. The halls are also an entry into Faerie.

Castle of Ercildoune: (Ambient 5d20, Glamour 5d20) the site of an entryway into Faerie. It is here, many years after Arthur's death, that Thomas the Rhymer visits the Queen of Faerie. The castle is close to Din Drei, in Cumbria.

La Fontaine Aux Fees: (Ambient 6d20, Glamour 4d20) in the woods surrounding Camelot is this sycamore glen where faerie ladies have been sighted on occasion. Perhaps a portal to Faerie is nearby, or one of the ladies can lead interested knights or magicians to Faerie, in return of course for a boon.

Glastonbury and Tor: (Ambient 5d20, Travel 3d20) famed for its restful waters, Glastonbury's springs (Healing 4d20) "cast" an automatic Healing spell on any who spend a week there, with the following conditional roll. [Energetic. Success=no effect. Failure=add 4 to healing rate for that week.]

Glastonbury lies at the intersection of three ley-lines. Several times a year, at least two of them are active at once, providing 10d20 Ambient Magic and 6d20 Travel magic. At least once a year, all three come active to provide 15d20 Ambient and 9d20 Travel.

The Tor (Ambient 5d20, Divine Miracle 4d20, Banish 3d20 Demonize 2d20) is a hill with a path winding up it in tiers. This was once a pagan site of power, prime for Geomantic rituals.

Joseph of Arimathea planted a flowering thorn tree here. It is powerful with Christian energies.

Maderne Well: (Ambient 5d20, Healing 4d20) Typical of most healing wells, this one lies in Cornwall, near the north coast. It was consecrated by Saint Maderne. It adds four to the Healing Rate for one week for any who come in pilgrimage to it. The pilgrim must succeed in at least three rolls of his Christian Traits to represent a proper pilgrimage. Another healing well similar to this is Saint Winifride's in Chester (Ambient 3d20, Healing 3d20). In Cornwall is a "bowsening pool" where the mad were dunked to cure their insanity.

Stonehenge: (Ambient 10d20, Divination 4d20, Travel 6d20, Glamour 2d20) Called "Giants' Dance" by the locals, this ancient site of large standing stones is the nexus of several ley lines. Its magical energies fluctuate as the ley lines do, but the amount given above represents what magic is usually present. It is conducive to divinations; any divining ritual performed within its circle receives a +5 modifier to the Divination Talent, although it must be cast during periods of astrological significance, such as an equinox or solstice, to gain the bonus.

No one is sure who built Stonehenge, though many rumors abound. The most popular is that Merlin had the stones brought from Ireland for Aurelius Ambrosius.

Magical Places in Logres

These places can be seen on the map of Central Loges, in *The Boy King*.

Anstey Cave: (Ambient 3d20, Curse 3d20, Shapeshift 2d20) A mile-long underground passage stretches from this cave to Antsey Castle. It is inhabited by a devil.

Berkhamsted: (Ambient 4d20, Healing 2d20) A healing well at the edge of Forest Sauvage near Icknield Way.

Black Annis Bower: (Ambient 6d20, +4d20 to Summon Black Annis) Northwest of Leister are bleak, wasted hills. In one hill, in a sandstone, is a cave about 10 feet wide. This is the home of a man-eating faerie called the Black Annis. See

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"the Adventure of the Black Annis," in The Boy King, page 30 for its statistics. To permanently kill the Black Annis, a magician must perform a ritual of Banishment. The magician requires 60 Life Force to control the Black Annis, 120 to Banish it.

Brent Pelham: (Ambient 8d20, Curse 5d20) A dragon lives in a cave here. If it is killed, a devil appears and Curses the killer, swearing to take the killer's soul "whether buried inside or out of a church." The curse is 220 Life Force in strength. The dragon slayer must find someone powerful enough to perform an equal Bless or Dispel to eliminate the curse. In the legend, the killer was buried right inside the church walls, neither inside nor out.

Burnham Green: (Ambient 4d20, Necromancy 3d20) This area is haunted by a headless phantom white horse. The local people avoid it at night, and horses avoid it at all times. Necromancy must be used to control the phantom, requiring 60 Life Force to control it, or 120 Life Force to banish it. If the banishment is not affective for a longer time, the phantom horse will be back the next year.

Dragon Hill: (Ambient 5d20, 3d20 to Summon dragons, 7d20 to Banish or Control dragons) This is the hill where Saint George slew the dragon which made him famous. The top is wasted by the poison of the dragon's breath. The magic of Saint George's dragon slaying is still present, and can be tapped into by magician to control or banish other dragons.

Finstock: (Ambient 5d20, Blessing 3d20) A sacred well is here. On Palm Sunday, drinking a concoction of well water and licorice confers a Blessing of good luck, which adds a +1 bonus to a chosen skill for the rest of the year. There is no sleep or aging penalty for this specific Blessing.

Five Knolls: (Ambient 7d20, Necromancy 4d20, Control Faerie Creature 3d20) Five round barrows are said to be the graves of five ancient kings or chieftains. Inside one of these mounds is a chamber, and its far door opens onto a realm of the Other Side. But first the explorer must dig into the mound to find the chamber. As they do so, they are challenged by several faerie warriors.

Icknield Way: (Ambient 3d20, Control Faerie Creature 3d20, Summon Faerie Black Dog 3d20, Travel 4d20) This prehistoric trackway follows the line of the Chiltern Hills. It is haunted by dead Romans, Faerie Black Dogs, and the galloping ghosts of Boadicea's Chariots.

Ippollitts: (Ambient 4d20, Animal Friend 2d20, +7d20 Healing for horses only) This is the burial site of Saint Hippolytus, and a famous treatment center for sick Horses. Horses are brought into the church by the north door, then touched at the altar with the saint's relics, which cures the horse's disease. Payment for this is a thank-offering (i.e. whatever the recipient wishes). This is a chance for Generous/Selfish checks. Anyone who witnesses a horse cured this way get a Pious check the first time.

Knocking Knoll: (Ambient 6d20, Necromancy 3d20) This round barrow is the grave of an ancient chieftain. He can sometimes be heard knocking from within.

Long Compton: (Ambient 4d20, Blessing 3d20, Curse 3d20, Divine Miracle 3d20) Many witches live in Long Compton because of the ample Life Force available here. Some are friendly, some not. On a ridge nearby are the Rollright Stones.

Ot Moor: (Ambient 4d20, Healing 3d20) Several medicinal wells are in this marshy area. One of these wells cures diseased cattle that drink its waters. Others are said to heal various eye and skin ailments.

Radway Grange: (Ambient 5d20, Summon Faerie Creature 4d20) A calf-sized black dog is often seen here.

Red Horse: (Ambient 4d20, Animal Friend 4d20, Bless 4d20) A gigantic horse has been cut through the turf, revealing the red soil beneath. Fertility Blessings receive an extra 2d20 Life Force when performed here.

Rollright Stones: (Ambient 5d20, Glamour 5d20) This stone circle is one of the most legendary in Britain. It is 100' in radius. The stone circle was an invading army which was turned to stone by a witch, who then turned herself into a yew tree. Sometimes, they walk to the nearby stream to drink. Another, larger standing stone, the King Stone, is the leader of the army. A nearby stone circle, called the whispering knights, were conspirators against the king. The witch performed permanent magic to turn the army to stones, and then used the rest of her magical limit to turn herself into a tree.

Smithy: (Ambient 5d20) This long barrow has a facade of six massive stones. Inside lives the faerie or god called Goffanon the smith. If anyone leaves their horse and a penny here overnight, it will be shod the next day and the money gone.

St. Albans: This walled city holds the tomb of Britain's first martyr. A benedictine abbey church (Ambient 5d20, Banish 3d20, Divine Miracle 2d20, Healing 4d20, Protect 4d20) houses the shrine. Due to many reported healing miracles, this is one of the most popular pilgrimage sites in Britain.

Here, too, is the battle site where King Uther last defeated the Saxons. Every anniversary, on May 22nd, the site of the battle still rings with the clang of sword strokes, the shrill cries of wounded horses, and the terrible groaning of the wounded. On that day is available 4d20 Ambient and 5d20 Glamour at the battle site.

A few days after the battle, Uther was poisoned and died. On each May 28th ever since, a great piercing shriek of grief shatters the dawn, and at 2 am a phantom funeral cart arrives bearing a coffin and drawn by headless horses, while ghostly monks sing. On the 28th is available 4d20 Ambient, 3d20 Emotional, and at midnight 7d20 Necromancy if the magician joins the funeral train.

Stanion: (Ambient 4d20, Summon Faerie Creature 5d20, Command Faerie Creature 5d20) At this site a faerie cow appeared and provided milk for all. A witch arrived and ordered it to fill a sieve, and the cow died trying.

Stevington: (Ambient 4d20, Healing 3d20, Weather Control 4d20) This healing well never freezes or runs dry. Anyone who can drink from it and critical a Pious roll receives +2 Healing Rate for a week. Failure means they must wait a week before trying again.

Torbarrow: (Ambient 7d20, Protect 5d20) This is an ancient barrow. When grave robbers broke in, they found a living guardian protecting a great treasure, and barely escaped with their lives.

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Wayting Hill: (Ambient 6d20, Glamour 3d20) A round barrow which holds sleeping warriors. Nearby is a holy well and a shrine to Saint Faith (Ambient 4d20, Dispel 3d20).

White Horse: (Ambient 5d20, Animal Friend 4d20, Bless 4d20) A cut figure of a white horse. See "The Adventure of the White Horse," in this book.

Magic in Faerie

THERE ARE OTHER PLACES than those we know around us, other lands where the rules are different. Travel to these strange places is sometimes possible, but their dangers prevent all but the boldest from attempting the journey.

Glory awaits those who do take up the challenge, but death awaits those who fail. The Other Side is an ancient place, eerie and full of magic.

In faerie the senses are muddled. The land is mutable, like a dream. Magicians, because they have Talent, can deal better with faerie and remember their travels in it. The untalented remember it vaguely, like a dream.

Faerie is different form our world in many ways. Our perceptions and sensitivities are attuned to our world, and when we encounter the other world our understandings are so divergent from normal that they seem paradoxical. Thus we find that in faerie:

- **Time is different.** The laws of time are so alien that humans who experience a stay there always experience either temporal compression or expansion (but not both). Thus one time a man might visit faerie, and while there marry and raise a son, then return to find that one day has passed on earth. Alternately, someone might be in the Other Side for a few days and return to an earth which is many years older. In other cases an observer may witness the centuries-spanning growth of an oak tree within moments.
- **Space is different.** It is both far and near. It is impossible to find your way there, yet it can be found in a nearby grove, river or desert. One time you may take forever to reach a site, while another time it takes only minutes. Sometimes it seems a place cannot be seen unless it wants itself to be seen. A single place may change itself to be another place, without the observer noticing.
- **The denizens are different.** The residents are not human' even though they do many things the same way people do. Their morality and sense of priorities are different from humans'. Although they are rarely benevolent they are never truly evil. All the same they are usually good or bad, not neutral. Their actions and motivations are not always understandable to human beings. Their exercise of friendship, goodness, hostility, and terror are not human, but to humans those emotions seem similar enough that people cannot properly judge things in the faerie realm with any certainty.
- **It is Spectacular.** Many unique places exist; usually dwarfing any earthly setting in comparison. Wealth, abundance and plenty are limitless. Natural beauty is supernatural. And in dark places the fear, hatred, and terror are unlimited.
- **The Impossible occurs.** Maybe one person is in two places at once, or two being share in one body at once. Animals speak. Beings change their shape. Perhaps foreign consciousness or perceptions are temporarily imposed upon visitors. The dead may be met.

Performing Magic in Faerie

Faerie is the place of magic. It is the other side of our consciousness, the realm of things that we cannot know or understand with our conscious minds. Magic is everywhere in faerie; faerie is made of magic.

Faerie, then, as the place of magic, is ALWAYS potent. There are all types of magical energy everywhere. A magician is almost always assured of finding the power which she needs. She can perform almost any type of spell while in faerie, and at no cost in Sleep or Aging, because the magic is not taken out of the Other Side. This means, though, should she want to cast a spell in faerie and take the magic back out into the mundane world, as she comes back she must pay the price in sleep or aging rolls as though she had cast it here.

Magical Artifacts

Among the great treasures of the Other Side are magical artifacts forged by unearthly beings. They may be found and brought back to this realm. The sword Excalibur is such an item, as are several other great artifacts found in the tales.

Such items can be gifted to mortals by faeries, or knowledgeable magicians can journey into faerie seeking them. Some of these artifacts are described earlier in this chapter, under the heading "Magical Artifacts and substances," page 284. An artifact in faerie could be a sword stolen from a faerie knight, or wooden bowl taken from a faerie's mantle place. Not all items in faerie are of use. A journey in faerie is not a scavenger hunt; a magician needs to know what she is looking for.

Finding, obtaining, and returning with such an artifact is a very difficult task requiring guile, magic, and martial prowess in the extreme. It is not for everyone. Indeed, it is for almost no-one. Only the most powerful mages should ever attempt such a thing, and then only after a lifetime of planning.

Just as a price must be paid to bring magic out of faerie, so must an artifact be paid for. Artifacts are permanent magical items, and can only be paid for by the permanent sacrifice of Aging Rolls. For each ten points of Life Force in a magical Artifact, the magician must make one aging roll as she carries it out of faerie.

Judge the amount of Life Force in a magical item using the same rules for making permanent magical items. For items that provide d20's of Life Force or bonuses to Talents, look at the cost for the Sacred Space Talent. For other effects, look at what it would cost to create that effect using the magical Talents. Magical artifacts in faerie should be very expen-

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sive, costing 100 or more Life Force, and ten or more aging rolls.

Entering Faerie

Faerie is the place where now live the fey folk, the earliest inhabitants of the isles. They have been pushed back into their own world by men, and few wander the fields of Britain any longer. Those that do only come at certain times: by night and by solstice. The Glamours that they fey are so expert with can warp reality such that people may never suspect when a faerie is actually sitting on their shoulder.

The entries into Faerie are many and varied. The most common are Faerie Hills. These hills, on rare nights, open up and reveal the court of elven kings and their revelers. Any who enters Faerie by these hills must first pass through the court.

Magical Sites in Faerie

Magical sites in faerie share many traits, characteristics, and special effects. Most magic castles have one or two of the following things, rarely more. This list is not exhaustive.

- Invisible walls which imprison people.
- Mechanized contrivances which always work, especially spring-loaded drawbridges and portcullis.
- Uncommonly handsome and beautiful residents.
- Lion guardians chained by the gate.
- Unique Monster guardians.
- Giant copper bulls which bellow.
- Dwarf servants, who are invariably evil.
- Unavoidable tasks for visiting strangers, usually quite unpleasant.
- Impossible tasks, often destined for a prophesied knight to achieve.

Sometimes, Faerie rings can be found in the deep woods. These are usually a circle of stones in a small clearing. If the proper rites are performed, a portal to Faerie can be opened in them. Roll Sight in the same way as discovering ley lines, and then Faerie Lore to enter the portal.

Tombs of the ancient dead are also gateways to Faerie. These old tombs were dug into Faerie Hills and a glimmer of the magic can still be found on dark nights.

Ley lines can also be taken into Faerie, for they are the roads that lead to and from the fair land. Faerie Lore skill is necessary to properly travel the roads to the right destination.

Other entrances include a bridge or ford, A blinding fog, unnatural darkness, or passage by boat.

When a person enters faerie, roll on this table to see how time passes for them.

Time Shift in Faerie	
1-5	time elapses the same as "real" time
6-8	one hour passes in "real" time for every day spent in Faerie.
9-12	one month passes in "real" time for every day spent in Faerie.
13-15	one day passes in "real" time for every hour spent in Faerie.
16-17	one day passes in "real" time for every month spent in Faerie.
18-19	one year passes in "real" time for every day spent in Faerie.
20	one year passes in "real" time for every hour spent in Faerie.

Meeting Faeries

Here are accounts of what knights should expect upon meeting faeries. This is given as the common knowledge of ordinary knights. Pagans, or people familiar with magic, may know more.

The Seelie Court

Seelie means "blessed." These are the good faeries, who commonly travel in troops.

The seelie court is usually discovered by following sounds of distant music. The light is pale, like moonlight, and comes from no discernible source. Voices become clear as you draw closer. Dancers and entertainers are sighted, and servants dressed in green coats and red caps. The crowd includes many faerie types, some dancing to the elegant music and others laughing, drinking, and dancing jigs to more riotous flutes.

Ladies and gentlemen among them always greet visitors happily, and invite them, then lead them to the seat of the king or queen, who is always at the center of the festivities. The nobility among them wear white, silver, and gold flowing clothing. They always appear to be unguarded, but horrifying giants appear immediately if they are threatened. The nobles are always courteous and polite, and curious.

Visitors are encouraged to eat, drink, and dance. They will always find something to tempt them to stay. Never do this unless you wish to spend eternity in their company! To eat or drink with the faeries is to subject yourself to their time.

Never offend these nobles! Nor be slavish and afraid, for they hold cowards in contempt. They often dictate, but hold only the power which their visitors let them hold, for they will always be courteous to those who were invited to join their gathering. If they cannot dictate, they will always negotiate, and love to haggle. Be cautious in making agreements: they follow the letter of the agreement, and are skilled at making little promises contain big surprises.

The Unseelie Court

The unseelie court is a court in name only, for these malicious creatures are almost always found by themselves.

Bad faeries are ugly and sullen, never making much attempt to conceal their innate hostility and bad intentions. Their humor and temper are as ugly as their face, and they must not be ignored or else they may cast an elf bolt at your unprotected back.

If surprised, these beings are always hostile and engage quickly in combat if they can not flee. If they willingly reveal themselves it is because they have a need, and so whenerver seen they can always be negotiated with. Sometimes they can be found by accident but do not attack, which usually indicates that they have something already planned against the visitor, they have some hidden need for the visitor, or they are curious.

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❄ Lands of the Dead ❄

Britain is home to many myths concerning the land of the afterlife, where warriors and others go to their just rewards.

Annwn (Welsh)

In Wales there exists the land of Annwn, the Celtic Otherworld. It is ruled by a just man, Arawn, and he sometimes exchanges places with a mortal Welsh lord, Pwyll ap Dyfed.

The Cwn Annwn, the fearsome white hunting dogs, are his, and he often leads them on hunts that chase game into the mortal world. Following the hounds will lead one back to Annwn. [Hunting -10. Success=the hunter can come to Annwn. Failure=the trail is lost. Fumble=the hunter arrives at Annwn but is counted among the dead there, and can never leave.]

Hy Breasil (Irish)

The Irish land of the dead. The reward for an Irish warrior is eternal youth and endless summer. Hy Breasil lies west of Ireland, somewhere in the immense ocean. Its location changes, for it cannot always be found in the same place, and many a bold seaman has gotten lost in search of it.

The isle is under the purview of Manannan Mac Lyr, the sea god of the Irish. It can sometimes be entered through the bottom of a lake.

Hades (Roman)

Noble Aeneas traveled to this Underworld on his famous quest. While its entrances lie in Italy, it is a tempting place to have great questions answered, for all the noble kings of old came here upon their death. Great Caesar himself can be found here. Anyone questioning him on tactics can gain an automatic +10 to his Battle skill, for his answers enlighten the questioner so.

Immense treasure is also to be found here, but getting it is dangerous, as is any travel in this land. The path is guarded by a mysterious boatman (Charon) and a vicious three-headed dog (Cerberus). If these figures can be passed, then there are many ghosts within who will attempt to waylay the traveler with their woe.

Travelers must also beware, for Dis Pater himself resides here, Roman God of the Dead.

Characters who travel with Arthur on his Continental campaign may have a chance to adventure into this realm, if they are foolhardy or brave enough.

Hell (Christian)

This is the foulest pit in any world. Here is the residence of the demons and imps, all the creatures who serve the Devil in his evil plots against man and God. It is a great cavern of fire, were the damned burn eternally. No sane man would want to visit here, but some legendary saints have braved its tortures to perform holy deeds of martyrdom. Diabolic sorcerers may attempt a visit to gain more power. They are sometimes allowed to come and go, for the Devil knows they will be coming back for their final stay.

Diminutive Faeries

Tiny beings, the size of small birds and large insects, can be found in faerie. They love flowers and things of beauty. Despite their size they can be very troublesome with their quarrels, and they love to tease travelers by pinching horses to make them skitter, making strange or alluring sounds from nearby, and slipping into their dreams at night.

If you find these beings around you, turn around and go back where you came from. They are a warning of greater dangers, because they are most commonly found on the outskirts of some larger faerie gathering or a gateway into the Other Side. If you must remain, try to ignore these little beings. Though a great nuisance, they are relatively harmless, even if enraged.

Giants

Several types of giants are known, perhaps belonging to different tribes. Common giants are not much bigger than a huge Saxon, and they are always too large to ride a horse. Larger sizes are known, ranging up to the truly monstrous giant capable of stamping a village flat.

Dispatch giants quickly, and run away from the ones which are too large. Not all can be killed, and even some of the small ones are capable of slaying a man with a single blow. They are not easy foes, and not to be toyed with. They are, however, usually stupid and slow.

The Wild Hunt

The Wild Hunt is a dangerous gathering of malevolent spirits and ghosts which can be encountered in almost any wilderness. It is audible first as a distant howling and blowing of horns, then grows louder as hoof beats of terrible horses, and finally the moans and cries of men can be heard.

The host itself may change from time to time, sometimes being led by Herne the Hunter, at others by Gwynn ap Nudd, and perhaps even by Wotan, the Saxon god of the dead. It might ignore men on the ground, it might try to irritate without harm, or it may attack with the desire to carry off everyone to the land of the dead. The Hunt is utterly unpredictable, and should be avoided by everyone if possible.

Lands of the Dead

Many people believe that the faerie realm contains the lands of the dead. If an enchantress can enter faerie, it may be possible that she can locate the realm of the dead, although such a trip is perhaps the most difficult and dangerous possible. The boxed material, "Lands of the Dead," contains information about the beliefs of the people of Britain.

Faeries in the Mundane World

Faeries have a lot more Life Force to perform magic with. They are not restricted in their magic as mortals are. They can perform magic instantly. They have a huge limit (as huge as the gamemaster wishes), and because they are of faerie, they do not have to pay back a magical debt, and so can perform magic at no apparent sleep or aging cost. ■

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Scenarios

Game play occurs when your characters interact with their environment, a situation, and each other.

SCENARIOS PROVIDE the elements of a story for your characters. A scenario includes the setting, gamemaster characters, and a potential plot to challenge or beguile the knights. Scenarios supply the interface between your imagination, your character, the setting, and the game.

The word "scenario" is the general word used for any kind of game event that can be experienced by players. This section introduces the basic concepts, types, and terms used in the creation of *Pendragon* scenarios. A complete Introductory Scenario is provided. Examples are also given for several sub-types of scenario: Solos, Adventures, and Stories.

You will need to refer to the "Chivalric Duties" chapter while using this chapter. The "Duties" chapter presents the recurring components of *Pendragon* scenarios: crucial but routine events such as visits to court or battles. These events should occur often during the campaign, but not as the high point of a scenario.

The Introductory Scenario is a series of simple training sequences designed to help new gamemasters learn the game and teach new players at the same time.

Solos are designed for a single person, a player with no gamemaster. Several examples are given: Home Service, At the Crossroads, and Lost In the Woods.

Adventures are stories in which the player knights are the main participants. About half of the game play in a *Pendragon* campaign is spent on adventures, with the other half spent in courtly, romantic, family, and other interpersonal activity.

The Adventure of the White Horse is the sample given here.

The *Short Adventures* section provides the kernel of information for many more adventures. Material not provided must be filled in by the gamemaster, but these short adventures always include rather common activities, and although you will enjoy playing the activities out, there is no point in printing material here.

Stories are parts of the campaign which are taken directly from the on-going chronology of the Arthurian legend. They can be a basic source for *Pendragon* scenarios. Stories are individual events, but over time the individual scenes, adventures, encounters, and gossip about a single famous character create a longer tale. The gamemaster can use events in a story to create a scenario. Thus the players will witness, and perhaps participate in, some of the major events in the lives of other well-known Arthurian characters.

Given here are three stories, all occurring on the first year of play, 531: "Keeping Up with Sir Lancelot," "Meeting Sir Mordred," and "The Irish Tournament."

Introductory Scenario

PENDRAGON CONTAINS MANY innovative and unusual concepts. The game takes on its greatest depth of meaning and enjoyment when all of the rules are used. The game may seem intimidating and imposing; beginning gamemasters, especially, face a challenging task in mustering the courage to run a game. Even gamemasters with experience in other game systems may find aspects of *Pendragon* intimidating.

Here we present a suggested way to start your *Pendragon* campaign. It contains suggestions on running your campaign, additional background information, and an introductory adventure to get your *Pendragon* campaign started with the right spirit. The adventure acquaints players with the game and characters with their homeland.

It is important to time events so that they will be knighted at the end of the play session. Keep an eye on the clock and cut events short, if necessary, to perform this act.

Suggested Campaign Objectives

To start things off, be thinking of the following while you run this first scenario.

- teach dark age morals, illustrate the primary passions.
- introduce gamemaster characters.
- introduce Logres, the primary Arthurian setting.
- witness some of the marvels of Britain.
- prepare to meet King Arthur.
- establish the player knights' initial power base.
- establish families.

Prepare Beforehand

Material components which gamemasters will need: this book, copies of the blank character sheet, copies of the four default knights, copies of the "Character Generation" chapter, copies of the Winter Phase section of the "Game Mechanics" chapter, copies of the Price List (see the "Wealth" chapter), pencils, d20's, d6's.

Immaterial components which gamemasters will need: energy and enthusiasm, a generous and helpful nature, a sense of fairness, a kind disposition, a modest and cooperative sense of ego, and courage to start.

Your First Players

Unless you come from an established gaming community, getting game players may be difficult. Even in places dense with gaming enthusiasts, like colleges, a

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gaming group is often made up of strangers who may meet for no reason other than to game. The initial difficulty lies in getting everyone together for the first time.

The first place to find new gamers is among your friends. Presumably you have some common interests, and if someone shares your interest in literature and medieval panorama they may share your interest in participation through roleplaying games.

Brush up on what you will say to explain what the game is like. I suggest that you explain the game like this:

"*Pendragon* is a game where you make up imaginary characters who run around and do medieval things in King Arthur's realm. It is mostly talking back and forth. You tell me what you want your knight to do, then either I tell you what happens as a result, or you roll dice to see if it works. It is like playing Cops 'n' Robbers, but instead of saying "I got you" and "No you didn't" you roll dice. It is sort of like I am the producer of the movie and you are the actors, but you have the power to determine the script."

If they are willing to go along, you will have to get into some of the details of the game system and overall plan. Cover the broadest aspects: the Arthurian panorama and background, Glory, jousts, battles, chivalry, families, heraldry, and so on.

Do not expect them to read the rules before the first game. Encourage them to if they wish, but many players will be too intimated by the book to even attempt to play. Many of my best players have not read the rules of a game, and they therefore play their characters from the roles they take on, and trust the gamemaster and other players to interpret the game rules in precise situations where measurements are needed. Other players are what we call "rules lawyers" and insist upon scrutinizing every die roll for accuracy and sometimes delight in arguing over rule judgments. Your job as gamemaster is to balance both types of players, and everyone else in the game.

Prepare yourself by reviewing exactly what you will have to do. This is a training session for you as well as the players, but you must be at least one lesson ahead of them.

The adventures suggested below may be compressed or expanded according to your needs and those of your players. You might rush through several in one evening's session, then take several more to work out a single adventure. Play it by ear and time it so that the game moves from action to contemplation and back again.

Your First Talk

Explain you are new at this, that you have a fair grasp of what to do, and that you hope everyone can work together. Read the chapter entitled "What Your Character Knows" and explain the basics of the game setting, particularly these important areas:

- Knighthood
- The Feudal World
- The Universal Laws of Society
- The Christian Church
- Magic

You will have to keep talking to explain various things. Players will not wait for your instructions and will barrage you with many questions. Don't worry about this; have fun!

First Characters

This entire book is set up for new players. Be sure to go through the Character Generation system and be familiar with it yourself. You must answer questions which will come up during the process, even though it is recommended that your first shot at creating characters be to simply use the default knights provided, instead of using the designed method.

Give everyone a copy of the character sheet. Pass around copies of the default characters, and simply have the players copy their favorite characters' values onto the blank character sheets, without trying to actually generate characters completely.

As players create their characters, the gamemaster should be ready to lead them through confusion, and to talk, filling in details as necessary and starting to provide descriptive background of the people, places, and things used by characters. Start by talking about names: read the list of names out several times, and explain why frivolous names will spoil the game experience.

Urge everyone to think on how their character looks, and on what motivates their character. It is likely that someone will choose a bad knight. Let him, but warn him how his contemporaries feel about this, and that he may be killed for anti-social behavior.

Talk about the County of Salisbury. (See the chapter entitled "Your Home.") Remind everyone that the characters have known each other, more or less, during most of their lives. Help everyone work something out about their character which is interesting. Learning more about characters is an on-going process, especially through the first sessions.

Encourage the players to discuss their characters' previous history.

At the end of character generation everyone will have a character who has completed his training with excellent results, and at age 21, is a respected and experienced squire, fully anticipating being knighted soon.

Have everyone introduce their characters. To show them how to do it, introduce Sir Jaradan first, as follows.

A Day of Training

State that the squires are at Salisbury Castle. Show where it is on the map. Show the picture of the castle, and the Great Hall. Introduce the first gamemaster character of the game now. He is Sir Jaradan, the castellan of Vagon Castle and marshal to the Earl of Salisbury. He is in charge of training the best of the squires to be knights and directing their activities.

Sir Jaradan and the player characters go outside to the training grounds of the castle. It is springtime and the sun is shining already, though it is only early morning. The usual day's activity is martial practice and training, and today is no exception.

In this short sequence you will teach the resolution system and get the player started on the idea of roleplaying.

First Game System Explanation

Tell them they are going to practice their Lance skill, first using a simple wooden target and then against a quintain.

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The target is a small wooden plate attached to a post. Success at this attack is by a simple unopposed d20 roll versus the character's Lance skill. Make sure everyone knows how to read the d20: equal or under = success.

Next they use the quintain. This is a vertical post with a rotating horizontal arm, one end of which has a shield and the other a rope and stone. Lance practice consists of charging against the quintain, striking the shield, and ducking the swinging rock as it comes around from the force of the blow.

Success at this is by using Lance, again unopposed and unmodified. Failure means they are thwacked, harmlessly, by the rock.

First Roleplaying

Be sure to ask everyone two things throughout play. First, *what they intend doing* when something occurs. Second, how their characters *feel* about their own and others' success or failure. For example, are they embarrassed if hit by the rock? Make sure they refer to their traits before they decide. Cruel characters might tease others, while modest characters might not mind. If anyone wants to roll a trait to see what they do, great. But no rolls are mandatory here.

A Horse Race

Next is a horse race. Characters will have many opportunities in the future to try to outrace each other, and this is the procedure which will be used.

Explain that they will use opposed Horsemanship rolls. Tell everyone to get their best (fastest) horse. It is probably their charger. It is possible that someone will choose a rouncy for personal reasons. Note the relative speeds of each horse.

Draw ten lines on a piece of paper. These are the steps which will measure relative distance traveled in the race. Basically, every successful Horsemanship roll will allow the riders to move ahead one space. A critical success will allow a movement of two spaces. Failure means that the rider falls back a space. (Remember, the ten lines are relative distance, not absolute.) A fumble means the rider falls off and takes 1d6 damage (no armor), and falls two spaces behind.

If a horse is faster than the others, it will move one additional space ahead as well, no matter what the Horsemanship die roll result is. If there are three different horse speeds, then the faster will get this bonus to move ahead, and slowest will get a negative bonus and move backward.

The winner is the one who passes the goal first. A tie is possible.

Once the race is concluded, everyone can rest. It's noontime now. Encourage the players to voice how their characters feel. Speaking in character as Sir Jaradan, compliment those who did well, and gently tease or rebuke those who did poorly.

Your First Adventure: A Hunt

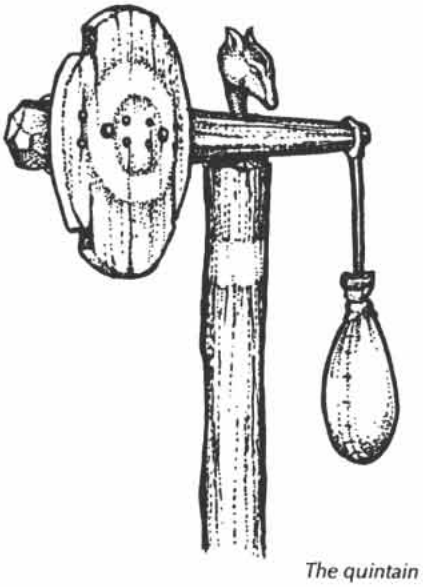
Since Sir Jaradan is growing infirm he does not usually ride on ordinary missions: thus he will choose a leader from among the player characters after discussing the task at hand. Speak in character: begin your comments with "He says..."

Sir Jaradan says, "Men, we have need for your talents. Will you take on a small task for the good of the county?" Encourage the players to speak their answer aloud. If they are shy, tell them that Sir Jaradan smiles and says "Speak up, lad — don't be afraid to speak your mind!"

Let the players ask questions too. They may be from the players, directed to the gamemaster, or they may be from the characters, but these are usually directed at the gamemaster too. If it is something which the characters are likely to know then feel free to answer it. If it is not, then point the fact out and ask the player who the character is asking. If the character asks something which no one knows, then you need not answer.

By the same token, if the players do not know something which their characters know, it is the gamemaster's duty to inform them of it.

Sir Jaradan speaks. "The peasants have reported a man-eating bear in the west acres. I never heard of such a thing. It's probably a rabid dog. Even if it is a chipmunk but you must go and take care of it because they claim it is too dangerous for them to come and work the lord's fields." (He shakes his head ruefully.)



The quintain

A Joust

"Before you leave, I want everyone to joust until only one person is left. That person will act as leader for this hunt."

Explain that a joust is a non-lethal sport which uses blunt, breakable lances. Opponents use their Lance skills in opposed resolution: the higher success wins. The two first players, designated at random, joust. Do it slowly, leave the dice on the table after they have been rolled, and make sure everyone understand who won and why. By the time a leader is determined everyone ought to understand the mechanics.

The marshal congratulates the leader. "Go to Imber and ask for Old Garr, the priest. Any questions? Anyone?" Remind the players that their characters will not have time to ask anything later, except of local personnel.

The marshal asks, "Do you want to leave this afternoon or tomorrow morning? It is a half-day ride to Imber." Start them thinking in character.

Half of the job is for the gamemaster to propose questions to the players which they answer for their characters. The other half is talk and discussion, much of which may not be game-related. Just let them do as they wish, describe the passive events as well as you can, and keep asking questions when something exciting is happening.

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A Short Journey

The gamemaster should open the book to the map of Salisbury and trace the route of travel from Sarum to Imber. Indicate the points of interest as they go. Be sure to note Amesbury, Stonehenge, and anyone's manor which they pass along the way.

The Village of Imber

Imber is a village at the boom of a valley of the down. Ask the players for Stewardship rolls. Success allows them to judge the quality of the village: large but poor. The fields around it are small, and judging by the hides stretched to dry much of the income of the village is from hunting. Rather than a stream, it has a spring pond. The mill is ox-driven.

Once they reach the town use Old Garr as your mouthpiece. He is the only priest for the couple hundred residents of Imber. Like many of this type, he is almost illiterate, having memorized several of the Latin verses he needs to know. He is the younger son of an obscure knight, living sinfully off the money he gets for his job as priest. He loves hunting, and will go along as guide, if the players supply a horse. Alas, they have no spare here at the village. Old Garr has a Hunting skill of 7, but is too old to fight.

Before the hunt begins, remind the players that their characters must remove their armor and wear appropriate hunting clothing (1 point of armor).

The Hunt

This hunt includes only the relevant material for this scenario. It teaches the primary game rules for the hunt.

Step 1. Preparation

A hunt is normally divided into segments of about an hour in length. A single day allows up to 6 segments in winter, 8 in spring and autumn, and 10 in summer. The gamemaster must decide on how long the player squires will have for this hunt (8 are suggested, since it is spring). Once the segments have elapsed, the hunt is over for the day.

During each hunting segment the hunters engage in many activities: mostly searching for tracks, finding the best way to ride through the brush, listening for sounds of the chase, and so on. Tracks and trails are fairly easily found, and pursued with the help of dogs and peasants.

Leaders and Followers: Some characters may not have much faith in their Hunting ability. They can choose to just follow someone else with a better Hunting value. The followers will not get to make a Hunt roll, but then they will not mislead the others, either, and will probably arrive on site for the kill.

Gamemaster Preparation: Draw about six parallel lines on a piece of paper. Put a marker for each participating character on the center line. This marks the spot where they begin. Each time someone fails a Hunting or other roll to overcome an obstacle, they fall one line behind. This way you can keep track of when the laggards catch up with the quarry. Note that this is quite similar to the method use in the Race, done earlier.

Step 2. Search

Finding game is not difficult in these wild forests - it is a matter of finding the right prey. Each character should make a Hunting roll to see if the dogs can find a trail. Old Garr, who knows the marks of the bear well, is able to point out a good spoor to start the trail, so there is a +5 modifier to the squires' Hunting skills for this initial roll. Success or critical indicates a trail was found by the character and any followers. Failure or fumble indicates that the character's marker is moved back one line. Try again next segment.

Old Garr will follow the character selected as leader during the joust. He is cautious, and makes no rolls himself.

Step 3. Chase!

For those characters and any followers who successfully hunted, the track of the bear is found and the horses spurred onward to thunder through the woods in pursuit. Each hunter must rely upon his own Hunting skill to keep on the track to the end, unless he is a follower. The bear will attempt to escape the hunters.

3A. Find Modifiers: This table gives a modifier for terrain which is subtracted from each character's Hunting skill value during the chase.

Hunting Terrain Modifiers

modifier	*terrain*
+5	Your home county
+4	Clear Ground, wastes
0	Forest
-3	Hilly

3B. Track: The bear hears the dogs and attempts to escape. He is a cunning beast with stealth above the ordinary.

Each player makes an opposed Hunting Roll, modified as above (+5 for your home county, 0 for forest), versus the bear's Avoidance value of 10 (rolled by the gamemaster).

Hunt Versus Avoidance Results Table

Winner, success or critical: You found the prey at the end of this segment. Move marker to last line and go to Step 5.

Loser, partial success: You are still on-trail. Move character up one line, cross off a segment. Try this step again next segment if the last line was not crossed. If so, go to Step 5.

Loser, failure: Move the character's marker back one line, cross off a segment. Obstacles block your way, go to Step 4.

Loser, fumble: You lost the trail. Move marker back two lines. Go back to Step 2.

Step 4. Overcome the Obstacles

Hunters who failed their Hunting roll were delayed by an obstacle. Roll on the following table.

Obstacles Table

d20	*obstacle*
01-02	Oops! You rousted the wrong animal! Roll on the Normal Prey Table (below), ignoring results of 1, and deal with the creature you and your followers have encountered.
03-04	Jump a fallen tree: Horsemanship roll.
05-06	Jump a stream: Horsemanship roll.
07-10	Birds flushed underfoot: Horsemanship roll.

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11-12	Thick brush: Horse's DEX roll.
13-14	Men shouting somewhere: Awareness.
15-16	Hidden ditch: Awareness.
17-18	An animal growls. Awareness roll.
19-20	A horn blasts somewhere: Awareness roll.

If the hunter can succeed with the required roll he overcomes this obstacle and is still on the trail. Go back to Step 3. If not, he is out of the hunt.

Normal Prey Table

d20	*creature (Avoidance Roll)*
01	Bear (7)
02-04	Boar (10)
05	Bull (5)
06-10	Red Deer (15)
11-17	Fallow Deer (18)
18-19	Wolf (10)
20	Special. Roll again on Special Creature Table, below.

Special Creature Table

d20	*creature (Avoidance Roll)*
01-02	Giant (5)
03	Griffin (30*)
04	Hippogriff (30*)
05-07	Lion (10)
08	Manticore (10)
09-11	Panther (15)
12	Lesser Unicorn (25)
13-14	Greater Unicorn (15)
15	Wyrm (7)
16	Wyvern (30*)
17-20	Yale (10)

*flying creatures are extremely difficult to track.

5. The Kill

Once found, use the statistics for the Bear from the "Characters and Creatures" chapter. As noted before, this bear is more cunning than normal, and has an Avoidance value of 10, not 7.

5A. First Attack: The first character to arrive gets one free attack. You have drawn close enough to use the weapon of your choice against an unprepared beast, unopposed. Determine damage normally, remembering that the bear has hide and fat worth 6 points of armor.

If more than one squire arrives on the same segment, the character with the highest Movement Rate (or DEX) gets the first attack.

5B. Second Attack: If the bear lives, as many as three of the hunters may attempt a second attack while it tries to escape. This is an opposed roll, pitting your weapon skill roll versus its Avoidance roll. If several squires attack, it must divide 10 among the three, or ignore one or more.

Weapon Versus Avoidance Results Table

Winner, critical success: double damage, it will turn angrily and begin fighting next round if still conscious.

Winner, success: normal damage, it begins fighting next round unless hurt badly, in which case it will Avoid again.

Loser, partial success: it escapes. Go back to Step 3, with a +5 modifier.

Loser, failure: it escapes. Go back to Step 3.

Loser, fumble: it escapes. Go back to Step 3.

5C. Continue Melee: If the beast does not escape, it continues to fight or attempt Avoidance. Subsequent attacks are done as in a normal melee. A bear has little actual chance against several armed and mounted men, but might wreak great havoc among reckless beginning players. Remember that the characters have only 1 point of armor, not their usual 12.

If the bear escapes, a segment passes, and the characters must go back to Step 3.

Unless the bear escapes, the other squires will not arrive in time to see the kill. Glory gained for killing the bear is 10 for the creature, plus another 10 Glory for completing a ordinary but significant task. Divide 20 among the characters who killed the bear.

Back to Imber

A brief celebration occurs in the village when the characters return with their trophies. The bear is dead! Once the festivities are concluded, the characters rearm for the ride home.

Again, as always, ask the players how they feel about the events.

Another Encounter

On the way home the young squires encounter a band of bandits, caught red-handed beating up a farmer and stealing his cows. The farmer is known to the player squires and reminds them of it. ("You have seen me at our lord's court many times! Help me!") Ask the players if they know what their character's duty is, then state it if the players do not. Their duty is to aid their lord's peasant.

This is their first test of man-to-man combat, and a fairly sure win, since the characters are mounted and armored, and the bandits are on foot..

Use one bandit per squire. See the Bandit statistics in the "Characters and Creatures" chapter. They will stand and fight as long as half of them are still fighting. Then they will turn and run.

Be slow and patient with everyone to make sure they understand how the combat works. You, the gamemaster must train the players now, the way the marshal is trying to train the characters. When they have a chance to kill a helpless foe, ask them to determine their Merciful and Cruel traits, and go through the traits procedure. Cruel checks are gained by those who kill helpless or surrendered bandits. Tell them that their characters know that taking these types of outlaws as prisoners is usual. But they don't have to spare them.

After the fight the squires should return to court. Allow everyone to present their own tale to Sir Jaradan, who is pleased. Assign Glory as relevant. Each bandit killed or captured is equal to 10 points, and everyone gets another 10 points just for being along on this fight.

A Visit to Court

The squires, with a bear skin and possibly several bandits as prisoners, have ridden back to Sarum. If any bandits escaped, Sir Jaradan announces that the squires ought to report these bandits to their earl. If any bandit prisoners are present they will be brought along, too. This is a courtly, non-combat, part of the scenario, and the squires have a chance to mingle in High

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Society for a while. Use this opportunity to show what a higher standard of living is like.

Upon entering the bailey of the castle a squire and stable boys rush forward to take the horses. The player squires know to take their personal goods with them to the Great Hall, where Marshal Jaradan immediately leads them.

Your First Court Scene

Gamemasters should be familiar with the rituals of court activities. An essay in "Chivalric Duties" describes the process. First, the gamemaster should state the general setting, show the picture of the Great Hall from the chapter entitled "Your Home," and describe what is different now: the court is in session, and in the illustration, it is not. During this period the gamemaster should stress courtly etiquette and fashion. Courtesy rolls may be appropriate.

Note that the porter, the man in charge of letting people through the door (the *port*) recognizes Jaradan immediately and treats him with great deference. After all, the Marshal is a very important man in this castle. Nonetheless, the Marshal and squires wait quietly in the back of the hall.

After only a short wait the herald calls forth Sir Jaradan. The marshal indicates the squires to come forward with him, and then explains recent events. If some bandits are alive they are dragged forth and turned over to the earl. He is pleased, and thanks the player characters for the service. The earl addresses the squires directly, asking how many bandits were killed, and being pleased with that result too. The earl then dismisses the squires, asks Sir Jaradan to remain with him, and goes on to the next matter of business. The squires are left to their own devices at court.

The squires can go about and mingle. The gamemaster should bring forth the important people of the county who will be active in the future (see "Your Home").

Let the characters meet people who are full of news, gossip, rumor, scandal, and tidbits of background information for upcoming adventures.

The squires will spend a lot of time in this castle and city. Urge them to wander around a little bit. Some of the possible pursuits include:

- Visit the City. Get to know the slick city ways of the merchants. See big buildings, the biggest of which is the cathedral. Visit the market - the gamemaster should hand out photocopies of the price lists from the "Wealth" chapter.

- Visit the Castle. This is a first-class, very modern example of the castle-builder's art. Take the time to educate players and characters on the details to show reasons why castles are so invincible.

- Heiresses. An important sideshow at the castle is the opportunity to view, from a suitable distance, the heiresses whose husbands are to be chosen by the earl. Crudely said, they are the prizes for whoever pleases the earl the most. Until then, the earl collects the revenues from their lands. Other available women, the younger daughters of knights, serve as ladies in waiting to the Countess and other noble ladies. They are the social equivalent of the player characters at this point. The five most eligible heiresses are listed in the chapter about your home.

In the evening the squires join in the meal in the hall. They sit at the far end, away from the earl's table, of course. They receive good fare, but not as good as the knights who sit closer to the earl.



Earl Robert creates a new knight

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✣ The Knighting Ceremony ✣

INITIATION INTO knighthood is a solemn occasion which will occur only once for each knight. Your gamemaster will probably conduct a game session when new characters are knighted so that you can speak their oath aloud during play.

Several men are often knighted at the same time. In that case, the order in which they are called forth depends upon the importance of their fathers. The gamemaster determines precedence.

The ceremony is always done with full panoply. This means the lord sits upon his high seat or throne, banners are displayed, courtiers are present in their best clothes, and heralds make announcements.

Herald: "[Name of candidate], come forth and kneel before the throne." Sword, armor, shield, and spurs are placed nearby.

Herald [reads]: "Be it known to all men that I, [name of noble] am minded to raise [name of candidate] by virtue of his honor, loyalty, valor, and skill at arms, to the high rank of knighthood."

Herald [to candidate]: "[Name], do you swear and acknowledge [noble] to be your true and lawful liege?"

Candidate: answer affirmatively.

Herald: "Do you swear fealty to [king of land], to defend and obey him until he depart the throne, or death shall take you?"

Candidate: answer affirmatively.

[Noble rises, goes to candidate.]

Noble: "Let this be the last blow you receive without just recourse." [The Noble delivers the coulee and strikes the knight across the face or on the shoulder, sometimes hard enough to knock the man down. The candidate then kneels before his liege with hands palm-to-palm and raised. The Noble places his hands over the knight's.]

Herald [to candidate]: "Repeat after me, 'I, [name], do solemnly swear and pledge my sword to [noble], my liege, to defend and obey him until he depart the throne or death shall take me, and to uphold the honor of knighthood.'"

Candidate: repeats, using his own name.

Noble: "And I, for my part, do swear to defend and honor [candidate] as befits a true knight." [The noble then receives the sword and taps the candidate lightly on both shoulders with the sword.] "I dub thee Sir [name]. Receive now your spurs [receives spurs], your right to suitable arms [receives shield], and take this, my sword [girds on sword], to your side to serve and defend me well.
"Arise, Sir Knight."

Ceremonial Flourishes

In addition to the standard knighthood ceremony, there are sometimes additional ceremonies which may be added by regional custom or by the desires of the lord.

Additional Christian Ritual

Religious lords may use a more elaborate ceremony. Typically, the knight spends the night preceding his ceremony in a vigil of prayer and contemplation. The sword, armor, coat of arms, and spurs which he will wear as a knight are placed upon the altar to receive a blessing from God or the knight's favorite saint. Blessings are bestowed by a priest or bishop, and the knight makes further oaths to support the church.

In this ritual the candidate may be dressed in special clothing which symbolized his future as a knight. In such cases his white overtunic symbolizes purity; his black tunic, hose, and shoes denote death; a red cloak indicates blood (both that which may be shed and that which runs in a nobleman's veins); and the white belt denotes the chastity of a good Christian man.

The Leap

Many lands follow an informal ritual held immediately after the knighting ceremony is concluded. The new knight, armed and armored, dashes outside and leaps into the saddle. If he makes it into the saddle, the knight is praised and honored, but if he misses, then everyone laughs. No other meaning is attached to the rite.

In *Pendragon* some lords follow this custom. To see if your character is successful, roll d20. If the number rolled is equal to or less than your character's DEX, he is successful and earns an additional 10 points of Glory.

Short Ceremony

Knighting may also occur without all the pomp and ceremony. This ceremony, for instance, might be used on a battlefield to instantly promote someone.

Lord: "Kneel before me, [name of candidate]." [Candidate kneels.] "Do you acknowledge me as your true and rightful liege?"
Candidate: answer affirmatively.
Lord: "Do you pledge fealty to me, and swear your sword to me, to be forever at my service?"
Candidate: answer affirmatively.
Lord: [Takes sword from candidate] "Then I dub thee Sir [name], and return this, my sword, to you to be wielded in my name. Arise, Sir Knight."

Knighthood

That night, after dinner, Earl Robert announces that he has decided to grant knighthood to those deserving it, so that they can serve him. He asks the men of his court who are the available candidates, and one of those asked is the marshal, who sits at the high table near the earl. Of course, the player characters are put forward.

The earl agrees, and calls the characters forward to ask them if they feel they are ready to become knights. They should agree. If not, they can continue play as squires later. The earl announces that next day the ceremonies will begin.

The Knighting Ceremony

For most knights, the ceremony of knighthood is the most important event of their career. Extraordinary Glory will be gained, and a solemn oath spoken.

Refer to the nearby boxed article on "The Knighting Ceremony". Explain the basic form of the ceremony. Explain that the characters, as vassal knights, will simultaneously be invested with the rights to their inheritance.

The court of Salisbury is Christian, so start with the vigil. (See "Additional Christian Ritual" in the nearby box.) Ask the players whether their characters are really trying to pray, or if they are just

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going through the motions. Ask for Religion (Christian) and Piety rolls. Energetic rolls are useful as the night passes to see whether the candidates stay awake.

During the ceremony, insist that the players speak the oath of knighthood for their characters, and describe what is happening to them in some detail. Many knightings will be performed later, but this first one is always important. Try to do as well as possible by reading the script, spoken here by an anonymous herald, and by Earl Robert, the lord.

Be sure to use the Leap option. It is good for a little bit of Glory, and a few laughs.

For the moment, the characters are the center of attention, radiant in the splendor of their new knighthood. Men will offer respect, women perhaps more. Allow everyone to make the best of it, with opportunity for behavior checks in almost whatever trait they wish.



A New Year

If there is time, continue the session by starting a new year. Otherwise, begin the next game session with the Winter Phase. Hand out copies of the Winter Phase section of the book and read through it word by word, if necessary, to help everyone see how to do it.

The characters have gained at least 1000 points of Glory over the previous year, and will now receive a bonus point. Explain that gaining a bonus point is a very rare and important occurrence, seldom repeated: ordinary knights who simply perform routine duties may never gain another bonus point during their whole careers. Suggest that they use the bonus point on something that cannot be increased easily (like SIZ, or a skill above 15, or a trait or passion).

Explain that the process just completed denotes the passage of a game year and the beginning of a new one. Remind them that many game years will pass during their characters' careers.

Further Adventures

Continue the new year with the characters traveling around their county, and also exploring the nearby lands. The exploration of Logres is a regular theme of this phase of the campaign. Let characters get to know the noblemen who are important, and meet other gamemaster characters of interest.

Insert the various Short Adventures below where appropriate in your campaign, interspersed between skirmishes, visits to court, weddings, and so forth. They are typical of the types of smaller adventures which characters will participate in throughout their lives. The short adventure especially suited to beginning players is "The Skirmish at Allington" below.

Your campaign has begun. Congratulations!

Adventure of the Skirmish of Allington: Sir Gondrins, Lord of Uffington and only son of the earl, regularly rides patrol around the lands of Salisbury. The player characters must accompany him on patrol. This familiarizes the players with the setting, and gives a practical idea of the scale of the county.

When the patrol rides in the east, travel along the Bourne valley and point out the manors every mile or so along it. Note that these do not show up on the main maps, but such settlements are common along most of the rivers of Logres. Note which, if any, of the characters' manors are along the Bourne.

While on patrol along the Bourne valley a young man mounted on a pony comes galloping to the young lord and delivers his message breathlessly. Knights are raiding nearby! Without hearing more Sir Gondrins orders his men to prepare for battle.

This will introduce the players to knight versus knight combat. This is a much more dangerous prospect than fighting bears or poorly armed bandits. Combat is an important facet of play, so teach it carefully. Play it slowly. Make sure people understand what is going on, and keep events simple the first time.

At the end of the battle the knights know that a neighboring lord, the steward of Levcomagus, led this raid. He is an enemy of the earl's family, and perhaps of the player characters now as well.

Solos

Solo scenarios have several uses:

Additional Experience. These provide relatively painless ways to try to get experience checks for some of the traits or skills.

Previous Experience. These scenarios can supplement the Previous Experience section of character generation, with gamemaster approval. You might want a character to be older than 21 years, and a solo scenario adds more interest and history to a new character than the standard character generation system can offer.

Compensatory Play. Maybe your character missed a couple of games and you want to learn what he did while gone. Alternatively, your character might have chosen not to participate in an event or adventure, and is "Out of the Story." These scenarios offer something for the player and character to do while the rest of the game continues.

Private Business. Some things are done primarily in private - specifically the practice of Romance.

Several types of common solo experiences are given here:

Your Own Land. This tells what you do when you are spending your time taking care of your manor and other property.

Vassal Service. Knights spend a fair amount of their time doing work for their lord, and this solo tells you what you did on that service.

At the Crossroads. Knights in the stories spend a surprising amount of time idling away the weeks by waiting at a crossroad, a bridge, or ford and jousting "for love" with every knight who comes along. This solo allows that activity.

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Lost In the Woods. This is the most-often invoked activity when someone is "Out of the Story." Gamemasters should request that players use this solo whenever they refuse to have their characters participate. Such players can go through the Lost In the Woods solo, rather than sitting with nothing to do while the other players continue on.

Romance. Pursuit of love is a private business, and this solo tells what to do and how to do it.

Your Own Land

Knights who own their own land also spend time on it, doing all of the things which land lords and farmers must do.

Short Form: For spending all his time on his lands a vassal knight gets experience checks to Intrigue, Stewardship, Folk Lore, and Just or Arbitrary at player option. The long form follows:

A. Income

Determine annual modifiers:

Annual Income Modifier Table

d6	*type of year*
01	Terrible.* Blight, drought, etc.
02	Bad*
03-04	Normal
05	Good
06	Excellent. +1 £ income for that year.

* indicates that the result has an effect on your knight: see B3, below.

B. Usual Events

B1. Lord Visits: Get Check in Intrigue.

B2. Review the estate: Get a Check in Folk Lore.

*B3. In Poor Years (only for * above):* Roll Stewardship. If successful, enough money and grain was conserved to maintain health and status. If failed, the knight is Poor, unless he comes up with some other way to pay his maintenance costs.

B4. Sit in Judgment: Roll 2d6 twice to find contestants in the argument. The first is the *plaintiff* who makes the complaint, the second is the *defendant*, who must defend himself against the claim.

Common Court Participants Table

2d6	*result*
02	a rich farmer, who offers you 2£. to settle for him
03	the priest
04	a rich farmer, who offers you 1£. to settle for him
05	a poor old widow
06	a peddler
07-08	a farmer
09	a tradesman (blacksmith, cooper, carpenter, miller, tanner)
10	a poor farmer
11	an attractive and flirtatious widow
12	a childhood friend, who offers you 1£. "to help you think."

Next, find out what they are arguing about: roll 1d20 to find dispute.

Dispute Table

d20	*dispute*
01	ownership of a cow
02	ownership of a pig
03	ownership of an ox
04	time to use the plow
05	unpaid debt
06-08	exchange of verbal insults
09-12	a brawl
13	a knifing
14-15	theft of petty property
16	theft of real property
17	something about a wife...
18-19	something about a daughter...
20	a killing

You can either:
Choose a party and decide in their favor, and collect the promised reward, getting an Arbitrary check;
or
Attempt a Just/Arbitrary roll.

Glory: Ordinary activities get no Glory, although the mere act of holding land always gets 1 point of Glory per £. of income. Thus a vassal knight's manor gets 6£. per year.

Vassal Service

Vassal service includes all the things vassals must do for their lord: standing guard at castles or manors, riding the borders, participating in hunts, giving advice, and otherwise performing the knight's business.

1. Events

Find out which event, among all the things done, was of significant interest this year. Make one roll. Checks received for traits are at player choice.

Knight Home Service Table

d20	*service performed*
01-10	garrison
11-14	border patrol
15-16	escort someone to nearby place
17	escort someone far away
18	participate in a local tournament
19	battle
20	siege

Garrison: **Check to Awareness, Intrigue.**

Border patrol: Check Horsemanship, Awareness, Merciful/Cruel, Prudent/Reckless, Trusting/Suspicious.

Escort someone to nearby place: Check Horsemanship, Courtesy, Intrigue, Temperate/Indulgent.

Escort someone far away: Checks to Courtesy, Intrigue, Awareness, Horsemanship, Temperate/Indulgent, Trusting/Suspicious.

Participate in a tournament: Checks to Lance, Sword, (or other best weapon), Awareness, Horsemanship, Forgiving/Vengeful, Merciful/Cruel, Modest/Proud, Prudent/Reckless, Temperate/Indulgent.

Battle: Raiders attacked the fief, and your character engaged in a small battle or siege as a leader. Go to 2.

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2. Battle

2A. Discover Battle Results: Roll on the Random Battle Results Table to find result and modifier.

Random Battle Results Table

This table determines the result of all the possible modifiers to the battle. Apply the result as a modifier to the knight's Battle skill value.

d20	*results*
01	Brilliant leadership and prowess, a great victory! +10. (Siege = +5)
02-03	Overwhelming victory! +7 (Siege = +2)
04-05	Victory! +5 (Siege = 0)
06-08	Contested victory. +3 (Siege = -5)
09-12	Draw. +/-0 (Siege = -10)
13-15	Contested defeat. -3 (Siege = -15)
16-17	Routed! -10 (Siege = -20)
18-19	Major disaster! -15 (Siege = -20)
20	Utter disaster. -20. (Siege =-20)

2B. Individual Fate: Bypass the First Charge, and fight a round of Melee, as per normal Battle rules. Your character is a leader. Ignore all other options and consider it a 1:1 fight.

If your character is killed, ignore the result and presume instead that he received a Major Wound, but survived. *Pendragon* does not believe in killing player knights out-of-game.

3. Glory

Normal Glory is gained for participating in a local tournament, a round of a small battle, and so on. See the "Glory and Ambitions" chapter. Any other activity gets 15 points.

A Hunt

1. Preparation

Refer to the Introductory Scenario for the basic pattern of a hunt, and the relevant tables needed below. You have 6 hunting segments to find prey.

2. Search for Prey

You have found a trail or spoor. Roll on Normal Prey Table. Determine Avoidance skill value. See the "Characters and Creatures" chapter for attributes.

3. Chase!

3A. Find Modifiers: You are in your home county. Roll 1d6, where any result but 1 indicates forest, and a 1 indicates open terrain.

3B. Attempt Hunting Roll, modified, versus prey's Avoidance Roll. Check the Hunting vs. Avoidance Results Table.

4. Overcome the Obstacles.

Roll on Obstacle Table. Success = continue Chase. Go back to 3. Failure = lost trail. Go back to 2.

5. The Kill

5A. Get 1 free attack.

5B. Attempt second attack versus its Avoidance roll. If your attack wins, it will turn and fight. If not, it escapes into the woods. Cross off a segment, go back to 2.

The Lover's Solo

Fine Amor is a long process for a knight, but one surely worthy of his efforts to improve the world. Success is evasive, and usually takes years to accomplish, if ever. However, perseverance through suffering is one of the virtues of this kind of love, and the Glory gained grows with time.

This side plot is designed so that it can be done solo, over the winter, in secret from the other players. It is used to determine success in a progressive *fine amor* carried on with a nonplayed character. This does not mean the events should be kept secret from the gamemaster, for the results should always be reported in case he can use it as part of his campaign. But some players can be allowed to perform this on their own without his supervision.

The same process can be used to court a woman to become a wife.

STEP 1: Passionate declaration of love

The player must tell the gamemaster, perhaps by secret note, that his character wishes to declare love, in private, to a lady. Determine the strength of the passion for both characters, as detailed earlier and repeated here:

Starting Amor (Individual) passion = 3d6

Possible Modifiers (Maximum =+10):

- She (or he) Flirted successfully = +1d3
- She is an Heiress = +1 per 1£. annual income
- She (or he) is Famous = +1 per 1000 Glory
- Stunning Beauty = +1 per point over 20
- She brought him back from the brink of death = +6
- He saved her from a dire fate = +6
- She/he is an enemy = -1 per Hate

Because one important factor in the love game is secrecy, it may suffice to just write in Amor (Individual) for a while. Thus other knights will know he is courting someone on the sly, but not exactly who.

If the knight has one particular lady in mind, the player ought to write her name down someplace on his character sheet. She might be a well-known gamemaster character, perhaps an heiress or maybe even a Queen.

Step 2: Virtuous rejection by the lady

The Amor is always reluctant. Figure her Reluctance Factor, which is the length of time which she is willing to resist, even if she has been favorably impressed.

Starting Reluctance = 20 minus her Amor (Individual) for him, if any.

Possible Modifiers: If her Chastity is greater than 15 = +5. From this point on it is a matter of chipping away at her reluctance through flattery, gifts, and performance of deeds.

Step 3: Wooing, by proof of deeds

Each winter, when the knight and his lover are together (or if they spent considerable time, perhaps non-played time, together during the year) the wooing may proceed.

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3A. Gift, and Approach: Each Winter the knight must give the lady a gift worth at least 1£., and make a successful Amor (Lady) to get her attention. Failure at the roll here ends the attempt and no further action on this Amor may be attempted this year. No Glory is gained.

If successful, she pays attention and then imposes a task. (Go to 3B.)

3B. A Task Imposed: She imposes a task. During this stage relatively simple tasks are requested. Roll 1d6+6 to get the difficulty of the task imposed. Some samples of the types of difficulties for different levels are given in the Task Table below.

3C. Attempt the Task: The knight then attempts to perform the task. This is done by referring to the Lover's Task Table below. This gives a deed to be done, and an appropriate skill to use.

To succeed, subtract the difficulty of the task from the knight's appropriate skill or Trait value, and attempt a d20 roll.

Success indicates that he satisfied her. Each successful attempt gets:

- Increased Friendliness. Her Reluctance Factor is reduced by 1 point. With a Critical Success roll here, Reluctance Factor is reduced by 3.
- Increased Glory. Each successful attempt gets increasing amounts of Glory equal to a multiple of 50. The first success gains 50 Glory, and each subsequent success gets an additional 50 points. Thus the third success gets 150, the sixth 300, and the tenth gets 500 by which time, incidentally, a total of 3,200 Glory has been earned.

Increased Familiarity. At successive stages of success the lady allows her lover more liberties: to address her affectionately, to kiss the hem of her dress, her hand, her arm, receive a hug, to receive a little kiss on his forehead, rest his head on her lap, and so on. When the last point of resistance is overcome at this stage she may allow her lover a soulful, lip-to-lip kiss.

3D. Continue the Process: This same process is followed each winter phase. When only 3 Reluctance points remain, go to the next step.

Lover's Task Table

This table gives an idea of the type of deeds performed to reach the Difficulty Factor shown. (In parentheses are the rolls whose success indicates that the task was overcome.)

Difficulty 1: sit around, sighing and looking moonstruck (roll Amor, again)
Difficulty 2: make her smile (roll Flirting).
Difficulty 3: get some fresh flowers from far away (Roll both Energetic, Horsemanship)
Difficulty 4-5: sing a pleasant song, which surprises her in the garden (roll Singing)
Difficulty 6-7: recite a traditional love poem at court (Roll Orate)
Difficulty 8-9: create an original love poem at court (Roll Compose)
Difficulty 10-11: be seen pacing the ramparts late at night (Roll Energetic, Amor)
Difficulty 12-13: enter a tournament, and fight in every event (roll successful Tourney, Lance, and best weapon)
Difficulty 14-15: recite a personal love poem at court (roll successful Compose, Orate)
Difficulty 16-17: recite a love poem addressed to the lover, but disguised (roll successful Compose, Deceitful)
Difficulty 18: joust with all strangers for a month (go to "At the Crossroads" solo)
Difficulty 19: fight a boar, without armor (play out combat)
Difficulty 20+: carry her favor at a tournament and win prize of Champion (go to "Tournament" scenario)

The gamemaster is encouraged to add other tasks to this list.

3E. More difficult deeds:
This second stage of deeds begins when the lady's Reluctance is equal to 3, and continues to her submission.

3F. Gift, and Approach: As above.

3G. A Task Imposed: The lady now selects a more difficult task to be performed. This is equal to 2d6+6.

3H. Attempt the Task: As above.

3I. Collect Rewards: Successes at this stage lead towards more liberties. During this stage the lady will allow her lover to lick her lips, to whisper softly into her ear, to touch her ears with his lips, to feel her breasts, to place his tongue into her mouth, to lick her neck, to fondle her naked breasts, and kiss them. When all the Reluctance has been erased, go to Step 4.

Step 4: Consummation

If this has been a wooing, the lady admits her deep and abiding love, then agrees to marry her suitor.

If this has been Amor, the lady sees the light. Ah, sweet success, bliss and pleasure. The love is joined on all planes. The passion changes from Amor (individual) to Love (amor). It is still secret. See the "Ideals and Passions" chapter for more information. Stop and look back and compute the Glory acquired in this quest. Was it not worth it? (Go to step 5.)

Step 5: Subterfuge and troubles

Now that the lovers are in accord, they must keep their burning desire a secret. This is not easy since their natural desire is to be together, and she is usually married.

5A. Determine Discovery Factor

Starting Discovery Factor = 1d6 + husband's Suspicious Trait.

Modifiers to Discovery Factor: +1 per year's duration of the successful affair.

The table below gives some idea of the seriousness of the efforts towards discovery by the husband, and the kind of outside influence that can occur. Increased factors indicate more severe exposure.

Sample Discovery Factors

factor	*possible events*
4-5	husband discovers gifts from someone else.
6-7	husband has seen longing glances too many times.
8-11	someone is following you!
12-13	overeager lovers slip up in public.
14-15	meddlesome busybody interference.
16	consistent malicious gossip.
17	spiteful maids expose their knowledge.
18	a deliberate trap is set to catch lovers.

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5B. Attempt Consummation: Roll Love (Amor) minus Discovery Factor. Success, go to 5C. Failure, go to Step 6.

5C. Collect Rewards: Besides the normal pleasures of love, for each year of a successful, undiscovered affair, the lovers each get 50 Glory.

Step 6: Exposure, shame

Her husband? Oh, him! The lovers have been discovered, exposed, or otherwise caught. Roll 1d20 to find his reaction:

Exposure Results Table

1d20	*reaction*
01	wants to fight to the death.
02	will try to strip the knight of his rank.
03-05	will publicly shame knight, exile denounced wife.
06-10	will seek to exile knight without punishment, beat wife.
11-18	will privately threaten knight, and forgive wife.
19	will privately threaten knight, denounce and exile wife.
20	nothing. He doesn't like women anyway.

Step 7: Pregnancy? and other complications

Be sure to check whether the lady becomes pregnant over each winter, especially after consummation. (See the "Winter Phase" section.) Her resultant child may be her lover's or her husband's. Could she have more than one lover? Oh, what tangled webs love and genetics weave...

Where all of this leads is up to the players, gamemaster, and flavor of the campaign. It is possible that the lover, his beloved, and her husband all neatly forget it now that it is over. Perhaps he harbors a grudge. Maybe she doesn't really want to end it. There is no end to the intrigue...

At the Crossroads

Arthurian stories are full of encounters with knights who are waiting at a road crossing, ford, or bridge to joust with any and all comers. This duty is often self-imposed to gain the knight some Glory. Sometimes it is imposed by a lady.

This set of tables is designed to make such duty easy for the players to perform. Such activities might be done completely solo by a player during a year in which the character did not actively participate in the active campaign. Alternately, a gamemaster can use these to determine which knights might be at a crossroads encountered during play.

Various sections of the *Pendragon* game are necessary to use this system.

Step 1: Type of Road

The types of road will determine the amount of traffic, and hence the number of opponents. If one (or both) of the roads is a Royal or Trade Road, then use the Trade Road Encounter column. If both are paths, use the Path column. All others use the Road Encounter Column.

Step 2: Encounters

Determine the number of encounters. Roll 1d20 each month to see how many opponents pass by.

Crossroads Encounter Table (number of opponents)

d20	*Trade Road*	*Road*	*Path*
1	3	2	1
2	4	2	1
3	5	3	1
4	5	4	1
5	8	4	2
6	10	4	2
7	10	5	2
8	10	5	2
9	10	5	3
10	12	6	3
11	12	6	3
12	14	6	4
13	14	7	4
14	15	7	4
15	15	7	5
16	16	8	5
17	17	8	5
18	18	9	6
19	19	10	6
20	20	10	7

Step 3: Opponent Quality

Determine quality of opponent knights. For each opponent, roll 1d6 on this table, and refer to the "Characters and Creatures" chapter.

Quality of Knight Table

d6	*result*
1	Young
2-3	Ordinary
4	Notable
5	Famous
6	Special, roll again on Special Opponent Table

Special Opponent Table

d6	*result*
1	Enemy Knight, roll again for quality
2-3	Bandits (1d6+1)
4	Saxon war party (1d6+1)
5	Pict War party (1D6+2)
6	Extraordinary Knight, roll again on table below.

Extraordinary Knight Table

d6	*result*
1	Lancelot
2	Lamorak
3	Gawaine
4	Ywaine
5	Bors de Ganis*
6	Kay the Seneschal*

* Use standard Extraordinary Knight attributes as listed in the "Characters and Creatures" chapter.

Bandits: Bandits will attack to capture the knight for ransom. If captured, they can be sold into serfdom (1 £ each).

Saxon Raiders: These foes will try to kill the knight. If captured, they can be sold into serfdom (1 £ each).

Pict War Party: These foes will try to kill the knight. If captured, they can be sold into serfdom (1 £ each).

Enemy Knight: This knight is, or will become, a personal foe of the jouster. He fights to capture for ransom. If your player character has no permanent foes then make up a name, or ask the gamemaster for one.

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Step 4: Fight

The solitaire player must make the Lance rolls for both his character and the opponent. Remember to keep track of wins and losses, damage, and of Glory gained each time.

Each opponent is fought separately and successively. If the player character is wounded, captured, or loses all his horses then the rest of the month will be affected.

When healing, each week subtracts 5 from the number of knights not yet encountered. For instance, a character on a trade road rolls a 12, thus expecting to fight 14 enemies that month. But if the first one wounds him badly enough to require 2 weeks healing, the player must subtract 10 from 13. After recovery he would then encounter only 3 more opponents; remember that he already fought one.

Victorious jousters who release their opponents only for ransom will collect the money in 2d6 months. See the "Wealth" chapter. Characters may keep their defeated opponents' warhorse, armor, and weapons if they wish, without incurring a Selfish check. However, returning the equipment at least half the time will get a Generous Check.

Lost in the Woods

Most of Britain is wooded. This table can be used as a guide to wandering in unknown forests. It can also be used as a compensatory solitaire. Characters will often find themselves departing the company of the other characters and going off on their own, out of the game. This little chart can be used as a solo in such cases.

Step 1. Each day, roll on the lost in the Woods Encounter Table until a 20 is rolled, whereupon the character can find his way home again. If modifiers are applied, any number less than 1 equals one, and any number greater than 20 equals 20.

Step 2. Each roll is one day of wandering. Keep track of the number of rolls.

We assume that the knight has some food, and is able to feed himself with hunting and gathering as he goes. He also stops to feed his horse, perhaps to pray, and so on.

Lost In The Woods Encounter Table

d20	*result*
01-05	Irrevocably lost, wandering hopelessly without encounter.
06	Find a shrine. Attempt Piety, success gets a +2 modifier for next roll.
07-08	Bandits. See Bandits, below.
09-10	Wild animal encountered. See Wild Animal Table.
11-13	Unfriendly Village. Subtract 5 from your next roll.
14-16	Friendly village. +5 to your next roll.
17	Hermit found. +5 to next roll.
18-19	Manor Found. See Manor Encounter Table.
20	You have reached a familiar area, and can find you way home now without further difficulty.

Bandits: Fight against 1d6 bandits. They are desperate and foolish and attack with intent to kill or capture. The knight must fight them.

The bandits will fight until half of them have been killed or made unconscious. This constitutes a successful encounter against them. If successful, the knight gets 1d20 pence.

If unsuccessful the knight will be killed or captured. If captured, he can be ransomed. He will be stripped of all equipment and held prisoner until winter, when his ransom will have been paid by the liege lord. After collecting ransom the bandits will take him to the nearest road and let him go.

Wild Animal Table: These are all hostile beasts which will attack the knight. Players must fight it out, acting both the part of the knight and of the animal.

Wild Animal Encounter Table

d6	*hostile animal*
1	bear
2	boar
3	lion
4-5	bull
6	small giant

Manor Encounters: These are generic encounters. In a solo game you may wish to elaborate upon these individuals, making friends or enemies for the future. In a normal, fill-in type of adventure they are of less consequence and should not be elaborated upon.

Manor Encounter Table

d6	*result*
1-2	Friendly manor; Add 10 to next d20 roll
3-4	Jousting knight; Knight must joust, then treat as Friendly Manor.
5-6	Hostile knight; Fight to the death! Success means the knight gets no modifier to the next d20 roll.

ADVENTURES

ADVENTURES ARE CHALLENGES or tests that follow a standard format. Here I offer two versions of a sample adventure, the Adventure of the White Horse, with varying amounts of detail. The format for each version is the same. The short, outline version is given here first, followed by a longer version that shows beginning gamemasters the type of work needed to expand an outline into a complete adventure.

The remaining adventures in the book are all in the short, outline form. Gamemasters should create an outline like the ones here for any adventures they prepare.

Note that the short form of the White Horse is slightly different in plot from the longer form, which contains more possibilities and dialogue.

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The standard adventure format I recommend is as follows:

Title: This is always preceded by the words "The Adventure of" and gives a convenient title of the event to add to the character history (on the character sheet back).

Time: Some adventures cannot begin before a certain date or event, in which case this entry gives relevant facts. Most scenarios can occur any time, and thus have no "Time" entry.

Setting: Sometimes this is very specific, sometimes dependent on variables, and sometimes irrelevant.

Problem: A synopsis of the problem or challenge to be overcome is given.

Characters: Gamemaster characters who are important or likely to be used are given here, either in a verbal synopsis or with attributes, as is necessary.

Secrets: Things are not always what they seem, or sometimes critical information is not publicly known. The gamemaster must figure out how to divulge this information, according to the capacities of his players.

Solutions: Possible solutions are given here. Often players will discover or create their own solutions.

Glory: Glory awards are listed here.

Afterwards: Further events may ensue, or a legacy be left.

The Adventure of THE WHITE HORSE (Short Form)

Problem: The players have an opportunity to view or participate in an unusual, magical event: a Horse Blessing. However, they have been misled about the location, and must race to the right place. At least one Horsemanship roll out of three tries is needed for success, and the horses will become exhausted by the end. Once there, they are tested by a priestess to see if they are worthy of the blessing.

Several events occur to slow the knights on their race. These include: temptations from pagan celebrants (roll Temperate and Chaste to pass by); a chance to pursue an exotic creature, the Red Stag (move to a separate adventure); and a challenge from a jousting knight (Notable) that tires the knights, forcing a challenge to the character's will power (roll Energetic to avoid sleep and missing the adventure).

Settings: The White Horse Vale; Salisbury Plain; Westbury Vale; the magical Plain of Emerald and Epona's Hill.

Characters: The Knight of the Old Way, Father Peter, the jousting knights, Dame Paulette. The Knight of the Old Way knows all the secrets and helps the characters along. Father Peter, a monk, reveals the existence of the second horse. Dame Paulette, a beautiful young woman, administers the test and the blessing.

Secrets: Besides the well-known chalk horse in Salisbury, another White Horse exists in Westbury Vale, generally unknown even to neighboring peoples. Also, the horse blessing depends upon how the horses are treated. Characters are asked by Dame Paulette whether they will choose to continue to the reward, or pass up the chance in order to let their tired steed rest. Those who choose to let their steed rest gain the blessing anyway, which is to ride across the magical plain of Emerald to Epona's hill. Those who are greedy gain nothing but a dead horse.

Solutions: Race across Salisbury Plain to the other location, making at least one successful Horsemanship roll. Choose rest for your steed when asked if you will give up the reward by Dame Paulette.

Glory: 10 for each trait test success. 100 for passing Paulette's test and gaining the magical hill.

Afterwards: Characters gain +1 to STR and CON for making it to Epona's Hill, while horses gain +3 to CON. They may also gain Paulette's respect or interest, with luck and gamemaster approval.

The Adventure of THE WHITE HORSE (Long Form)

Introduction

The player knights must learn of this event. They might learn it from anyone. I have chosen to use a gamemaster character from my campaign called The Knight of the Old Way. This adventure is best performed with at least four player characters. All must own chargers.

Character: The Knight of the Old Way

He is a mediocre warrior, but a famous horseman, and an expert on folklore, superstition, and the Old Way. He is present primarily to give useful information to the characters.

Attributes: Use Ordinary Knight attributes; plus, Awareness, Horsemanship, Faerie Lore, Chaste, and Temperate all at 20. His riding horse is a superb beast (a courser) with a CON of 16. The most unusual thing about him is his religion. When queried, he responds:

"I just want to live at peace with all the spirits, and so I did what the priests said their heroes did, and went wandering without food in the wilderness and did nothing but ask Christ to help me get through. Later I did what the old witch lady did and went wandering in the rich forests for as long, asking only that the Lady and her servants help me. I was not normally a pious person, but those things can change a man. Well, I got the same answers from both about Love and Life and The Knight's Duty. So now, naturally, I am a Grail Christian by practice. It lets me get everywhere: Beltaine feasts, Christmas at Court, Midsummer, wherever is convenient. But in truth, I do not think the Holy Grail is real, except as some sort of symbol to inspire idealism in young knights."

The Story

This is a special year, a centennial anniversary of the foaling of Epona, the horse goddess. The Knight of the Old Way has heard that anyone who is present at the Great White Horse during the next full moon will have an opportunity to receive a great gift. It is something good for horses, but he knows nothing else about it.

Characters must plan to be at the Great White Horse of Uffington. Arrangements must be made to stay nearby, and to get to the White Horse shortly before nightfall/moonrise. The Knight of the Old Way will be going along, of course.

Characters must take their rouncy, charger, and squire, and should bring

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weapons and wear leather armor (4 points), since they know that the night is a time both mysterious and dangerous, especially on an evening of magical significance.

The White Horse

The White Horse Hill gets its name from the huge shape which is cut from the turf on the side of the hill. The earth beneath the layer of topsoil is chalk, so that the outline of the horse is white, shining from the green grass. The shape is quite abstract, and although many people doubt that it is a horse, it has had that name for centuries. It is 374 feet long.

At the Hill

When the knights arrive they find only a young Christian monk at the site, already lost in prayer. He is wearing a monk's robe, has a funny haircut, and so on. Stuck into the ground before him is a white-headed hobby horse. As the sun sets the full moon simultaneously rises, gigantic on the horizon. When it rises viewers can actually see it rise for the few minutes it takes to pass the line of the horizon.

The moon rises. After an hour of fooling around the priest starts to pray more loudly, and says a prayer to God in Latin. Characters may roll their Religion (Christian). Success = the character recognizes the words. It is an invocation.

The priest ends by standing, shouting aloud in plain talk (Cymric), asking God to send a miracle and convert these heathens. He raises his hands to heaven, holding the hobby horse aloft, arms spread. For as long as everyone waits, nothing happens. The player knights must make the first move, but if they wait for an hour and nothing happens then the young man finally shrugs and, shoulders drooping, avoiding looking at the knights, the priest begins walking home, away from the knights.

If no one else pursues him to ask what is going on then the Knight of the Old Way will.

At first there is confusion: he is Father Peter, a monk from an abbey near Wanborough, who came to convert the heathen by proving that their magic came from God, not some petty demon masquerading as a goddess. He is surprised to see the knights, because he thought that the Lady Paulette, a pagan sorceress, and her followers, would attend. Although he verbalizes disappointment, Peter is also obviously relieved not to be confronting her. He complains aloud that she must be "at the other horse."

"What 'other horse?'" asks someone.

"Why, the Westbury one, of course," he says. "Surely you know about it. Everyone knows about it."

Knight of the Old Way: "I have heard of Westbury, a pleasant vale in the Campacorentin Forest, but I never heard of a White Horse there."

"Well, there is, and if your lordships are finished I would like to go home." All Father Peter's subsequent action is geared towards leaving. He will not, in any way, accompany the party, save for being threatened with death not to. But he is a terrible rider and will inevitably fall off and either delay the party intolerably or be left behind (as he wishes).

Knights should discuss their options. Most knights will be from Salisbury and therefore familiar with the terrain. The Knight of the Old Way can provide a map if necessary. Note, however, that it is not the best map because he is not a native of this area. Let the player knights discuss the best route. The distance is about 35 miles, as the crow flies, and longer to follow the best paths. The time left until moonset is about 5 hours. The conclusion: "We can make it to Westbury before the moon sets if we ride as hard as we can." Knights who do not ride at the breakneck pace will miss the ceremony.

The Knight of the Old Way points out that "Wearing armor beyond leather will slow the horses down, and rouncys are not fast enough to make the trip in time, so our chargers will have to be ridden. Also, the squires are not skilled enough to keep up with us. So this will be a risky adventure. Who knows what the darkness holds tonight?"

Challenge 1: the Race to Westbury

The knights can attempt a hard-riding race across Salisbury on their chargers. Two factors are significant to the ride: Horsemanship and horse's CON rolls. Interspersed between the three Horsemanship and CON rolls are several other challenges. Three Horsemanship rolls are required, one after every challenge given below.

When a knight fails, he falls behind the riders who do not fail by 1 hour per roll missed. Thus knights may outdistance each other as some are successful and others are not. The knights arrive at their goal in order of their skill at Horsemanship. Whoever misses none of the three rolls is first, whoever misses one is next, and those who miss two are last. Fumbles cost the usual 1d6 damage for the fall, but do not delay characters worse than normal failure. Anyone who fails all three rolls is too slow and misses the entire ritual, arriving at the site after the sun has risen.

Each successful Horsemanship roll also requires a subsequent horse's CON roll to see how tired the horse has become. Success = no effect; failure or fumble = no immediate effect, but note the number of failures. Thus the steed continues to the goal even if it misses its CON roll.

Challenge 2: The Moonlit Celebration

A couple of hours after the knights have been riding hard they might hear sounds of a celebration [Awareness roll.] Even if they do not they will ride up to the frolic, which is some sort of peasant moonlight celebration, complete with lavish food and drink which, though of peasant fare, is plentiful and fresh.

The peasants offer refreshments to the thirsty knights, who may be tempted by the delicious smell of the food and drink. This is a test of the Temperate trait: a successful roll is needed to pass by.

They also see that, a little distance away, the peasants are dancing in increasingly sparse clothing. Several very lovely girls can be seen dancing in the soft moonlight, wearing nothing but their long, unbound hair. A Folk Lore roll reveals that this must be one of those pagan fertility festivals. This is a test of the Chaste trait: roll to avoid.

Anyone who succumbs to one or more of their desires [Indulgent or Lustful] dismounts and is welcomed heartily to the festivities. The knight receives a check in the appropriate trait, and is pleasantly occupied for the rest of the night. All who fail the challenge are out of the adventure.

Those knights who avoided temptation should now make the first set of

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The White Horse

Horsemanship and horse CON rolls. See below for Glory.

The Knight of the Old Way naturally makes his trait and skill rolls successfully. However, roll for his horse's CON, which may result in failure or fumble, and record the result the same as for the player knights.

If *none* of the player knights succeed in passing this challenge, the Knight of the Old Way will go back and help them, permitting another attempt at the roll(s) missed, this time with a +5 modifier due to his expertise or strong virtue.

Challenge 3: The Red Stag

After a couple of more hours the knights may attempt another [Awareness] roll. If successful, they see a great red stag, larger than any natural stag ever seen in Britain, sedately watching them dash past from a hillside. It shakes its head once, and the sound of silver bells is clearly audible across the still night. Success at [Faerie Lore] tells the knight that whoever pursues this magical animal, and corners it but does not kill it, will be guaranteed a fine healthy son. The Glory for catching it would be great, as well. The Knight of the Old Way makes his rolls and pulls up his horse. If no one else noticed, he calls to the player knights and tells them of the creature. "This is indeed a magical evening, gentlemen." he says. However, he wants to push on to the White Horse, and avoid the chase.

Pursuit is possible. See the Creatures chapter under "Red Deer" for the stag's attributes. Give the Red Stag an Avoidance value of 20, and see the hunt in the Introductory Scenario. But if the stag is pursued, the pursuing knights are out of the story. The gamemaster should ensure

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that the reward of a fine son come true if someone fulfills the ritual of the stag correctly. See Glory section below for Glory from the quest.

Those knights who choose to ride on should now make the second set of Horsemanship and horse CON rolls now. Again, roll for the Knight of the Old Way's horse.

Challenge 4: A Midnight Joust

At the edge of Campacorentin Forest, where the trail enters the forest to Westbury Vale, several knights wait to joust any passer-by. They block the only way through.

They are gentlemen about it, but insist on a joust "for love." They are from Somerset, and were told to wait here all night by a mysterious woman they call the "Adventurous Maiden." They actually know little about her except that her requests are followed by all chivalrous knights. Use the Notable Knight attributes. Every rider must joust once, with the normal Glory for victory. They can borrow armor from one of the jousters.

After jousting, the leader of the Somerset knights notice how tired the men and horses are, and they invite the knights to stay and eat with them. This is a test of the Energetic trait: even though the ride to the White Horse is important, jousting on top of many hours of riding is very fatiguing. Failure or fumble indicates that the knight falls asleep after the meal, exhausted. No check to Lazy is necessary, nor would such a check be appropriate. See below for Glory.

Those knights who ride on should now make the third and last set of Horsemanship and horse CON rolls now. This time, CON rolls have a -10 modifier, due to fatigue. Fumbled CON rolls will still permit the knights to continue, but note the fact for reference later.

Again, roll for the Knight of the Old Way's horse. Also, if no one has made all three Horsemanship rolls except the Knight of the Old Way, he will stick with the character who is first in the race, instead of outdistancing all the characters. ("There may be danger ahead, and we should stay together if possible." he says.)

Conclusion

As the knights straggle through the woods to the hidden vale each individual or group is treated the same by Dame Paulette, the young woman described below. Therefore the gamemaster should settle results of the race first, then move on to this scene. Because it happens the same to everyone he can save having to describe things more than once this way.

The knights who make it (succeed in at least one Horsemanship roll) reach the vale as the moon is sinking into the west. The first group (no missed rolls) sees the moon high in the west; the second group (one roll missed) sees it low towards the horizon; the last group (two rolls missed) sees it looming on the skyline, moving down out of sight.

A band of commoners, led by a tall young woman in country dress, are performing some sort of dance. A large group of ponies waits quietly at the bottom of the vale. As the characters ride up, the peasants turn to greet them. [Roll Awareness. Success = you see some who are not commoners; and you see some people wearing horse costumes.]

As the knights approach the scene, on the hillside beneath the horse's feet, every horse which failed or fumbled one or more CON rolls collapses. The woman comes forward quickly, glances in concern at their exhausted chargers, and speaks.

"Your steeds are sorely wearied, gentlemen. You have a choice," she says, "Will you ride onward tonight when the time comes, or let your horse rest?" Each knight must answer, and arguments or questions are ignored. She accepts either answer without comment. All players must note whether they choose Ride or Rest. Players who cannot make up their characters' minds must make a Merciful/Cruel roll.

Once every knight has given his answer, the woman touches each charger in turn, whispering quietly when touching one whose knight has chosen Ride rather than Rest. Then the dance resumes, and continues until the moon is touching the skyline. During the dance, inquiries are met with smiles but no answers. Every character who did not fail all three rolls has arrived by this point.

The dance is concluded, and the crowd goes to their ponies. The young woman sweeps her hand across all the steeds before her, and any exhausted animals stop panting and wheezing, and briskly rise to their feet. The horses neigh with excitement. The lady cries out, "Mount up, friends, and ride on the wind into the arms of the moon!" Those horses which were exhausted no longer are. The commoners leap atop their ponies and dash away. Some folks in costume join the stampede.

Knights' choice: join in the wild ride, or not. If not, they remain on the hilltop and see the others ride into invisibility. If they chose "Rest" when questioned, and hesitate to ride now, the young woman turns back and waves to them, saying "Your horses are rested enough: join me, and catch me if you can!"

Knights who join the chase ride up the hillside, over the white horse figure cut into the sod, catching the ponies at the top of the hill, then outdistancing them on the hilltop. Without trouble they charge onto a great open plain which was not there before. As the moon sets and the sun rises, the grass of the plain is revealed to be of an extraordinary emerald green.

The ride is too wild to let anyone see images in the flashing emerald landscape until, far ahead, shines a golden hill. Without warning, some people are thrown from their horses. This includes: 1. All knights who exhausted their steeds, but did not choose to Rest them; 2. All knights who made a Cruel roll rather than a Merciful roll; 3. Sufficient gamemaster characters to impress the players. These riders land back on the hillside, beside their dead horses or ponies, near the white horse. They are out of the story. It is daylight. The priestess and other people are all gone.

The other knights, those who chose Rest, or any who managed to get lucky with their horse's CON rolls, continue on to the small hillock that rises from the bright green plain. As the horses dash up the hill the knights see it is covered with yellow flowers. At the top the horses stop, and circle a large wooden tub full of sparkling, silvery water. The horses all drink eagerly. Nearby is a stout oak chest, the only other thing on the hilltop. Its lid is thrown open, and it is filled to the brim with silver coins with the image of Epona on them.

Knights can drink from the tube when the horses are finished, and/or take the silver from the chest, or do nothing. The young woman, the peasants, and the others who made it this far do both.

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If characters drink, but take no silver, they add 1 point to their CON and STR. If they drink, and take silver, they add 1 to their CON, and get 1d6 £. worth of silver coins. If they only take coins they get 3d6 £. of silver. All horses get +3 to their CON.

After a time a mist surrounds the knights. They may choose to ride or to stay. Either way the mist clears with the characters having arrived near to wherever the gamemaster wishes them to be.

Glory: 10 Glory for anyone who began the ride; 10 points for each successful trait test (Temperate, Chaste, and Energetic); 10 points for successfully defeating a Notable knight in the joust; and 100 for reaching Epona's Blessed Hill and partaking in the magic.

Anyone who succeeded at all three Horsemanship rolls gains 10 Glory for his impressive display of expertise.

The Glory for succeeding on the quest of the Red Stag is heroic, 100 points.

Afterward: The young woman introduces herself to any characters who made it to the hill. "I am Paulette, a follower of the old ways," she says. She might tell those characters a few minor secrets of Epona if they impress her (up to the gamemaster to determine).

Short Adventures

SHORT ADVENTURES ARE IMPORTANT components of a *Pendragon* campaign. They add color and excitement, and serve as a break between the day-to-day concerns of court and castle.

Short adventures can be used alone, each requiring about a single session to resolve. Alternately, these are simple building blocks used to make more complex scenarios. The gamemaster should mix and match the parts according to his whim or other plot development. By weaving them together using the methods described here the story is enriched, and character knights are integrated into the legends of King Arthur.

The Short Adventures are listed in alphabetical order.

Make a Longer Plot

Typical Arthurian narratives often begin with a simple event which leads to a second, a third, and perhaps many more until the final event is resolved.

The Adventure of the Basilisk, for instance, cannot be solved by knights. But perhaps the witch queen found in that adventure will catch the magical weasel if the knights will do a favor for her: a powerful knight is blocking the road to her castle. Will the knights help her? If so, this leads to the Adventure of The Knight Of The Moon. The Knight of the Moon agrees to let the knights go ahead of his army and fight his foe, who is described in the Adventure of the Headless Dead. The characters win. This finishes the tasks initiated by the witch queen and, conveniently, kills the sorcerer who has created the basilisk.

Make the Characters Important

Most of the Short Adventures use characters designated by title rather than a specific name. Gamemasters are urged to develop the characters as they are needed. They might be great knights. The Knight of the Moon might be Sir Agravain in disguise, or the Damsel of Sun Flowers be Lady Nimue testing the knights, or the Castle of the Beard may be Sir Brus Sans Pitie's own castle.

The characters might be closely related to the player knights. For instance, the Lady of the Bridge may turn out to be a player knight's long-lost mother, or lover, or a potential love.

Re-use Gamemaster Characters

Weave them through the tale: a nameless gamemaster character in one adventure can reappear later and become more significant. Each successive reappearance will help you to build the character by revealing facts slowly.

Warn the Characters!

Always warn characters of the potential dangers in these adventures. Some of them are just plain hard, while others are destined *never* to be solved until the appearance of Lancelot or Galahad, though gamemasters may wish to alter that version of the tale to give these feats to player characters. But part of the long-term campaign concept is to have some adventures which are not immediately solved, and which can be revisited years later, either by player knights or gamemaster characters.

Remind the players that the modifiers to Valorous rolls, which are required upon sighting some monsters, indicate the likelihood of fatality in combat. Running from a creature with a -10 or more modifier gets the knight a Cowardly check, but no loss to Honor. And he will be alive. See the "Characters and Creatures" chapter for more on Valor modifiers.

Adventure of THE ADVENTUROUS SHIELD

Setting: An abbey of the White Monks. It is very isolated, in a forest in Logres.

Problem: An ancient shield hangs on a pole behind the alter. It is white, except for a blood-red cross across its face. If anyone attempts to take it the monks warn them away saying, "Sirs, this shield ought not to be hanged about no knight's neck but he be the worthiest knight of the world, and therefore I counsel you knights to be well advised."

If questioned why not, they will say, "No man may bear this shield about his neck but he be mischieved or dead within three days, or maimed forever."

Anyone who takes it away meets a knight dressed all in white within three days. He is a terrific fighter, and always kills or wounds the adventurer and then returns the shield. No one has ever succeeded in carrying the shield away.

Characters: The monks. No attributes are needed.

The White Knight. His armor is almost blinding. The knight is an angel in disguise, has the attributes of a faerie knight

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plus 100 more hit points and a Valorous trait of 30, and always makes a critical hit against his opponent. If one hit is not enough to make the knight helpless, the angel will attack until it can remove the shield and bear it back to the abbey. The angel behaves with strict chivalry, and will not kill a disarmed, unconscious, or surrendered foe.

Secrets: The shield is from Joseph of Arimathea, who brought the Holy Grail to Britain. It is destined to be used by Sir Galahad.

Solutions: No one can take it away, for it is fated to be used by Sir Galahad on the Quest for the Holy Grail.

Glory: 25 for attempting to take it away, plus up to 100 more if the unsuccessful fight against the angel is performed in a heroic manner.

Adventure of THE AVANC

Setting: on the waters of Llyn Barfog (in Gwynned). The name means "The Bearded Lake." Alternatively, on any large lake or river.

Problem: A monster, the avanc, is terrorizing the neighborhood.

Characters: The Avanc. The avanc is a carnivorous whirlpool spirit which looks like a huge black beaver. It is malevolent and capable of creating whirlpools which can spin and capsize boats, draw down swimmers, or clutch at the ankles of horses or men walking a ford. It roars like a waterfall, and splashes whenever it walks on dry land, leaving a wet trail behind it.

Avanc

SIZ 20	Move 5	Armor 5
DEX 10	Damage 6d6	Unconscious 13
STR 40	Heal Rate 7	
CON 32	Hit Points 52	

Modifier to Valor: -5, +5 to Prudent

Glory to Kill: 200

Attacks: 2 claws @15, against 1 or 2 targets; plus Dodge (DEX roll) against a single foe. (Monsters do not subtract natural armor modifiers from DEX rolls).

Special Whirlpool Attack: In the water, the avanc is extremely dangerous. Each melee round the strength of the avanc's whirlpool increases by 5 points, starting from 0. The number is received as a modifier to attributes. When crossing a ford, the victim must receive a successful modified STR roll to overcome the whirlpool. Success indicates he stands where he is and may move next round, advisedly to flee to dry land. When swimming, a modified Swimming roll against the whirlpool must be made. Men in boats suffer the modifier to Boating when in the whirlpool. Once a victim fails an attribute roll, he is sucked into the whirlpool, helpless. When in the water the avanc cannot be struck by weapons, but cannot strike with its claws either. However, it will probably be drowning its foes or drawing them into an underwater lair for dismemberment.



The Avanc

Secrets: The avanc is less formidable when out of the water, but it is impossible to get it out except by subterfuge. The knowledge to draw him out is known only to witches or to characters who are successful recipients of a Faerie Lore roll.

Solutions: Avancs are attracted by the charm of virgin women, and so the virgin ploy can be used. The avanc will sleep with his head in the girl's lap. Handling a sleeping avanc presents a major problem. The poor girl cannot sit forever. The avanc of legend was held with heavy chains attached to a team of hauling oxen. Several strong knights with armor and weapons might be able to do the job as well. Keep the avanc's STR a secret, or roll it randomly on 10d6 if everyone has a copy of this book.

Glory: 300 to kill.

Adventure of THE BASILISK

Setting: Anyplace.

Problem: A Basilisk, the King of Serpents, has moved into the area and is devastating it.

Characters: a Basilisk. The basilisk is an unnatural creature hatched from a cock's egg by a sitting toad. It has powers from the devil himself. Everyone knows that a basilisk can kill as easily as looking at you. This monster must be avoided, and a knight loses no Honor for running from its deadly glance. It looks like a huge snake with a feathered cowl, wearing a crown, and its body is decorated with six white lengthwise stripes.

The basilisk is composed of living poison. This poison is so potent that nothing can touch the beast and survive. If it is speared, the poison eats away the weapon and creeps up to attack the wielder. Its venom can be spat as well, doing terrible damage to anything touched. The basilisk is so accurate that it can lie down on its back and spit into the air at birds which, when slain, fall right into the beast's mouth.

Basilisk

SIZ 5	Move 5	Major Wound 50
DEX 25	Damage (special)	Unconscious 13
STR 10	Heal Rate 3	Knockdown 5
CON 50	Hit Points 55	Armor 20

Modifier to Valor: -15, +15 to Prudent

Attacks: spit venom @21 with a range of up to 25 yards. The venom does 10 points of damage once in contact with a victim, with the damage received every melee round until the gamemaster rolls a 1 on 1d6, indicating that its potency is exhausted. Armor does not protect after the first round (except for the Armor of Honor). Several doses of venom may hit the same victim, for a severe cumulative total.

Basilisks dodge one attack with DEX and may spit once per round as well.

Solutions: Drive it away using missile weapons, or weapons used to strike it once and be discarded.

Secrets: The only thing dangerous to a basilisk is a certain type of weasel. A weasel is a petty thing for a knight to hunt, and he will have to get someone else to do it for him. For instance, a witch or priestess may offer to catch it in return

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for some other favor, as mentioned in the introduction to this chapter.

Glory: 100 to drive it from a territory, 500 to kill it.

Adventure of THE DAMSEL OF THE SUN FLOWERS

Setting: the only nice campsite, at the end of the day. A nice pavilion, with the banner of a sunflower hanging before it, stands beside a small clear pool.

Problem: an ugly dwarf tells the player knights they cannot stay here unless they joust with his master, Sir Arfonen, who is here because of an evil custom. The knight is already prepared, ready to joust. Suspicious rolls are in order.

Characters: Sir Arfonen of Lincoln, a Notable knight; Lady of the Sun Flowers.

Solutions: Joust with Sir Arfonen.

Secrets: The Lady of the Sun Flowers, a very ambitious young sorceress, has set the rules here. Every knight who wins the joust must remain with her until he is defeated by another. If the knight is defeated, he may go on. If the knight wins, but refuses to stay until he loses, then his land is struck by a blight which makes the knight Poor or even Impoverished. (She casts a 60 Life Force Curse upon his holdings) Household knights suffer illness to themselves or their family which have the same effect. Only two things can change this effect: 1. Going back to keep the custom; or 2. Death of the knight.

Glory: Only the normal for jousting. Thus it is 10 for defeating Sir Arfonen of Lincoln.

Afterwards: Use the "At the Crossroads" solo to see what jousting your character does for the interim of his stay with the damsel.

Adventure of THE DOLOROUS GARDE

Setting: in Garloth. This castle is the haunted lair of an evil, dead enchanter. In English its name means Sorrowful Castle. Now inhabited by monsters and ghosts, it is also believed to be the site of great hidden treasure.

Problem: Many knights have entered it and never returned. A huge rock, prophesied to be picked up by the fated lord of this castle, lies unmoved in the courtyard (-25 to STR to lift).

Characters: About 30 guardians, active at various times during the day and night.

Lions: see "Characters and Creatures" chapter.

Celtic Ghost Knights: These corpses in rusting armor moan as they attack. Use Ordinary Knight attributes, or headless dead from the adventure of the same name. (Reduce knight armor by 5 points). 50 Glory to defeat.

Copper Giants: These huge warriors have metallic skin made of ringing copper, and huge swords and round shields also of that metal.

Copper Giant

SIZ: 30 Move 5
DEX: 10 Damage 9d6
STR: 25 Hit Points 38
CON: 8 Armor 25 + 10-pt. shield
APP: 10
Attacks: Sword @ 18
Modifier to Valorous: -5
Significant Traits: Cruel 16
Significant Passions: none
Significant Skills: Awareness 5
Glory to defeat: 200

Secrets: Sir Lancelot achieved this quest and changed the name to *Joyous Garde* (Joyous Castle). Although supposedly fated for him, player knights can try to contribute to his pre-success, try to beat him to it, or just accumulate Glory here. In my house campaign consistent (and unexpected) successes against the guardians by player knights were resolved by one of them finally finding his own name upon the rock.

Glory: 100 to claim it, plus whatever monsters may be defeated.

Adventure of THE HALF-A-GIANT

Setting: A very useful shortcut through the woods is not used because of a giant which lives there. It can be heard roaring at various times. A huge bare footprint, with six clawed toes, is visible in the rocks nearby. It is as long as a horse.

Problem: To clear the trail.

Characters: A giant, whose head and one arm only are visible. The rest of him is buried in the ground.

Use normal Giant attributes.

Solutions: The great roaring comes through the dense brush of the woods. Horses cannot enter and investigation must be on foot. Everyone must make a Valorous -5 roll, or else hesitate when entering the dense brush and thereby fall behind at the rate of 1 melee round per Valorous attempt.

Investigation reveals a giant head and arm above the ground. The rest is buried. His big leather hat is crushed, like he'd been hit on the head. The neck and arm are rather bony and thin (for a giant).

Some knights might immediately charge, in which case combat ensues. Give the other players time to watch the fight and to discuss what they can and should do. Ask for an Awareness Roll, where success indicates that the knights hear the giant say, in big and slow and deep giant-speech, "Spare me!" Point out that the giant is clearly helpless, and ask for a Merciful Roll. Success indicates that the character is moved by the giant's helplessness. Ask if the player wishes to act on that feeling, and if they will then the character gets the Merciful check and makes some sort of statement to spare the creature.

If (on player decision) the knights try to forcibly resist any efforts to kill the giant (probably by fighting on the giant's behalf) they also get a Justice check.

If, after the player knights have made their statements to earn Merciful checks, any of the knights not yet in combat enter into the fray then they automatically receive Cruel checks.

If spared the giant will be friendly. He is mostly hungry and, if fed, will volunteer information about himself. After eating he laughs out of pleasure and happiness. It is a fearsome sound, ironically similar to his previous roars.

He has been here for centuries since an enemy, a much *bigger* giant, pounded him into the ground. But he considers himself lucky because his companion was thrown up into the sky by the big fellow, and hasn't landed yet — he's probably starved to death by now!

If asked, he thinks that the footprint in the rock is probably his enemy's. Who is his enemy? Llew of the Long Hand, who used to be king of this whole land before the humans came.

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Gamemasters should decide how much they wish to use this character. The giant might know nothing useful, having been isolated since plunked down here. Even if he is stupid he might be a useful source of information about fairy lore, pre-human history, or dragons. On the other hand he might be suave and funny, the witness to many travelers along this secret path, and source of much information. He cannot be released.

Adventure of THE KNIGHT OF THE MOON

Setting: Along the road someplace.

Problem: The Knight of the Moon, called because of the arms he bears, refuses to let anyone pass without a joust. His terms are unusual: the loser pays six-month's knight-service or the equal scutage, starting next Pentecost at a castle to be named. The Knight of the Moon states beforehand that if he loses he will pay the scutage, which is 1 £., to the winner.

A famous bard, whose skill is readily apparent, is nearby, ready to make up songs about whatever occurs, especially to satirize cowards who refuse to joust.

Characters: The Knight of the Moon. Use Famous Knight attributes.

Secrets: The knight is gathering an army to attack Castle Spidora, where an enemy has imprisoned his lady-love. Thus he needs good men to take into his force.

Solutions: Joust with him. If you win, accept the money and go away. If you lose, either join his army, pay, or renege and lose a point of Honor.

Glory: Normal for the joust: 25 if you beat him.

Afterwards: The gamemaster must choose a battle to run afterwards.

Adventure of THE KNIGHT OF THE WOLF

Setting: On the road someplace. A squire, half terrified to death, is stumbling slowly down the road. He is too exhausted to be panicked. If helped along with some water and kind words he explains his problem.

Problem: His lord has been attacked and killed by the Knight of the Wolf, so-called because of the huge shaggy beast which accompanies him everyplace. Archers hidden in the woods cut down the squire's good lord. And his daughter has been seized.

Characters: The Knight of the Wolf, always accompanied by a dozen evil archers and a scurvy-looking Irish Wolfhound. Use Famous knight attributes for the Knight of the Wolf.

Secrets: The Knight of the Wolf, though ruthless, is avenging his own father, who was killed by the ambushed lord using hidden crossbowmen. From the point of chivalry, the knight's attack was dishonorable, but from the point of view of Love (family), he is justified in carrying out a blood feud with such viciousness.

He has not mistreated the dead either, and will show a small plot in the church yard where the dead lord and retainers are buried to any who challenge his respect for the deceased.

Solutions: Visiting the Knight of the Wolf immediately reveals his secret. Furthermore, although the lovely daughter is refusing to eat and generally being difficult, she is not being harmed.

The Knight of the Wolf agrees to release the daughter if the player knights will perform a deed for him.

The knight wants the player to regain a family heirloom which was taken from him many years ago by the dead lord, and then lost. A knight known as the Lord of the Ivy Tower has it, but will give it up only if he is defeated in mortal combat. The Knight of the Wolf would go himself, but he took an oath swearing never to again to seek it when he was defeated by the Lord of the Ivy Tower many years ago.

Glory: None for getting this far. To continue, fight the Knight of the Wolf, or go to the Adventure of the Lord of the Ivy Tower. If that one can be solved, then the artifact is regained, and if returned to the Knight of the Wolf, then an additional 50 points are distributed among the party, for performing a significant task.

Adventure of THE LADY IN PINK

Setting: along a trail someplace.

Problem: A mournful squire, alone beside the path, entreats the character knights to stop and help him. If they do, he explains that his lady has been kidnaped by a villainous knight, who is holding her in a tower a few miles away. He begs the knights to help him and her.

The squire says he cannot give her name, but she is a noblewoman whose father will reward whoever delivers the lady home.

If the knights agree they must travel to the tower, which is the stronghold of an old motte-and-bailey castle. The lady, obvious by her pink clothing, is hanging out a window and waves a scarf at the knights. She is too far away for voices to be heard.

While viewing the castle, the drawbridge lowers and the lord and ten knights ride out.

The lord knight is a chivalrous knight, who has taken the lady only in sport and has not harmed her. He will surrender her to anyone who beats him and all his men at jousting. Any losses result in her continued imprisonment for that day. Anyone may joust once per day against him and his men. Resting and First Aid are permitted.

The lord knight is chivalrous and very courteous, welcoming all challengers to his hall. The Lady in Pink is there as well, apparently a party to this scheme.

Characters: The Squire. Attributes are not necessary.

Lady in Pink. Use Lady attributes.

Lord Knight. Use Famous Knight attributes.

10 Knights. Use 5 Notable Knights, and 5 Ordinary Knights.

Secrets: none.

Solutions: Win the 11 jousts.

Glory: 25, in addition to Glory gained in jousting

Afterwards: The Lady in Pink can fulfill any of the female roles in your campaign.

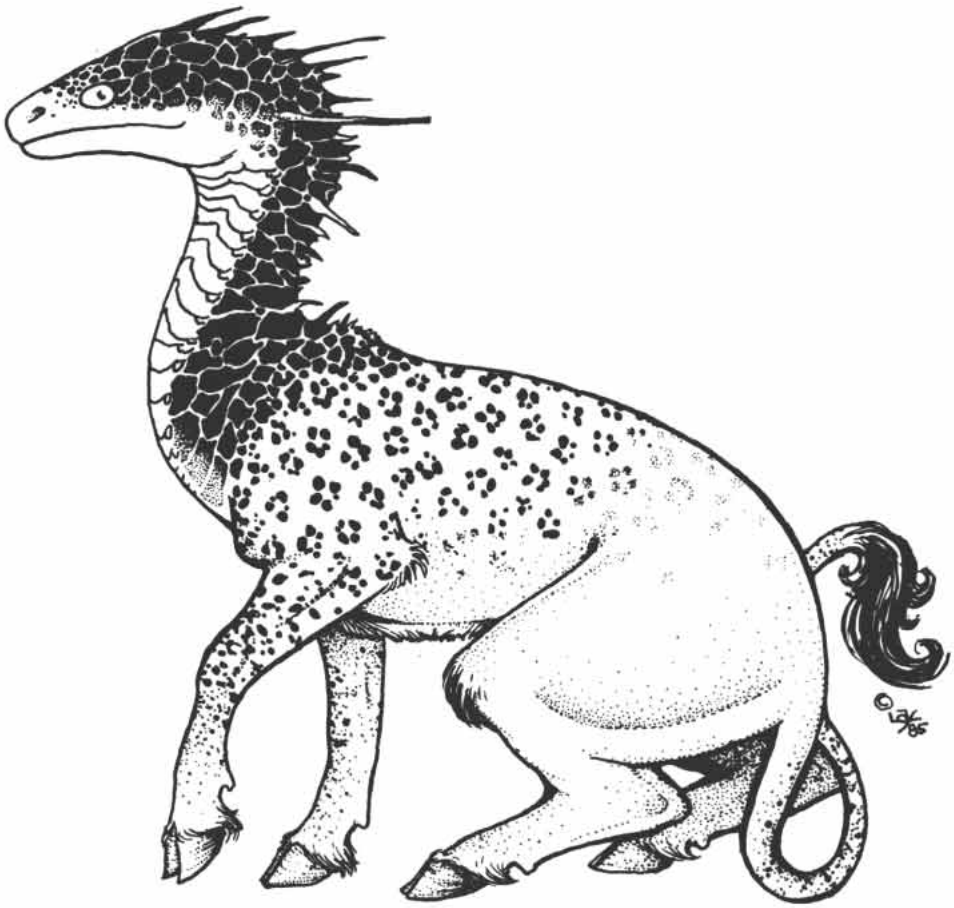
Adventure of THE LADY OF THE BRIDGE

Setting: At a bridge.

Problem: A young girl stands at the end of a bridge and asks passing knights to help her. She has been taken prisoner by a wicked knight, who waits yonder.

Characters: The Lady of the Bridge. Use Damosel attributes. The knight. Use Notable Knight attributes.

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The Questing Beast

Secrets: The knight is a man of good character, though sometimes of questionable methods. He is off on a money-making spree and has taken this woman to be his bait. He has not harmed her, nor intends to. He offers to free her if the challenger offers his own armor, horse, and weapons as his wager, against the woman.

Solutions: The knight offers to fight for love, "for there is no reason for either of us to die over the trivial event of this lady's abduction."

Glory: 10 for defeating the knight in the joust, plus 10 if the rather ordinary task of rescuing the Lady is achieved.

Adventure of the LADY OF VALAINE

Setting: On a road. A knight rides towards and then past the player knights. The rider ignores the player knights, proudly disdaining any speech. A squire follows, leading a heavily loaded pair of pack horses. A second squire leads a mule upon which sits a sad lady. [Awareness] The lady appears to have been crying. She looks at each knight, gestures, and says out loud, "Oh Sir Knights, I am a captured lady taken by this knight from the home of my father. I beseech you to help me, as is the task of all good knights."

Problem: She is the only child of the banneret of Valaine, a nearby holding. The knight has killed her father and intends to forcibly marry her so that he can hold the land.

Characters: The woman. Use Damosel attributes.

The knight. Use Notable Knight attributes.

Solutions: Challenge the knight. His terms are not unusual, though harsh: fight to the death for her.

Glory: 50 to rescue her, plus 100 Glory to whoever conquers the knight.

Afterwards: Her identity could be expanded into being a heiress, an enchantress, a saint, or a lover; or she might just say "Thank you" and be dropped off at home, out of the game.

Adventure of THE LORD OF THE IVY TOWER

Setting: an old country castle in a poor district.

Problem: Every May 1st a bad thing happens on this property, and no one knows what it is. Something enchants everyone to sleep. The next day one half of all the calves are gone, and one half of the stored grain too. The Lord of Ivy Tower knows it is something from Faerie, and is unable to confront it. But he has made a very generous reward offer of "anything which will not stain his honor or his family" to whoever can drive off the curse.

Characters: The Lord of Ivy Tower; a faerie creature.

Solutions: Stay awake through the night. The only way to do this is to make three successive Energetic rolls, the first one unmodified, the second one at -10, and the third at -15. Once done the knight will remain awake to see what it is that comes.

Secrets: It is, of course, something magical which does this. The precise cause is left to the gamemaster. Some possibilities are:

1. A witch, with a band of hungry dwarfs. Kill or capture the dwarves to end the curse.

2. A malicious faerie, shaking a sleeping wand. Trick him in a duel of wits and riddles.

3. A very hungry goblin. Fight or capture.

4. A lonely magical cow which collects the calves to raise as her children, and the grain to feed them. Buy her own herd.

5. A noble elf knight, collecting tribute which he has collected since time immemorial. Fight or attempt to appeal to his Mercy.

6. A lovely elf maiden with a sleeping flute, and a horde of hungry white mice. Praise her beauty and her mice and she might move to your lands instead.

Glory: 50 points for overcoming this challenging task, plus whatever is gained by overcoming the foe.

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Adventure of THE PERILOUS CEMETERY

Setting: An abandoned cemetery (5d20 Ambient, 4d20 Necromacy). A small chapel, in the center of the graves, offers the only shelter around. It is untended, with tall weeds between the graves, and a broken-down fence surrounding it. In the chapel is a shattered altar, over which is hung a rusted spear with the remains of a great war banner hanging from its tip.

Problem: Appearing to be just an abandoned cemetery by day, this place is haunted by hostile, tormented ghosts by night. Being nearby invites attack, and staying here guarantees attack by supernatural agents.

As the sun sets the stars and moon do not appear to rise. A chill sharp wind keens around the graves. After a time of indeterminate darkness and silence, spectral figures can be seen mustering at the edge of the cemetery. Another army, moaning, rises from the graves. The outsiders rush forward. The forces clash. Howls and screams shred hearing and sanity as dead and immortals clash. A Valorous roll is called for, with a fumble indicating flight.

Sometimes figures detach themselves from the battle and attack the knights hiding in the chapel. Thus anyone in the chapel will be fighting all night long.

Knights nearby will be attacked if they are within sight of the fighting, but may be able to run away if they are not killed by the ghosts.

Characters: The Ghost Knights. Use a mixture of knights. This should be a challenging task to defeat, so use attributes appropriate to party strength.

Solutions: Fight to survive. Appropriate Piety and Love (deity) rolls may be relevant for inspiration, at gamemaster option. Then gain the altarcloth and put the tormented ghosts to rest.

Secrets: If the party survives, towards morning they will notice that the altar is glowing slightly. A white altarcloth has magically appeared, draped over the altar. However, if anyone tries to touch it, it suddenly flies up into the air. Only if someone makes a critical success at Pious, Merciful, or Honest can it be held, and then only long enough to cut or tear a piece off the corner.

The cloth can be used to heal. When applied to a wound like a bandage it automatically gives 10 points of magical healing. But it can be used on only one wound. Afterwards it can be washed in holy water and used again.

In game terms, the cloth is an artifact with 2d20 Healing magic available to a magician, as well as the healing properties mentioned above.

If the cloth is touched to a Ghost Knight of the cemetery, he disappears. If all the cemetery army is put to rest, the opposing army fades away as well.

Glory: 100 for surviving the night, 50 per Ghost Knight killed (regardless of quality), plus 100 for a piece of the cloth, and another 100 if the curse is ended.

Adventure of THE PROUD KNIGHT OF LANDOINE

Setting: along a road someplace.

Problem: a wounded knight, carried about in a wagon, cannot have his poisoned wounds healed until his attacker is slain. His attacker is the Proud Knight of Landoine, which is in eastern Logres.

The suffering of the knight is pitiful. Anyone who volunteers to help him without making any die rolls gets a Just check. Anyone who makes a Merciful roll would like to help, and if they volunteer they get a check.

Characters: The Proud Knight of Landoine; the other knights of Landoine. The Proud Knight should be of similar Glory and strength to the player characters.

Secrets: The Proud Knight of Landoine has a magical sword which is made of poisoned steel. Any time it makes a major wound, then that wound can never be healed while the wound-maker lives. The Proud Knight is a very skilled fighter, and notorious for invoking his Passion of Hate (chivalrous knights).

Solutions: Fight and kill him, and all who carry the poisoned wounds are healed.

Glory: Usual for combat, plus 150 for achieving this challenging and significant task.

Afterwards: The sword is a good prize, but costs the bearer a check to Cruelty each time he uses it.

Adventure of THE QUESTING BEAST

Setting: Anyplace away from civilization where a source of water exists.

Problem: The knights hear something strange and spooky in the distance. [Awareness = the sound of supernatural hounds, like the Wild Hunter.] It draws closer rapidly, but though the noise grows nothing comes into sight. [Valor, where failure or fumble = the knight hesitates to investigate, or rides in the opposite direction, and misses the rest.]

Abruptly the noise stops, and next to the nearby stream or pool of water a fabulous creature appears and slinks down to drink. As it drinks the howling and barking stops. At this time the knights can get a good look at the creature. [Faerie Lore = they recognize it as the Questing Beast.]

After a short time, [Awareness = something else is approaching, which sounds like a mounted, armored man crashing through the brush.] The perceptions are correct, and a mounted knight gallops towards the pool as the beast turns and slips into the brush, once again accompanied by the sound of a pack of pursuing hounds.

The knight is either King Pellinore (early in Arthur's reign) or Sir Palomides the Saracen (now or later.) Subsequent actions depend upon the needs of the gamemaster: perhaps the knight bounds away, perhaps he arrogantly demands a steed from the knights, or he may be challenged to joust by one of the player knights.

Characters: Questing Beast; Extraordinary Knight (Pellinore or Palomides).

The Questing Beast

Named Glatisant, or the "Barking Beast," this miraculous beast was pursued first by King Pellinore and later by Sir Palomides. It was never reported caught, and was never fought when pursued.

SIZ 65	Move 15	Major Wound 30
DEX 45	Damage none	Unconscious 24
STR 25	Heal Rate 6	Knockdown 65
CON 30	Hit Points 95	Armor 10

Modifier to Valor: none.

Attacks: none discovered. Instead, it uses its Avoidance skill of 35, opposing any Hunting, Awareness, or even weapon skills used against it. See the Hunting rules.

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Secrets: The sound of the hounds comes from inside the belly of the Questing Beast.

Solutions: Glatisant lives to be hunted, but not to be caught. Though adept at fleeing and hiding, the noise always betrays its hiding place eventually.

Glory: 15 to see it, 100 to get close enough to strike it. 250 to kill it, and 500 to capture it alive.

Adventure of THE RAVEN TOWER

Setting: Near Gloucester. The Tower of Ravens is an ancient structure, built by giants before the Romans came. It has no doors to enter at ground level — only by flying can you enter. It is the home of a coven of Raven Witches, powerful sorceresses, who are jealous of their privacy. The peasants thereabouts are silent, surly, and hostile. A band of fierce warriors works for the witches, living within the stockade which surrounds the tower. They protect the approaches to the tower, and are periodically carried up into the tower for a pleasant while as payment for services.

Problem: A powerful lord wants information about a nearby holding. They always refuse to pay homage to any lord, and sometimes raid their neighbors, usually rob travelers, and generally ignore all social niceties altogether.

Characters: The Raven Witches. These are a special coven of pagan witches who can transform themselves into wicked ravens to help their friends and harm their foes. They appear as sorceresses and warrior women in the story "Peredur" and as fighting birds loyal to Owein in the story "The Dream of Rhonabwy," both from *The Mabinogion.* Six to twelve individuals appear at a time, and they also masquerade as armed human women with pagan magic powers. Use Ordinary Knight attributes for the warrior women.

Raven Witch, in Raven Form

SIZ 10	Move 10(fly)	Major Wound 20
DEX 25	Damage 3d6	Unconscious 8
STR 15	Heal Rate 3	Knockdown 10
CON 20	Hit Points 30	Armor 4
APP 18		

Modifier to Valor: -5

Glory to Kill: 100

Attacks: 1 dodge (use DEX) *and* 1 peck done while flying @18; or a lift, wherein multiple birds grapple a foe and lift him into the air, where they then peck him with unopposed rolls, and the lifted foe can only strike at one of the ravens at a time at half his ability with Dagger or Grapple. To lift, the gamemaster must roll the ravens' combined STR in opposed resolution against the STR of the foe, rolled by the player.

Magic Limit: 80

Personal Lfe Force: 4d20

Magical Protection: 80

Talents: Curse 15, Shapeshift 18

The Warriors. Use a mixture of Bandits, Saxon Warriors, and foot soldiers, all led by officers of Sergeant quality on good chargers. For their chief, use a Notable Knight who has the traits of a bandit.

Secrets: everything stated about them is true.

Solutions: Get the help of Sir Peredur, who is seeking help to wipe out these family enemies of his (see the literature related to Peredur).

Glory: 100 per witch killed, 200 to drive them out of the tower for good, plus whatever is gained in combat with the defenders.

Adventure of THE REDCAP

Setting: A ruined tower .

Problem: A man with a red hat has lived here for centuries, killing anyone who approaches, and sometimes ranging afield from his lair.

Characters: The man is a redcap, a murderous man-eating monster who only appears to be human. There is only one approach to get close to the entry of his tower, and a good supply of rocks to drop on the heads of invaders. He cannot be surprised.

This evil faerie lives in a ruined place (Ambient 4d20, Summn Faerie Ceature 3d20) where wicked deeds were done by men. He is tall and broad-shouldered, but cadaverously gaunt, with gleaming red eyes, fangs, talons on his fingers, and a red cap which he soaks in the blood of his victims.

The best-known redcap of legend could not be beaten in combat. When he was finally defeated through exorcism, the only remaining part of the redcap was one of his long teeth. The individual detailed below, perhaps somewhat weaker, is still monstrously formidable.

Redcap

SIZ 12	Move 6	Major Wound 40
DEX 12	Damage 8d6	Unconscious 13
STR 35	Heal Rate 7	Knockdown 12
CON 40	Hit Points 52	Armor 20
APP 14		

Modifier to Valor: -15

Attacks: barbed Greatspear @28; if disarmed he uses 2 claws @20 each, normal damage.

Secrets: Some people claim that they can be weakened by prayer or by magic.

Solutions: If the secrets are not true, then only a fierce combat can solve this problem.

Glory: Glory to kill: 300

The Adventure of THE TOMB OF LIONS

Setting: A forest — the exact location is left to the gamemaster. A beautiful and elaborate marble tomb stands alone in the woods. From a distance, a successful Awareness roll reveals that the walls inside the tomb are coated with fresh, running blood. A critical success reveals a lion hiding in the shadows.

Very close by, a pool of water boils furiously, so hot that anyone touching it receives 2d6+2 damage per round in contact with it. A successful Awareness roll allows the knight to see the helmeted head of a knight within the water, apparently quite unaffected by the boiling. The head cannot be plucked out in any way except by Sir Lancelot or another of his family.

Close up, the knight can see an inscription in Latin which explains that the knight was murdered feloniously, and that this mystery will not be solved except by one of this king's lineage.

Problem: The dripping blood has miraculous healing properties: one touch of it heals all wounds. However, the place is hard to find and the blood is hard to gather, due to the pair of lions guarding it.

The lions prevent anyone from entering the tomb by blocking the single entryway. One lion fights at a time, and a maximum of two knights can reach him to fight. When one lion is wounded he leaps back into the tomb and the other leaps out to fight. Inside, the lion licks a wall and,

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after one round, is fully healed and able to fight again!

In game terms, the blood is a magical substance which is consumed in use. If consumed in a magical ritual, the blood provides 5d20 Healing Life Force. The tomb contains 5d20 ambient Life Force, and 5d20 Healing Life Force.

Characters: The pair of lions.

Secrets: The body was King Lanceor, the grandfather of Sir Lancelot.

Secrets: The dead king is Sir Lancelot's grandfather. After that knight visits the site and plucks the head from the well, the water will stop boiling.

Solutions: the lions may be fought and killed, and some of the blood taken. No matter how much blood is taken, only one dose of healing per player character is allowed. Greater amounts of blood spoil after a few days and lose their healing proprties. After the knights depart, two more lions take up residence.

Glory: 25 per knight for attempting the adventure, 250 for slaying a lion, 100 more per lion if they have access to the healing blood, and 100 more for slaying them both and taking some blood.

Adventure of THE TOWER OF THE HEADLESS DEAD

Setting: A tower in an area known as the Forest of Skulls. The many skulls amidst the forest are the heads of the victims of others who tried to go to the tower. One can still speak, and will try to warn the knights not to go.

Problem: A sorcerer has been doing something bad. The gamemaster must determine the specific act, which is sufficient to motivate the player knights to try to stop him. This is only the most recent of his evil deeds, which have become legend in these parts. Two challenges must be met to enter the tower.

Characters: A panther; the Sorcerer; the Headless Dead.

Headless Dead: Animated by magic, these warriors have remarkable skill for beings without heads. Some of the dead are recent, but others wear decayed ancient armor: Romans (from 8-12 points), Greek (6-14), Phoenician (2-8), perhaps even — gasp — Atlantean (8-20)!?

Normal Headless Dead

SIZ: 10 Move 1
DEX: 5 Damage 3d6
STR: 10 Hit Points 18
CON: 8 Armor varies
Attacks: Mace @10, Spear @10

Big Headless Dead

SIZ: 20 Move 2
DEX: 8 Damage 6d6
STR: 18 Hit Points 32
CON: 12 Armor varies
Attacks: Mace @10, Spear @10
These creatures cannot be knocked unconscious and must be reduced to zero hit points to be stopped. To break a leg so the creature cannot move properly, do a Major Wound.

The Sorcerer: The sorcerer is a necromancer skilled at making the dead walk, but the wracking work of his profession has ravaged his body.

The Sorcerer

SIZ: 5 Move 1
DEX: 7 Damage 2d6+1d6*
STR: 8 Hit Points 15
CON: 10 Armor 2 (clothes)
APP: 5
Attacks: Great Sword @22* (tell the players that he always attempts a beheading stroke)
*damage for Great weapon.
Significant Traits: Cowardly 16
Significant Passions: Hate (knights) 18
Significant Skills: Alchemy 27
Magic Limit: 180 (90 outside of the tower)
Personal Life Force: 5d20
Magical Protection: 90 (+45 in tower)
Significant Talents: Animal Friend 13, Dispel 15, Necromancy** 27, Sacred Space 14.
The Tower: The sorcerer has used his Sacred Space Talent to create a saced circle inside the tower. Within it are available 3d20 ambient magic, and 9d20 Necromantic magic. He also benifits from 45 points of Protection magic while within the tower. Outside of the tower his Magic Limit is reduced to 90.
Talismans: The sorcerer has a 100 point Necromantic Command Corpse Talisman (enough to command up to 5 corpses simultaneously) available for immediate use,
**Necromany is his Natural Talent

Secrets: Killing the sorcerer will slay all the undead. If the knights can get past the undead and into the tower, they can more easily stop the menace.



A Spriggan

Solutions: Challenge 1: The Panther's Way. The woods are vast and enchanted, and move around when no one is looking. To find the way through to the tower, knights must make two successive Hunting rolls, each with a -10 modifier. Each day of travel requires two rolls. Each night a panther frantically attacks the horses, ignoring all attacks upon it, intent only upon destroying horses.

Challenge 2: The Headless Undead. A large number of walking headless corpses, still wearing their armor, will fight the knights outside the tower. They may not be decoyed from their appointed area, but might be distracted or caged. Once defeated or bypassed, the knights may enter and kill the sorcerer, who is too cowardly to leave the safety of his home.

Glory: 5 points for each of the two successful Hunting rolls, and 75 for killing each Panther. 35 points for each undead. 25 for the sorcerer. 150 for completing the task of ending the curse.

Afterwards: The knights may be granted the tower as their own holding.

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Stories

THE *PENDRAGON* CHRONOLOGY lists three major events of interest for the year 531. Given here are three scenario outlines for that year.

A gamemaster has many ways to use these. He might offer three distinct choices for the players to make. Alternately, he may choose to save a couple, and have them occur in upcoming years, out of the suggested chronology.

However they are used, they are given here with suggestions on integrating them into the campaign.

The Adventure of KEEPING UP WITH SIR LANCELOT

At an obscure manor, an insignificant stopping point on the way to adventure, a young knight stops in and asks if he can join your party. Player knights make Heraldry rolls or, if they have been to Camelot, Recognize rolls. They get a huge positive modifier and cannot fail, for this is Sir Lancelot himself. See the "Characters and Creatures" chapter for Sir Lancelot's Glory and attributes.

Challenges: Keeping up with Sir Lancelot is challenge enough for most characters, even though he is still young, and has not yet reached his full degree of prowess by the year 531.

Run one of the Short Adventures, and let the player knights observe the ways of the greatest of knights. Lancelot is generous and is always willing to let the other knights attempt any challenges before he does.

Secrets: Before this adventure, the player knights should have had some chance to test other, more specific challenges appropriate to Lancelot's history. If they had visited Dolorous Garde, for instance, they might tell Sir Lancelot about it. They could then help him out, and perhaps witness Lancelot's discovery that his name lies under the slab of stone. Similarly, if the players have wisely withdrawn from combat with a Huge Giant, they will have an interesting dilemma when Lancelot charges right in against the monster, as he does in the story.



Remember, too, that Sir Lancelot might appear out of nowhere and rescue the players knights from a disaster.

Whatever the case, meeting with major characters like this is great fun for players. Don't be afraid to use such events.

The Adventure of MEETING SIR MORDRED

A handsome young knight asks to join the player knights. Success at [Heraldry] rolls shows that he is of the famous and powerful Orkney clan, kin to Sir Gawaine himself. He is Sir Mordred, the youngest of the clan, just come to court. He desires to prove himself for a while before visiting his uncle, the High King.

Challenges: This is a chance for player knights to meet and interact with important characters in a natural, innocent manner without bending any rules or social norms. Because first impressions are lasting impressions, the way this is played is very important.

Some sources portray Mordred as a good guy at first, not having any of his evil recognized by anyone. If this is the gamemaster's choice then player knights are likely to befriend Mordred just to know such an important person. Later this friendship will cause conflict for the player knights when their former experiences are shattered by Mordred's subsequent actions.

Other sources show him as being unctuous and dishonest from the start. If players choose this sort of friendship, perhaps they deserve the consequences.

See the young Mordred's attributes in the "Characters and Creatures" chapter for one possible interpretation.

The Adventure of the IRISH TOURNAMENT

Setting: Castle Anguish, in Ireland

Event: The King of Ireland has proclaimed a tournament to promote good will between his people and the knights of Britain. Heralds and messengers are traveling far and wide, and everyone agrees it will be a great event.

Characters: King Anguish, the sponsor.

Princess Isoud, daughter of the King.

Sir Gawaine, leading the contingent of Round Table knights.

Sir Palomides, a foreigner from Africa.

Sir Tramtrist, an unknown knight who has been staying at the Irish court.

Challenges: To participate in the tournament. It is a Regal tournament, and offers Glory for everyone.

Secrets: Sir Tramtrist will carry the day in this tournament, despite heroic efforts by Gawaine, Palomides, and the player knights. He is actually young Sir Tristram in disguise (use Sir Lamorak's attributes, as given in the "Characters and Creatures" chapter, plus Inspiration). Gamemasters should read of this event in Malory VIII, 9-10.

Event: The wife of King Anguish discovers that Sir Tramtrist is the killer of her brother and threatens to kill her guest. King Anguish upholds the laws of Hospitality and offers to let Tristram depart in peace. Tristram challenges the nobles of the court to fight him "man to man and body to body, here and now" if they think he did wrong. No one accepts, Tristram gets a Justice check, and departs.

This event is very illustrative of many important social customs, especially hospitality and challenge by combat.

Glory: As for Regal Tournament.

Afterwards: In later years, as gossip grows, recall to players that they witnessed the start of the love between Tristram and Isoud. ■

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Characters and Creatures

Unique individuals and standardized people and creatures are detailed here.

Ordinary Characters

STANDARDIZED ATTRIBUTES FOR categories of people who are commonly met during play are given here. Actual individuals may vary from these, according to gamemaster desire and need.

These lists of attributes are given to fulfill the needs for combat. Any of these can be used as the base to establish a real individual with his own personality.

Traits, passions, and skills are noted if important or unusual (Honor for the Picts, for instance.) Unlisted skill values are around the minimum listed on the character sheet. Unlisted traits are 11, with 13s in the character's religious virtues. Unlisted passions have a value of 11, or are not held.

Note that Movement Rates for both characters and creatures not bearing heavy loads are increased as per the Movement rules in the "Game Mechanics" chapter.

Knights

Standard Knights

The first four knights can be taken as statistically standard knights. These are the nameless and faceless knights who are in the background of every story, but (for whatever reason) never distinguish themselves. The final knights listed are also nameless, but are distinguished. The Extraordinary knight (fine-tuned by the gamemaster) can be used for most of the great knights like Sir Sagramore who are not described specifically in this chapter.

Young Knight

Current Glory 1200

SIZ: 14 Move 2
DEX: 11 Damage 4d6
STR: 11 Hit Points 28
CON: 14 Armor 10 + shield
APP: 11

Attacks: Sword 15, Lance 13, Spear 6, Dagger 5; Battle 10, Horsemanship 10

Significant Traits: Valorous 15

Significant Passions: Loyalty (lord) 15

Significant Skills: Awareness 10, Courtesy 5, First Aid 10, Heraldry 5, Hunting 5, Tourney 10

Horse: Charger (6d6)

Other Equipment: .5 £. clothing

Ordinary Knight (Middle-aged Knight)

Current Glory 1800

SIZ: 14 Move 3
DEX: 11 Damage 5d6
STR: 14 Hit Points 28
CON: 14 Armor 12 + shield
APP: 11

Attacks: Sword 20, Lance 15, Spear 10, Dagger 10; Battle 15, Horsemanship 15

Significant Traits: Valorous 15

Significant Passions: Loyalty (lord) 15

Significant Skills: Awareness 10, Courtesy 10, First Aid 10, Heraldry 10, Hunting 10, Tourney 10

Horse: Charger (6d6)

Other Equipment: 1 £. clothing

Old Knight

Current Glory 2500

SIZ: 11 Move 2
DEX: 8 Damage 4d6
STR: 11 Hit Points 22
CON: 11 Armor 12 + shield
APP: 8

Attacks: Sword 21, Lance 18, Spear 10, Dagger 10; Battle 18, Horsemanship 18

Significant Traits: Valorous 1d6+12

Significant Passions: Loyalty (lord) 15

Significant Skills: Awareness 15, Courtesy 15, First Aid 15, Heraldry 15, Hunting 15, Tourney 15

Horse: Charger (6d6)

Other Equipment: 2 £. clothing

Notable Knight

Current Glory 3000

SIZ: 15 Move 3
DEX: 11 Damage 5d6
STR: 14 Hit Points 30
CON: 15 Armor 12 + shield
APP: 11

Attacks: Sword 21, Lance 16, Spear 10, Dagger 10; Battle 16, Horsemanship 16

Significant Traits: Valorous 15

Significant Passions: one or more at 16

Significant Skills: Awareness 12, Courtesy 10, First Aid 10, Heraldry 10, Hunting 10, Tourney 10

Other Equipment: 2 £. clothing

Famous Knight

Current Glory 6000

SIZ: 16 Move 3
DEX: 13 Damage 5d6
STR: 14 Hit Points 31
CON: 15 Armor 12 + shield
APP: 13

Attacks: Sword 22, Lance 18, Axe 15 (+1d6 vs. opponents bearing shields), Spear 10, Dagger 10; Battle 18, Horsemanship 18

Significant Traits: Valorous 16

Significant Passions: one or more at 16

Significant Skills: Awareness 13, Courtesy 13, First Aid 13, Heraldry 13, Hunting 13, Tourney 13

Horse: Charger (6d6)

Other Equipment: 4 £. clothing

Extraordinary Knight

Current Glory 9000

SIZ: 17 Move 3
DEX: 16 Damage 6d6
STR: 16 Hit Points 33
CON: 16 Armor 14 + shield
APP: 16

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Attacks: Sword 23, Lance 21, Spear 18, Axe 18 (+1d6 vs. opponents bearing shields), Mace 18 (+1d6 vs. opponents in chainmail), Dagger 10; Battle 18, Horsemanship 20
Significant Traits: Valorous 18, Prudent 16
Significant Passions: one or more at 16
Significant Skills: Awareness 16, Courtesy 16, First Aid 16, Heraldry 16, Hunting 16, Tourney 16, others at 5 or more
Horse: destrier (8d6)
Other Equipment: 8 £. clothing

Adjustments

Economics

Poor: downgrade steed, clothing worth only 1/2 £.

Rich or Superlative: upgrade the steed, add 1 £. clothing. Also see the "Wealth" chapter.

Chivalrous

Significant Traits: All chivalrous traits will total 80. Chivalrous knights get the Armor of Honor, 3 points of magical protection.

Religious

Significant Traits: Religious knights have all virtues at 16. Religious knights gain a bonus for virtue: see page 122.

Lovers

Significant Passion: Love or Amor for someone at value 16+. The main significance of this is that knights who are lovers can be temporarily Inspired, and get a bonus thereby.

Fighting Men

Bandit

SIZ: 12 Move 2 (+1)
DEX: 10 Damage 4d6
STR: 12 Hit Points 24
CON: 12 Armor 4 + shield
APP: 8
Attacks: Great Spear 8, Light Crossbow 8 (1d6+10), Dagger 8
Significant Traits: Cruel 13, Valorous 8, Suspicious 16
Significant Passions: Hate (knights) 12
Significant Skills: Awareness 18, Hunting 16

Footsoldier

SIZ: 10 Move 2 (+1)
DEX: 10 Damage 3d6
STR: 10 Hit Points 23
CON: 13 Armor 4 + shield
APP: 10
Attacks: Spear 10, Sword 10, Dagger 6
Significant Traits: Valorous 12
Significant Passions: none
Significant Skills: Awareness 10

Archer

SIZ: 9 Move 2 (+1)
DEX: 10 Damage 3D6
STR: 10 Hit Points 24
CON: 15 Armor 4
APP: 10
Attacks: Bow 18 (3d6), Sword 8
Significant Traits: Valorous 10
Significant Passions: none
Significant Skills: Awareness 12, Hunting 8

Royal Guardsman

SIZ: 13 Move 3
DEX: 13 Damage 4d6 +1d6*
STR: 13 Hit Points 28
CON: 15 Armor 10
APP: 10
Attacks: Halberd* 17 (negates reflexive modifier for height), Great Sword* 13, Medium Crossbow 15 (1d6+13), Dagger 8
*damage bonus for using Great weapons
Significant Traits: Valorous 15
Significant Passions: Loyalty (Lord) 16
Significant Skills: Awareness 15

Sergeant or Mercenary Knight

SIZ: 13 Move 2
DEX: 10 Damage 4D6
STR: 13 Hit Points 28
CON: 15 Armor 10 + shield
APP: 10
Attacks: Lance 13, Sword 13
Note: rides on a poor charger, 5d6 damage
Significant Traits: Selfish 15, Valorous 13
Significant Passions: none
Significant Skills: Awareness 10

Experienced Sergeant or Mercenary Knight

SIZ: 13 Move 2
DEX: 10 Damage 4D6
STR: 13 Hit Points 28
CON: 15 Armor 12 + shield
APP: 10
Attacks: Lance 19, Sword 20
Note: rides on a charger, 6d6 damage
Significant Traits: Selfish 18, Arbitrary 17, Valorous 16
Significant Passions: none
Significant Skills: Awareness 15

Saxon Warrior

SIZ: 16 Move 2
DEX: 8 Damage 5d6
STR: 14 Hit Points 30
CON: 14 Armor 6 + shield
APP: 12
Attacks: Spear 13, Axe 14, Javelin 13
Significant Traits: Valorous 12
Significant Passions: Honor 10
Significant Skills: Awareness 15, Boating 12, Swimming 10

Saxon Chieftain

SIZ: 17 Move 2
DEX: 10 Damage 5d6+1d6*
STR: 13 Hit Points 30
CON: 13 Armor 12 + shield
APP: 12
Attacks: Spear 20, Axe 21, Javelin 17; Battle 15
*Bonus from following Wotanic religious virtues
Significant Traits: Valorous 17, all Wotanic virtues at 16
Significant Passions: Honor 15
Significant Skills: Awareness 15, Boating 18, Swimming 12

Saxon Berserk

SIZ: 17 Move 3
DEX: 13 Damage 6d6+2d6*
STR: 17 Hit Points 35
CON: 18 Armor 10
APP: 6
Attacks: Javelin 20, Great Axe 19*
*Damage bonus from Wotanic Religious Bonus, and for using Great weapons. Also regularly uses Berserker combat option.
Significant Traits: Valorous 22, all Wotanic virtues at 16
Significant Passions: Love (Wotan) 16; Honor 6
Significant Skills: Awareness 5, Boating 3, Swimming 4

Wild Pict Warrior

SIZ: 8 Move 3 (+2)
DEX: 14 Damage 3d6 +1d6*
STR: 11 Hit Points 19
CON: 11 Armor 3 (magic)**
APP: 7

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Attacks: Great Spear 14, Great Axe 15*, Javelin 18

*Damage bonus for Great Axe.

Picts also use the Double Feint Combat Tactic.

**Picts usually have magical armor tattooed on their bodies.

Significant Traits: Valorous 16

Significant Passions: Honor 12, Love (Goddess) 12

Significant Skills: Awareness 18, First Aid 15, Hunting 18, Faerie Lore 15

Ordinary Folk

Good Monk

SIZ: 10 Move 2 (+2)
DEX: 10 Damage 3d6
STR: 10 Hit Points 23+6*
CON: 13 Armor 1 (clothes)
APP: 10

Attacks: none

Significant Traits: Chaste 16, Forgiving 16, Merciful 15, Modest 17, Pious 16, Temperate 17, Valorous 5.

*He gets the Christian Religious Bonus.

Significant Passions: Love (God) 17

Significant Skills: First Aid 18, Chirurgery 18, Stewardship 12, Read (Latin) 6, Religion (Christian) 18

Possessions: Bible, simple silver crucifix, bandages, simple travel gear

Bad Monk

SIZ: 10 Move 2 (+2)
DEX: 10 Damage 3d6
STR: 10 Hit Points 23
CON: 13 Armor 1 (clothes)
APP: 10

Attacks: Cudgel 14

Significant Traits: Chaste 4, Forgiving 10, Merciful 8, Modest 10, Temperate 4, Valorous 4

Significant Passions: Love (God) 3

Significant Skills: First Aid 4, Chirurgery 2, Stewardship 4, Religion (Christian) 4

Possessions: a cudgel, two bags of 2d20+6 pennies each, small silver crucifix, four fake relics

Common Farmer

SIZ: 8 Move 2 (+2)
DEX: 9 Damage 3d6
STR: 12 Hit Points 18
CON: 10 Armor 1 (clothes)
APP: 8

Attacks: hoe* 8

*treat as axe at gamemaster option

Significant Traits: Valorous 5

Significant Passions: none

Significant Skills: First Aid 10, Faerie Lore 5, Folk Lore 12, Hunting 2, Industry (Farming) 10, Stewardship 8

Rich Farmer, Merchant

SIZ: 14 Move 2 (+2)
DEX: 10 Damage 4d6
STR: 10 Hit Points 28
CON: 14 Armor 2 (heavy clothing)
APP: 8

Attacks: Sword 8

Significant Traits: Valorous 6

Significant Passions: none

Significant Skills: Awareness 15, First Aid 10, Folk Lore 16, Hunting 2, Orate 12, Stewardship 8

Possessions: 3d20 pennies, a fine sword, 2 £. clothing

Village Blacksmith

SIZ: 10 Move 3 (+2)
DEX: 13 Damage 5d6+1d6*
STR: 20 Hit Points 24
CON: 14 Armor 1 (apron)
APP: 7

Attacks: Great Hammer* 16 (*add damage for Great weapon)

Significant Traits: Valorous 12

Significant Passions: none

Significant Skills: Awareness 8, First Aid 10, Faerie Lore 8, Folk Lore 12, Industry (Smithing) 15

Women

Women characters given here are not primarily for combat, and require attention to personality rather than hit points and attack skills. These are provided as standards, from which interesting characters can be developed.

Typical Serving Girl

SIZ: 10 Move 2 (+2)
DEX: 13 Damage 3d6*
STR: 9 Hit Points 23
CON: 13 Armor 1 (clothes)
APP: 14

Attacks: Dagger 6 (*subtract one die for dagger)

Significant Traits: Chaste 10, Valorous 3

Significant Passions: none

Significant Skills: Awareness 10, Courtesy 3, First Aid 10, Folk Lore 13, Chirurgery 10, Industry 10

Maid-in-waiting

SIZ: 11 Move 2 (+2)
DEX: 14 Damage 3d6*
STR: 8 Hit Points 24
CON: 13 Armor 1 (clothes)
APP: 14

Attacks: Dagger 10 (*subtract one die for dagger)

Significant Traits: Chaste 13, Valorous 4

Significant Passions: none

Significant Skills: Awareness 8, Courtesy 8, First Aid 12, Chirurgery 9, Industry 13, Stewardship 7, Battle 3

Lady

Current Glory 250

SIZ: 10 Move 2 (+2)
DEX: 13 Damage 3d6*
STR: 10 Hit Points 25
CON: 15 Armor 2 (heavy robes)
APP: 15

Attacks: Dagger 10 (*subtract one die for dagger)

Significant Traits: Chaste 15, Valorous 5

Significant Passions: Hospitality 17

Significant Skills: Courtesy 14, Dance 12, First Aid 16, Chirurgery 17, Industry 15, Stewardship 12, Battle 10

Holding: 1 manor

Damosel

Current Glory 850

SIZ: 10 Move 2 (+2)
DEX: 11 Damage 3d6*
STR: 9 Hit Points 24
CON: 14 Armor 1 (clothes)
APP: 15

Attacks: Dagger 10 (*subtract one die for dagger)

Significant Traits: Chaste 17, Valorous 8

Significant Passions: Hospitality 16, Honor 17

Significant Skills: First Aid 16, Chirurgery 10, Industry 10, Stewardship 10, Battle 10

Holding: 9 manors

Magicians

Here are provided magicians of a median degree of ability. The underlined Talents

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Alternative Round Table Knights

- 1. Kalahard. Sable, 3 concentric orles or.
- 2. Sibilias. Or a fire gules.
- 3. Arphazat. Sable a saltire argent.
- 4. Agricol. Ermine.
- 5. Gallindes. Argent a martlet sable.
- 6. Dalides. Argent 2 dolphins hauriant addorsed sable, a circle around the eye gules.
- 7. Haran. Vert 3 pine cones or.
- 8. Malequin. Purpure, a bend argent charged with 3 lions gules.
- 9. Argahast. Or a bull passant gules, unguled armed and langued azure.
- 10. Ferrandon. Or 3 bars gemmel vert.
- 11. Radouyn. Sable a chaple artent opened sable.
- 12. Armon. Or a griffin vert, armed and beaked argent.
- 13. Lupin. Azure semey of crescents or.
- 14. Abilen. Sabe an escarbuncle or.
- 15. Felix. Vert a winged stag trippant or, unguled sable.
- 16. Fryadus. Party per chevron or and gules.
- 17. Rostelm. Or a wild man facing the dexter sable, holding upright in his dexter hand extended a club gules.
- 18. Sadach. Undy azure and argent.
- 19. Lambourc. Purpure a lion guardant argent armed and langed azure.
- 20. Ferrant. Gules a bear stantant or.

are the magician's Natural Talents. The number following the Talisman is the Life Force magnitude of that Talisman.

Enchantress

Current Insight 3245

SIZ: 9 Move 2 (+2)
DEX: 12 Damage 3d6
STR: 8 Hit Points 19
CON: 10 Armor 1 (robes)
APP: 15

Attacks: Dagger @9

Significant Traits: Lustful 16, Energetic 17, Generous 16, Honest 16, Proud 16

Significant Passions: Love (Goddess) 16

Significant Skills: Celestial Lore 10, Chirurgery 15, Geomantic Lore 9, Faerie Lore 12, First Aid 12, Read (Latin) 7, Religion (pagan) 15, Sight 12

Magic Limit: 162 Magic Defense: 81

Personal Life Force: 4d20

Significant Talents: Control Faerie Creature 20, Banish 8, Dispel 12, Glamour 16, Heal 10, Summon Faerie Creature 15.

Talismans: Control Faerie Creature 162 , Glamour 100 pt..

Enchanter

Current Insight 1530

SIZ: 11 Move 2 (+2)
DEX: 15 Damage 3d6
STR: 9 Hit Points 22
CON: 11 Armor 2 (heavy robes)
APP: 10

Attacks: none

Significant Traits: Lustful 16, Energetic 14, Generous 17, Honest 15, Proud 16, Reckless 15

Significant Passions: Love (Bran) 14

Significant Skills: Awareness 12, Celestial Lore 9, Geomantic Lore 8, Religion (pagan) 11, Play (Harp) 15, Sing 13, Sight 13

Magic Limit: 78 Magic Defense: 78

Personal Life Force: 4d20

Significant Talents: Divination 10, Emotion 8, Glamour 12, Necromancy 18, Shapeshift 6, Travel 8, Weather Control 10.

Talismans: Weather Control 78

Friar or Hermit

Current Insight 3600

SIZ: 12 Move 3 (+2)
DEX: 16 Damage 4d6
STR: 10 Hit Points 20
CON: 8 Armor 1 (robes)
APP: 13

Attacks: none

Significant Traits: Chaste 17, Forgiving 20, Merciful 18, Modest 16, Temperate 19

Significant Passions: Love (God) 18

Significant Skills: Celestial Lore 8, Chirurgery 12, First Aid 12, Folk Lore 15, Religion (Christianity) 13, Sight 12

Magic Limit: 180 Magic Defense: 90

Personal Life Force: 5d20

Significant Talents: Animal Friend 12, Bless 19, Curse 12, Divine Miracle 10, Heal 9, Protect 13, Sacred Space 9

Talismans: Bless 180, Animal Friend 180.

Christian Priest

Current Insight 2450

SIZ: 16 Move 2 (+2)
DEX: 12 Damage 4d6
STR: 9 Hit Points 25
CON: 9 Armor 1 (robes)
APP: 10

Attacks: Dagger 12

Significant Traits: Chaste 15, Forgiving 16, Merciful 16, Modest 17, Temperate 14

Significant Passions:Love (God) 14, Loyalty (Archbishop) 12, Love (St. Ninian)

Significant Skills: Chirurgery 5, Courtesy 12, First Aid 7, Flirting 7, Intrigue 12, Orate 11, Read (Latin) 8, Religion (Christianity) 13, Sight 11

Magic Limit: 78 Magic Defense: 78

Personal Life Force: 4d20

Significant Talents: Banish 5, Bless 11, Curse 15, Demonize 18, Dispel 7, Divine Miracle 6, Protect 13, Sacred Space 8.

Talismans: Curse 78, Demonize 78

Christian Nun

Current Insight 3050

SIZ: 8 Move 2 (+2)
DEX: 15 Damage 3d6
STR: 9 Hit Points 20
CON: 12 Armor 1 (robes)
APP: 17

Attacks: none

Significant Traits: Chaste 19, Forgiving 17, Merciful 16, Modest 16, Temperate 16

Significant Passions: Love (God) 14, Love (St. Mary) 18

Significant Skills: Chirurgery 17, Courtesy 13, First Aid 15, Folk Lore 10, Industry 13, Religion (Christianity) 10, Sight 12

Magic Limit: 84 Magic Defense: 84

Personal Life Force: 4d20

Significant Talents: Bless 20, Curse 6, Dispel 8, Emotion 9, Heal 14, Transport 10.

Talismans: Bless 84, Heal 84

Pagan Witch

Current Insight 2705

SIZ: 13 Move 2 (+2)
DEX: 11 Damage
STR: 9 Hit Points
CON: 16 Armor 2 (heavy robes)
APP: 12

Attacks: none

Significant Traits: Lustful 16, Energetic 16, Generous 16, Honest 17, Proud 16

Significant Passions: Love (Cerridwen) 15

Significant Skills: Celestial Lore 9, Faerie Lore 19, First Aid 9, Folk Lore 14, Geomantic Lore 10, Religion (pagan) 10, Sight 18

Magic Limit: 162 Magic Defense:81

Personal Life Force: 4d20

Significant Talents: Animal Friend 7, Bless 10, Curse 19, Sacred Space 12, Summon Faerie Creature 14, Weather Control 12

Talismans: Curse 162, Summon Faerie Creature 100

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Famous People

GIVEN HERE ARE statistics for important gamemaster characters. Given first is a short description with notes on personality to tell how he or she should be played. Significant Traits, Passions, Statistics, and/or Skills list notable attributes, and finally I provide notes for unique features of the character.

Most of these characters have gotten ahead in life through some unusual means: Lancelot was raised by the Lady of the Lake; Turquine had a sorcerous giantess for a mother; Guenever is the most beautiful woman in Britain; and so on. Of them all, Sir Ywaine is the closest to normal, and is at the height of Glory to which most character knights can hope to attain. Compare Sir Lancelot and the other famous people to the Standard Knights to appreciate how far above the ordinary these heroic characters are.

Alternative Round Table Knights

Most of the famous knights of the Round Table have complex stories attached to them which significantly affect their behavior towards each other. Your campaign may not want to bother with those old tales, but still have the weight of authenticity to give flavor. Thus the nearby Secondary Famous Knights list gives 20 knights cited as Round Table knights, but about whom we know almost nothing except their name and coat of arms. We are supposed to presume that each had as complex a tale as (say) La Cote Mal Taile, but we do not have it recorded in literature, so the tale of each knight may be created by the gamemaster.

The arms are listed according to standard heraldic nomenclature. We regret that we were unable to supply illustrations.

King Arthur

King Arthur is the epitome of royalty, embodying all which is good in a king. Arthur is an accomplished warrior, despite the demands of his role as king which keep him at home. Much is said about him elsewhere.

Glory: King Arthur is "off the charts" for most *Pendragon* Glory measurements. The number of 100,000 is given as the ultimate number comprehensible.

Traits: Arthur is chivalrous, of course. His Justice and largesse (Generosity) are the highest in Britain.

Passions: Loyalty (Vassals) is renowned.

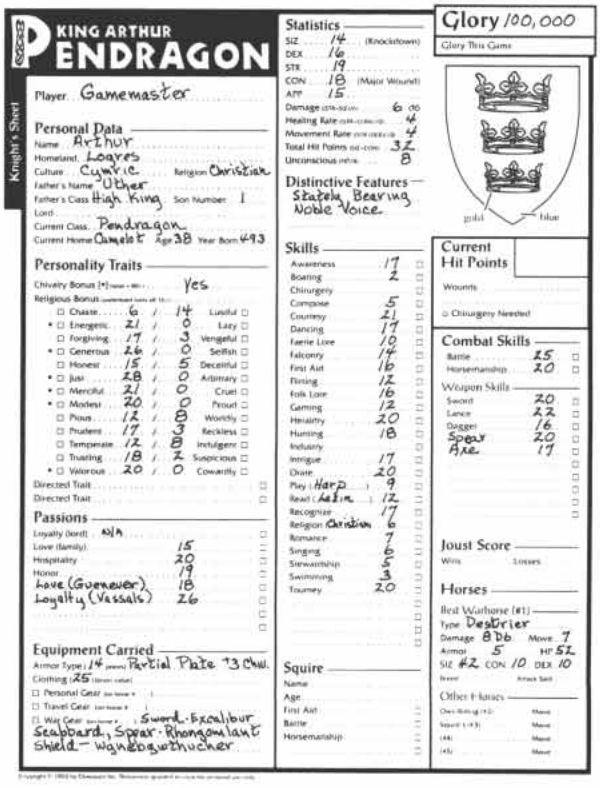
Stats: Although extremely stable physically, Arthur does not rely on his physical stats to impress people.

Skills: Arthur is expert at all courtly practices.

Combat Skills: Arthur is not a chessboard king. He is a great general, and excellent warrior as well.

Equipment: In court, Arthur's clothes cause everyone to attempt a Greedy and Worldly roll when they see them. Excalibur [Magic sword] — +10 to Sword Skill; Scabbard [Magical, now lost] — allows a maximum of 6 points of damage in one wound; Rhongomiant [Magic spear] — +5 Spear skill, +1d6 damage, never breaks; Wynebgwrthucher [Magic shield] — The image of the Virgin Mary is like a portable Passion, in which a successful Piety roll while using the shield gives the benefits of being Inspired.

Special Notes: The High King is surrounded by pomp and almost unapproachable. If met personally he is disarmingly human, warm and friendly unless aroused to wrath; conciliatory until aroused to conquer.


KING ARTHUR PENDRAGON

Knight's Sheet

Player: Gamemaster

Personal Data
Name: Arthur
Homeland: Logres
Culture: Cymric — Religion: Christian
Father's Name: Uther
Father's Class: High King — Son Number: 1
Lord:
Current Class: Pendragon
Current Home: Camelot — Age: 38 — Year Born: 493

Personality Traits
Chivalry Bonus [+]: Yes
Religious Bonus:
- Chaste 6 / 14 Lustful
- Energetic 21 / 0 Lazy
- Forgiving 17 / 3 Vengeful
- Generous 26 / 0 Selfish
- Honest 15 / 5 Deceitful
- Just 28 / 0 Arbitrary
- Merciful 21 / 0 Cruel
- Modest 20 / 0 Proud
- Pious 12 / 8 Worldly
- Prudent 17 / 3 Reckless
- Temperate 12 / 8 Indulgent
- Trusting 18 / 2 Suspicious
- Valorous 20 / 0 Cowardly

Directed Trait:
Directed Trait:

Passions
Loyalty (lord): n/a
Love (family): 15
Hospitality: 20
Honor: 19
Love (Guenever): 18
Loyalty (Vassals): 26

Equipment Carried
Armor Type: 14 Partial Plate 73 Chain
Clothing: 25
Personal Gear:
Travel Gear:
War Gear: Sword-Excalibur, Scabbard, Spear-Rhongomiant, Shield-Wynebgwrthucher

Statistics
SIZ 14 (Knockdown)
DEX 16
STR 19
CON 18 (Major Wound)
APP 15
Damage 6 d6
Healing Rate 4
Movement Rate 4
Total Hit Points 32
Unconscious 8

Distinctive Features
Stately Bearing
Noble Voice

Skills
Awareness 17
Boating 2
Chirurgery
Compose 5
Courtesy 21
Dancing 17
Faerie Lore 10
Falconry 14
First Aid 16
Flirting 12
Folk Lore 16
Gaming 12
Heraldry 20
Hunting 18
Industry
Intrigue 17
Oratory 20
Play: Harp 9
Read: Arabic 12
Recognize 17
Religion: Christian 6
Romance 7
Singing 6
Stewardship 5
Swimming 3
Tourney 20

Squire
Name
Age
First Aid
Battle
Horsemanship

Glory 100,000
Glory This Game

gold — blue

Current Hit Points
Wounds
Chirurgery Needed

Combat Skills
Battle 25
Horsemanship 20

Weapon Skills
Sword 20
Lance 22
Dagger 16
Spear 20
Axe 17

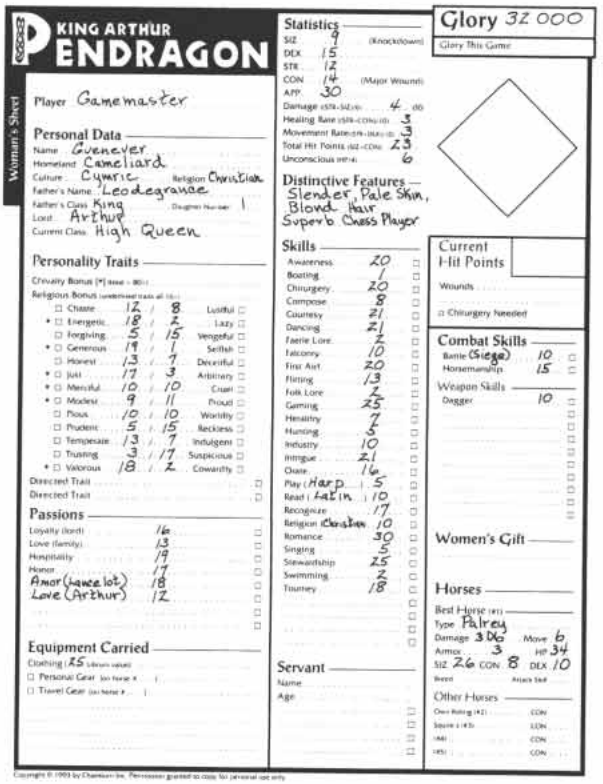
Joust Score
Wins — Losses

Horses
Best Warhorse (#1)
Type: Destrier
Damage 8d6 Move 7
Armor 5 HP 52
SIZ 42 CON 10 DEX 10
Breed — Attack Skill

Other Horses
(#2) Move
(#3) Move
(#4) Move
(#5) Move

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Alberto Cabra (order #82793)


KING ARTHUR PENDRAGON

Woman's Sheet

Player: Gamemaster

Personal Data
Name: Guenever
Homeland: Cameliard
Culture: Cymric — Religion: Christian
Father's Name: Leodegranae
Father's Class: King — Daughter Number: 1
Lord: Arthur
Current Class: High Queen

Personality Traits
Chivalry Bonus (*) (base + 80):
Religious Bonus (underlined traits all 10+):

☐ Chaste	12	8	Lustful ☐
* ☐ Energetic	18	2	Lazy ☐
☐ Forgiving	5	15	Vengeful ☐
* ☐ Generous	19	1	Selfish ☐
☐ Honest	13	7	Deceitful ☐
* ☐ Just	17	3	Arbitrary ☐
* ☐ Merciful	10	10	Cruel ☐
* ☐ Modest	9	11	Proud ☐
☐ Pious	10	10	Worldly ☐
☐ Prudent	5	15	Reckless ☐
☐ Temperate	13	7	Indulgent ☐
☐ Trusting	3	17	Suspicious ☐
* ☐ Valorous	18	2	Cowardly ☐

Directed Trait
Directed Trait

Passions

Loyalty (lord)	16
Love (family)	13
Hospitality	19
Honor	17
Amor (Lancelot)	18
Love (Arthur)	12

Equipment Carried
Clothing (15 silken value)
☐ Personal Gear (on horse ☐)
☐ Travel Gear (on horse ☐)

Statistics

SIZ	9	(Knockdown)
DEX	15	
STR	12	
CON	14	(Major Wound)
APP	30	
Damage (STR+SIZ) d6	4	d6
Healing Rate (STR+CON) d10	3	
Movement Rate (STR+DEX) d10	3	
Total Hit Points (SIZ+CON)	23	
Unconscious (HP)	6	

Distinctive Features — Slender, Pale Skin, Blond Hair, Superb Chess Player

Skills

Awareness	20
Boating	1
Chirurgery	20
Compose	8
Courtesy	21
Dancing	21
Faerie Lore	2
Falconry	10
First Aid	20
Flirting	13
Folk Lore	2
Gaming	25
Heraldry	7
Hunting	5
Industry	10
Intrigue	21
Oratory	16
Play (Harp)	5
Read (Latin)	10
Recognize	17
Religion (Christian)	10
Romance	30
Singing	5
Stewardship	25
Swimming	2
Tourney	18

Servant
Name
Age

Glory 32 000
Glory This Game

Current Hit Points
Wounds
☐ Chirurgery Needed

Combat Skills

Battle (Siege)	10
Horsemanship	15

Weapon Skills

Dagger	10

Women's Gift

Horses
Best Horse (#1)
Type: Palfrey
Damage: 3D6 — Move: 6
Armor: 3 — HP: 34
SIZ: 26 CON: 8 DEX: 10
Breed — Attack Skill

Other Horses
Own Riding (#2) — CON
Squire's (#3) — CON
(#4) — CON
(#5) — CON

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Queen Guenever

Guenever rules by personality. She is an expert at discerning men's' motivations and using them to do her bidding. Fortunately for Britain, her bidding is always for the good of the kingdom, and she feels no need to exercise her power for her personal needs.

Guenever has not yet succumbed to her desire for Lancelot, though he Passions indicate a certain potential beyond the chaste Amor which now exists.

Glory: Guenever's is listed separate from that gained by marriage to Arthur. She is heiress in her own right of a kingdom.

Traits: Arthur finds her Courage and Recklessness exciting.

Passions: Her Hospitality and Generosity are famous, but not fanatical. Note that her Amor (Lancelot) is more than both her Love and Loyalty (Arthur).

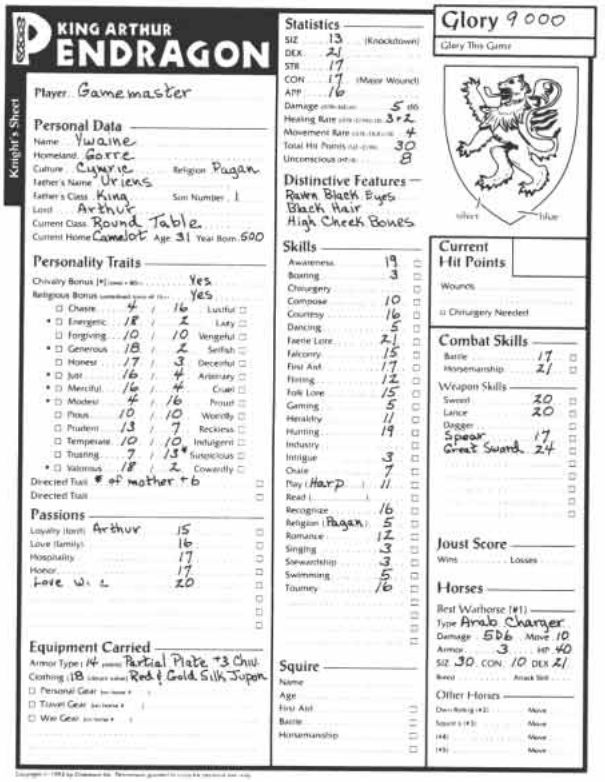
Stats: Guenever's APP is the highest in Britain.

Skills: Guenever has all the skills needed to run a diplomatic court, whether openly (with Courtesy, for instance) or in secret (Intrigue). She is also the Mistress of Romance.

Combat Skills: Guenever's Battle skill is restricted to withstanding a siege.

Equipment: The clothing of the High Queen is so rich that knights must attempt a Selfish and Worldly roll, where success gets a check and indicates a desire for the goods.

Special Notes: Guenever is a regal, aloof personage when appearing in state, every bit the High Queen. In person she is keen and intelligent, politely formal to everyone but her closest household, but surprisingly adept at learning the hearts of men and women.


KING ARTHUR PENDRAGON

Knight's Sheet

Player: Gamemaster

Personal Data
Name: Ywaine
Homeland: Gorre
Culture: Cymric — Religion: Pagan
Father's Name: Uriens
Father's Class: King — Son Number: 1
Lord: Arthur
Current Class: Round Table
Current Home: Camelot — Age: 31 — Year Born: 500

Personality Traits
Chivalry Bonus (*) (base + 80): Yes
Religious Bonus (underlined traits all 10+): Yes

☐ Chaste	4	16	Lustful ☐
* ☐ Energetic	18	2	Lazy ☐
☐ Forgiving	10	10	Vengeful ☐
* ☐ Generous	18	2	Selfish ☐
☐ Honest	17	3	Deceitful ☐
* ☐ Just	16	4	Arbitrary ☐
* ☐ Merciful	16	4	Cruel ☐
* ☐ Modest	4	16	Proud ☐
☐ Pious	10	10	Worldly ☐
☐ Prudent	13	7	Reckless ☐
☐ Temperate	10	10	Indulgent ☐
☐ Trusting	7	13*	Suspicious ☐
* ☐ Valorous	18	2	Cowardly ☐

Directed Trait: * of mother +6
Directed Trait

Passions

Loyalty (lord) Arthur	15
Love (family)	16
Hospitality	17
Honor	17
Love w. L	20

Equipment Carried
Armor Type (14 points): Partial Plate +3 Chiv.
Clothing (18 silken value): Red & Gold Silk Jupon
☐ Personal Gear (on horse ☐)
☐ Travel Gear (on horse ☐)
☐ War Gear (on horse ☐)

Statistics

SIZ	13	(Knockdown)
DEX	21	
STR	17	
CON	17	(Major Wound)
APP	16	
Damage (STR+SIZ) d6	5	d6
Healing Rate (STR+CON) d10	3+2	
Movement Rate (STR+DEX) d10	4	
Total Hit Points (SIZ+CON)	30	
Unconscious (HP)	8	

Distinctive Features — Raven Black Eyes, Black Hair, High Cheek Bones

Skills

Awareness	19
Boating	3
Chirurgery	
Compose	10
Courtesy	16
Dancing	5
Faerie Lore	21
Falconry	15
First Aid	17
Flirting	12
Folk Lore	15
Gaming	5
Heraldry	11
Hunting	19
Industry	
Intrigue	3
Oratory	7
Play (Harp)	11
Read ( )	
Recognize	16
Religion (Pagan)	5
Romance	12
Singing	3
Stewardship	4
Swimming	5
Tourney	16

Squire
Name
Age
First Aid
Battle
Horsemanship

Glory 9 000
Glory This Game

Current Hit Points
Wounds
☐ Chirurgery Needed

Combat Skills

Battle	17
Horsemanship	21

Weapon Skills

Sword	20
Lance	20
Dagger	
Spear	17
Great Sword	24

Joust Score
Wins — Losses

Horses
Best Warhorse (#1)
Type: Arab Charger
Damage: 5D6 — Move: 10
Armor: 3 — HP: 40
SIZ: 30 CON: 10 DEX: 21
Breed — Attack Skill

Other Horses
Own Riding (#2) — Move
Squire's (#3) — Move
(#4) — Move
(#5) — Move

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Ywaine

Sir Ywaine is a nephew of King Arthur and the son of Morgan le Fay, the infamous Pagan priestess. Ywaine is the epitome of the Pagan knight, holding fast to the Old Ways of his northern ancestors.

Glory: Ywaine's Glory is typical of successful Round Table knights.

Traits: Ywaine is chivalrous, of course. He is the paragon of Pagan virtues (Lustful, Energetic, Generous, Honest, Proud) and gets the Pagan Religious bonus of +2 Healing Rate. He has learned to distrust his mother, Morgan le Fay.

Passions: Ywaine is unusual in having a hard-earned Love (Wife) passion which often inspires him in desperate moments.

Stats: Ywaine's DEX is his highest, and he sometimes applies his Inspiration to it for using the Double Feint attack.

Skills: Ywaine is competent in knightly skills, and is an expert at Faerie Lore.

Combat Skills: Ywaine is an excellent warrior, and uses the Double Feint attack when possible.

Equipment: Ywaine has a richly decorated suit of the latest partial plate armor. His horse, an Arab Charger, is the only one of its kind in Britain, and is one of the fastest horses known.

Special Notes: In the wilds Ywaine is often accompanied by a great lion which he befriended on an adventure.

Alberto Cabra (order #82793)

Lamorak de Gales

Sir Lamorak is the current knight errant *par excellance*. He travels without cease, seeking danger and its subsequent glory. Lamorak is a tragic figure. The feud between his family and Sir Gawaine's is incessant, and interferes with Lamorak's time at court.

Lamorak is friendly and courteous, but overly proud of his rights and obligations as a knight.

Glory: 18,000 is the most Glory which a knight has gotten through war, adventuring, and hard work.

Traits: Lamorak is Chivalrous, of course. His Valor is among the highest known.

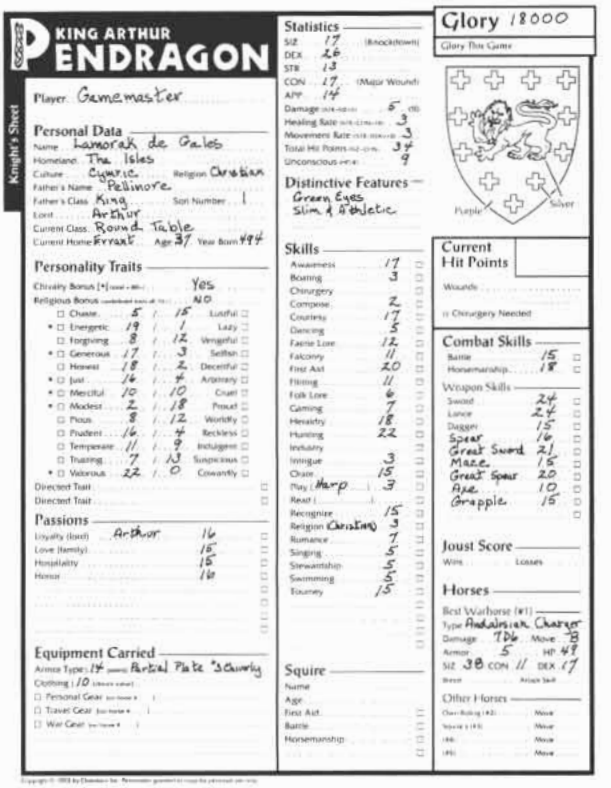
Passions: His Loyalty (Arthur) and Honor, though sometimes slipping during these years of ill-luck, are notable.

Stats: Lamorak is called "the fastest knight in Britain," thanks to his high DEX. He is a master of the Double Feint tactic.

Skills: Lamorak is a great hunter, like his father was, thanks to the years of adventure spent traveling through the forests.

Combat Skills: Lamorak is a great warrior in his own right. He also uses the Double Feint when he can.

Equipment: Though a wanderer, Lamorak (like most Round Table knights) has gotten the latest in armor: partial plate. He also has an exceptional horse: a Spanish horse trained both as a courser and as a charger!


KING ARTHUR PENDRAGON

Knight's Sheet

Player: Gamemaster

Personal Data
Name: Lamorak de Gales
Homeland: The Isles
Culture: Cymric — Religion: Christian
Father's Name: Pellinore
Father's Class: King — Son Number: 1
Lord: Arthur
Current Class: Round Table
Current Home: Erraxt — Age: 37 — Year Born: 494

Personality Traits
Chivalry Bonus [*]: Yes
Religious Bonus: NO

☐	Chaste	5	15	Lustful ☐
* ☐	Energetic	19	1	Lazy ☐
☐	Forgiving	8	12	Vengeful ☐
* ☐	Generous	17	3	Selfish ☐
☐	Honest	18	2	Deceitful ☐
* ☐	Just	16	4	Arbitrary ☐
* ☐	Merciful	10	10	Cruel ☐
* ☐	Modest	2	18	Proud ☐
☐	Pious	8	12	Worldly ☐
☐	Prudent	16	4	Reckless ☐
☐	Temperate	11	9	Indulgent ☐
☐	Trusting	7	13	Suspicious ☐
* ☐	Valorous	22	0	Cowardly ☐

Directed Trait
Directed Trait

Passions

Loyalty (Arthur)	16
Love (family)	15
Hospitality	15
Honor	16

Equipment Carried
Armor Type: 14 Partial Plate "3 Chivalry
Clothing: 10
☐ Personal Gear
☐ Travel Gear
☐ War Gear

Statistics
SIZ 17 (Knockdown)
DEX 16
STR 13
CON 17 (Major Wound)
APP 14
Damage 5
Healing Rate 3
Movement Rate 3
Total Hit Points 34
Unconscious 9

Distinctive Features
Green Eyes
Slim & Athletic

Skills

Awareness	17
Boating	3
Chirurgery	
Compose	2
Courtesy	17
Dancing	5
Faerie Lore	12
Falconry	11
First Aid	20
Flirting	11
Folk Lore	6
Gaming	7
Heraldry	18
Hunting	22
Infantry	
Intrigue	3
Chase	15
Play Harp	3
Read ( )	
Recognize	15
Religion (Christian)	3
Romance	7
Singing	5
Stewardship	5
Swimming	5
Tourney	15

Squire
Name
Age
First Aid
Battle
Horsemanship

Glory 18000
Glory This Game

Purple / Silver

Current Hit Points
Wounds
Chirurgery Needed

Combat Skills
Battle 15
Horsemanship 18

Weapon Skills

Sword	24
Lance	24
Dagger	15
Spear	16
Great Sword	21
Mace	15
Great Spear	20
Axe	10
Grapple	15

Joust Score
Wins — Losses

Horses
Best Warhorse (#1)
Type Andalusian Charger
Damage 7D6 — Move 9
Armor 5 — HP 47
SIZ 38 CON 11 DEX 17
Breed — Attack Skill
Other Horses
Own Riding (#2) — Move
Squire's (#3) — Move
(#4) — Move
(#5) — Move

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Lancelot du Lak

Lancelot is a relative newcomer to court. He was raised in a magical place, under the tutelage of the Lady of the Lake who so strongly instilled in him all the virtues of chivalry that he is a fanatic for the cause.

Note that Lancelot has already begun to conceal his feelings about Guenever. At this stage in the campaign it is still Amor, not carnal Love.

Glory: Lancelot's astonishing Glory is from several sources: his ancestry, his connections with Faerie, the treasures he brought to court, his actions in the Roman and Irish wars, his fanatical devotion to chivalry and romantic knighthood, and his non-stop adventuring to prove himself to be the best of all Arthur's knights.

Traits: Lancelot is a fanatical devotee of Chivalry, and an accidental paragon of Christian virtue as well. Thus he gets the +3 Armor of Honor, and the +6 Hit Points for the Christian Religious Bonus. However, the flaw of his feelings for Guenever has begun to show in his self-deceit about her.

Passions: Lancelot has a perfect Loyalty (Arthur), balanced with a perfect Amor (Guenever).

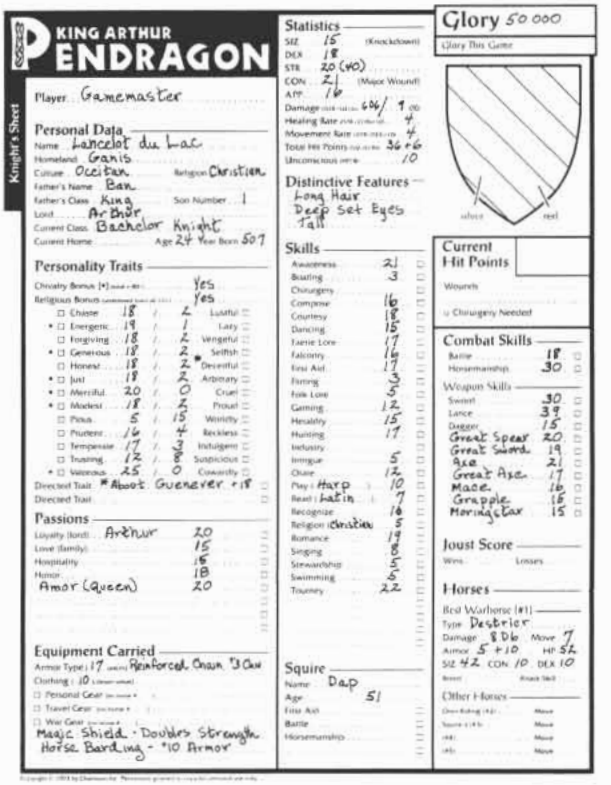
Stats: In addition to great statistics, Lancelot has a magical shield (below) which can double his strength. Lancelot is endowed with supernatural statistics, thanks to his childhood spent in the faerie realm under an enchanted lake, from whence he gains his name "du Lak."

Skills: Lancelot is good at everything that knights do. He is exceptional in Awareness, Romance, and Tourney.

Combat Skills: Lancelot is good at every weapon, and exceptional at Horsemanship and Sword. Best of all, he always gets a critical success at Lance.

Equipment: Lancelot has magical silver armor from the Lady of the Lake. His shield, which bears his coat of arms, also has the power to double his STR during combat. Lancelot's horse is a one-of-a-kind destrier, complete with the first set of barding seen in Britain, which is also trained as a courser.

Special Notes: Lancelot has a devoted old man as his personal, lifetime squire.


KING ARTHUR PENDRAGON

Knight's Sheet

Player: Gamemaster

Personal Data
Name: Lancelot du Lac
Homeland: Ganis
Culture: Occitan — Religion: Christian
Father's Name: Ban
Father's Class: King — Son Number: 1
Lord: Arthur
Current Class: Bachelor Knight
Current Home: — Age: 24 — Year Born: 507

Personality Traits
Chivalry Bonus [*]: Yes
Religious Bonus: Yes

☐	Chaste	18	2	Lustful ☐
* ☐	Energetic	19	1	Lazy ☐
☐	Forgiving	18	2	Vengeful ☐
* ☐	Generous	18	2	Selfish ☐
☐	Honest	18	2	Deceitful ☐
* ☐	Just	18	2	Arbitrary ☐
* ☐	Merciful	20	0	Cruel ☐
* ☐	Modest	18	2	Proud ☐
☐	Pious	5	15	Worldly ☐
☐	Prudent	16	4	Reckless ☐
☐	Temperate	17	3	Indulgent ☐
☐	Trusting	12	8	Suspicious ☐
* ☐	Valorous	25	0	Cowardly ☐

Directed Trait: *About Guenever +18
Directed Trait

Passions

Loyalty (Arthur)	20
Love (family)	15
Hospitality	15
Honor	18
Amor (Queen)	20

Equipment Carried
Armor Type: 17 Reinforced Chain "3 Chiv
Clothing: 10
☐ Personal Gear
☐ Travel Gear
☐ War Gear
Magic Shield - Doubles Strength
Horse Barding - +10 Armor

Statistics
SIZ 15 (Knockdown)
DEX 18
STR 20 (40)
CON 21 (Major Wound)
APP 16
Damage 6D6/ 9
Healing Rate 4
Movement Rate 4
Total Hit Points 36+6
Unconscious 10

Distinctive Features
Long Hair
Deep Set Eyes
Tall

Skills

Awareness	21
Boating	3
Chirurgery	
Compose	16
Courtesy	18
Dancing	15
Faerie Lore	17
Falconry	16
First Aid	17
Flirting	5
Folk Lore	5
Gaming	12
Heraldry	15
Hunting	17
Infantry	
Intrigue	5
Chase	12
Play Harp	10
Read Latin	7
Recognize	16
Religion (Christian)	5
Romance	19
Singing	18
Stewardship	5
Swimming	6
Tourney	22

Squire
Name: Dap
Age: 51
First Aid
Battle
Horsemanship

Glory 50 000
Glory This Game

silver / teal

Current Hit Points
Wounds
Chirurgery Needed

Combat Skills
Battle 18
Horsemanship 30

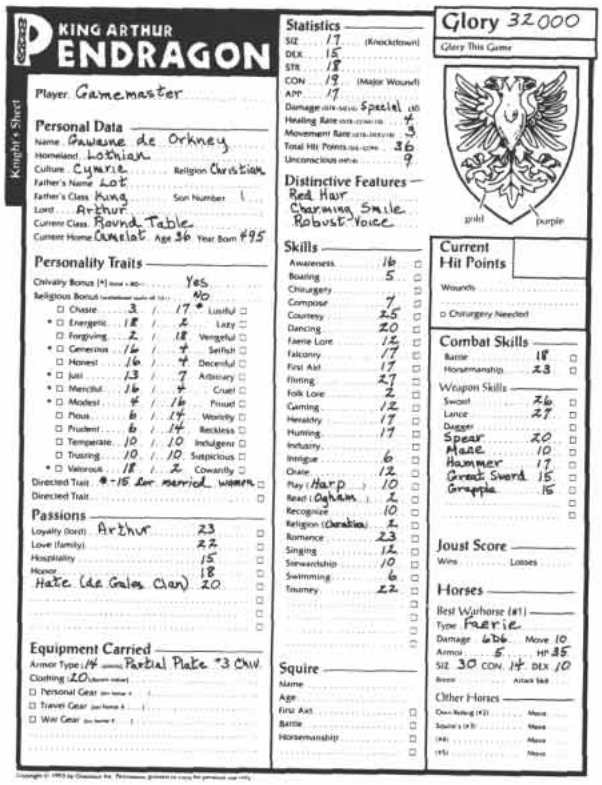
Weapon Skills

Sword	30
Lance	39
Dagger	15
Great Spear	20
Great Sword	19
Axe	21
Great Axe	17
Mace	16
Grapple	16
Morningstar	15

Joust Score
Wins — Losses

Horses
Best Warhorse (#1)
Type Destrier
Damage 8D6 — Move 7
Armor 5 +10 — HP 52
SIZ 42 CON 10 DEX 10
Breed — Attack Skill
Other Horses
Own Riding (#2) — Move
Squire's (#3) — Move
(#4) — Move
(#5) — Move

Alberto Cabra (order #82793)


KING ARTHUR PENDRAGON

Knight's Sheet

Player: Gamemaster

Personal Data
Name: Gawaine de Orkney
Homeland: Lothian
Culture: Cymric — Religion: Christian
Father's Name: Lot
Father's Class: King — Son Number: 1
Lord: Arthur
Current Class: Round Table
Current Home: Camelot — Age: 36 — Year Born: 495

Personality Traits
Chivalry Bonus (*): Yes
Religious Bonus: No

☐ Chaste	3	17 *	Lustful ☐
* ☐ Energetic	18	2	Lazy ☐
☐ Forgiving	2	18	Vengeful ☐
* ☐ Generous	16	4	Selfish ☐
☐ Honest	16	4	Deceitful ☐
* ☐ Just	13	7	Arbitrary ☐
* ☐ Merciful	16	4	Cruel ☐
* ☐ Modest	4	16	Proud ☐
☐ Pious	6	14	Worldly ☐
☐ Prudent	6	14	Reckless ☐
☐ Temperate	10	10	Indulgent ☐
☐ Trusting	10	10	Suspicious ☐
* ☐ Valorous	18	2	Cowardly ☐

Directed Trait: *+15 for married women ☐
Directed Trait: ☐

Passions

Loyalty (lord): Arthur	23	☐
Love (family)	22	☐
Hospitality	15	☐
Honor	18	☐
Hate (de Gales Clan)	20	☐

Equipment Carried
Armor Type: 14 (points) Partial Plate *3 Chv.
Clothing: 20 (shown value)
☐ Personal Gear
☐ Travel Gear
☐ War Gear

Statistics

SIZ	17	(Knockdown)
DEX	15	
STR	18	
CON	19	(Major Wound)
APP	17	
Damage	Special	d6
Healing Rate	4	
Movement Rate	3	
Total Hit Points	36	
Unconscious	9	

Distinctive Features
Red Hair
Charming Smile
Robust Voice

Skills

Awareness	16
Boating	5
Chirurgery	
Compose	7
Courtesy	25
Dancing	20
Faerie Lore	12
Falconry	17
First Aid	17
Flirting	27
Folk Lore	2
Gaming	12
Heraldry	17
Hunting	17
Industry	
Intrigue	6
Oratory	12
Play (Harp)	10
Read (Cymraeg)	2
Recognize	10
Religion (Christian)	2
Romance	23
Singing	12
Stewardship	10
Swimming	6
Tourney	22

Squire
Name
Age
First Aid ☐
Battle ☐
Horsemanship ☐

Glory 32000
Glory This Game

Current Hit Points
Wounds
☐ Chirurgery Needed

Combat Skills

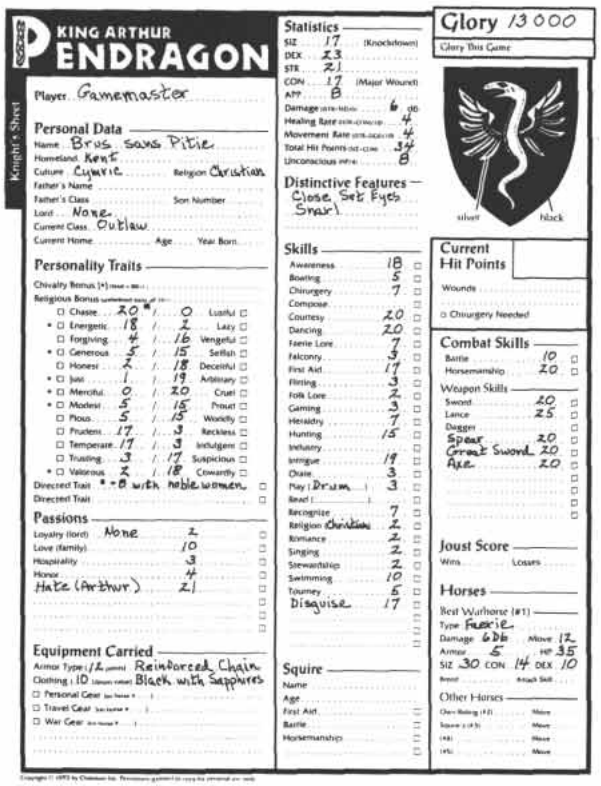
Battle	18 ☐
Horsemanship	23 ☐

Weapon Skills

Sword	26 ☐
Lance	27 ☐
Dagger	☐
Spear	20 ☐
Mace	10 ☐
Hammer	17 ☐
Great Sword	15 ☐
Grapple	15 ☐

Joust Score
Wins ... Losses ...

Horses
Best Warhorse (#1)
Type: Faerie
Damage: 6d6 — Move: 10
Armor: 5 — HP: 35
SIZ: 30 CON: 14 DEX: 10
Breed ... Attack Skill ...
Other Horses
Own Riding (#2) ... Move ...
Squire's (#3) ... Move ...
(#4) ... Move ...
(#5) ... Move ...


KING ARTHUR PENDRAGON

Knight's Sheet

Player: Gamemaster

Personal Data
Name: Brus sans Pitie
Homeland: Kent
Culture: Cymric — Religion: Christian
Father's Name
Father's Class — Son Number
Lord: None
Current Class: Outlaw
Current Home — Age — Year Born

Personality Traits
Chivalry Bonus (*):
Religious Bonus:

☐ Chaste	20 *	0	Lustful ☐
* ☐ Energetic	18	2	Lazy ☐
☐ Forgiving	4	16	Vengeful ☐
* ☐ Generous	3	15	Selfish ☐
☐ Honest	2	18	Deceitful ☐
* ☐ Just	1	19	Arbitrary ☐
* ☐ Merciful	0	20	Cruel ☐
* ☐ Modest	5	15	Proud ☐
☐ Pious	5	15	Worldly ☐
☐ Prudent	17	3	Reckless ☐
☐ Temperate	17	3	Indulgent ☐
☐ Trusting	3	17	Suspicious ☐
* ☐ Valorous	2	18	Cowardly ☐

Directed Trait: *+8 with noble women ☐
Directed Trait: ☐

Passions

Loyalty (lord): None	2	☐
Love (family)	10	☐
Hospitality	3	☐
Honor	4	☐
Hate (Arthur)	21	☐

Equipment Carried
Armor Type: 12 (points) Reinforced Chain
Clothing: 10 (shown value) Black with Sapphires
☐ Personal Gear
☐ Travel Gear
☐ War Gear

Statistics

SIZ	17	(Knockdown)
DEX	23	
STR	21	
CON	17	(Major Wound)
APP	8	
Damage	6	d6
Healing Rate	4	
Movement Rate	4	
Total Hit Points	34	
Unconscious	8	

Distinctive Features
Close Set Eyes
Snarl

Skills

Awareness	18
Boating	5
Chirurgery	7
Compose	
Courtesy	20
Dancing	20
Faerie Lore	7
Falconry	3
First Aid	17
Flirting	3
Folk Lore	2
Gaming	3
Heraldry	7
Hunting	15
Industry	
Intrigue	19
Oratory	3
Play (Drum)	3
Read ( )	
Recognize	7
Religion (Christian)	2
Romance	2
Singing	2
Stewardship	2
Swimming	10
Tourney	5
Disguise	17

Squire
Name
Age
First Aid ☐
Battle ☐
Horsemanship ☐

Glory 13000
Glory This Game

Current Hit Points
Wounds
☐ Chirurgery Needed

Combat Skills

Battle	10 ☐
Horsemanship	20 ☐

Weapon Skills

Sword	20 ☐
Lance	25 ☐
Dagger	☐
Spear	20 ☐
Great Sword	20 ☐
Axe	20 ☐

Joust Score
Wins ... Losses ...

Horses
Best Warhorse (#1)
Type: Faerie
Damage: 6d6 — Move: 12
Armor: 5 — HP: 35
SIZ: 30 CON: 14 DEX: 10
Breed ... Attack Skill ...
Other Horses
Own Riding (#2) ... Move ...
Squire's (#3) ... Move ...
(#4) ... Move ...
(#5) ... Move ...

Gawaine

Gawaine is the leading knight at King Arthur's court, and works hard to epitomize the chivalrous ideal. He is gracious, generous, and strives to make newcomers to court feel welcome. He is the master of courtliness. He does, however, have a weakness for women, and a relentless streak of vengeance where his family is concerned. This latter is especially apparent in his hatred against the de Gales family.

Glory: Until Lancelot came, Gawaine had the highest Glory of all the Knights of the Round Table.

Significant Traits: Gawaine is Chivalrous, of course. He is also Lustful, except with married women. Though Christian, his pattern of Traits is functionally Pagan.

Significant Passions: Gawaine works to make his Loyalty (Arthur) the highest known. His Love (Family) is fanatical to the point of weakness. His Hate (de Gales Clan) is total.

Significant Stats: Gawaine's STR is magically enhanced; see Special Notes (below).

Significant Skills: Courtesy, Flirting, Romance, Tourney

Combat Skills: All weapons are known. A cautious fighter, Gawaine sometimes uses the Defense tactic to wear down his enemies. Also see below under special notes.

Equipment: Gawaine's clothing is second only to the High King's. His armor, the most up-to-date, is also jeweled and etched and worth twice as much as normal armor. Gawaine has a magical Faerie horse which he earned in an adventure, which is the only way to get them.

Special Notes: Sir Gawaine has a secret magical power, unique to him, and unknown outside his immediate family. Gawaine's strength increases in accord with the position of the sun. It increases every day from dawn until noon, then decreases. Thus, although he is normally no stronger than most player knights in the evening and morning and at night, he is twice that at noon. Estimate the time of day, and use this schedule for his Damage value: Before 7AM = 5d6; 7AM-9AM = 6d6; 9AM-11AM = 7d6; 11AM-1PM = 8d6; 1PM-3PM = 7d6; 3PM-5PM = 6d6; After 5PM = 5d6. Gawaine, great gentleman that he is, usually withholds his full strength during any combat for love, and may even take rebated (blunted) weapons into a fight to ensure the safety of other fighters.

Brus sans Pitie

Sir Brus without Pity is a dastardly knight without virtue or honor. He kills women and children without remorse, and has survived through lies, deceit, and cowardly flight from his betters.

Brus is often inspired by his Hate (Arthur) passion.

Significant Traits: Energetic, Vengeful, Deceitful, Arbitrary, Cruel, Prudent, Temperate, Suspicious, Cowardly

Significant Passions: Honor, Hate (Arthur)

Significant Stats: DEX, STR

Significant Skills: Lance, Other Weapons

Special Notes: Brus owns a faerie horse which has saved his life many times.

Alberto Cabra (order #82793)

Turquine

Sir Turquine is a notorious Saxon outlaw knight. From his hidden castle, the Dolorous Tower, someplace in Essex, he leads bands of Saxon outlaws to raid and plunder surrounding lands. However, he is a warrior *par excellance* and admires others of like ability. Thus he does not kill anyone who puts up a good fight, but imprisons them in his castle.

Glory: Turquine is immensely successful in his rebellion against King Arthur and his British ways. He is the most Glorious of all the knights who are not kings.

Traits: Truquine qualifies for the Wotanic religious bonus (Generous, Proud, Worldly, Reckless, Indulgent) of +1d6 damage.

Passions: Turquine's basically excellent character is ruined by his driving hatreds. However, these hates serve him well for Inspiration in a fight.

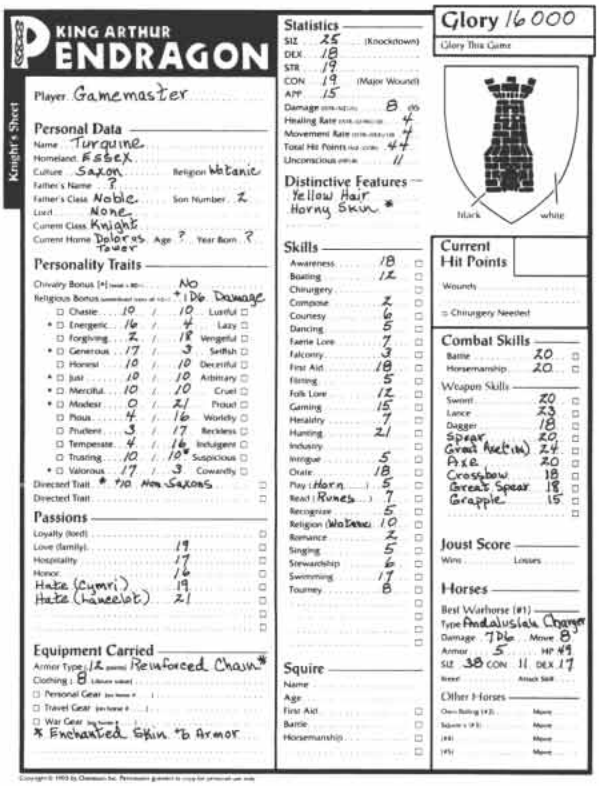
Stats: The stats, especially SIZ, are the result of having a giantess for a mother.

Skills: Turquine's skills reflect his ability to survive, and express no refinement.

Combat Skills: Turquine is an expert fighter at almost anything. As a last resort in a stalemated fight he will Grapple. He enjoys the Berserker tactic on occasion.

Equipment: Turquine's horse is the best he has been able to get by conquering knights, but is not the latest type (destrier). His armor is likewise good, but not up to latest Round Table standards.

Special Notes: Turquine's sorcerous mother has enchanted his skin.


KING ARTHUR PENDRAGON

Knight's Sheet

Player: Gamemaster

Personal Data
Name: Turquine
Homeland: Essex
Culture: Saxon — Religion: Wotanic
Father's Name: ?
Father's Class: Noble — Son Number: 2
Lord: None
Current Class: Knight
Current Home: Dolorous Tower — Age: ? — Year Born: ?

Personality Traits
Chivalry Bonus [*]: No
Religious Bonus: +1D6 Damage

Chaste	10	10	Lustful
* Energetic	16	4	Lazy
Forgiving	2	18	Vengeful
* Generous	17	3	Selfish
Honest	10	10	Deceitful
* Just	10	10	Arbitrary
* Merciful	10	10	Cruel
* Modest	0	21	Proud
Pious	4	16	Worldly
Prudent	3	17	Reckless
Temperate	4	16	Indulgent
Trusting	10	10*	Suspicious
* Valorous	17	3	Cowardly

Directed Trait: * 1/2 Non-Saxons
Directed Trait:

Passions
Loyalty (lord): 19
Love (family): 17
Hospitality: 16
Honor:
Hate (Cymri): 19
Hate (Lancelot): 21

Equipment Carried
Armor Type: 12 points Reinforced Chain*
Clothing: 8
Personal Gear:
Travel Gear:
War Gear:
* Enchanted Skin. *8 Armor

Statistics

SIZ	25	(Knockdown)
DEX	18	
STR	19	
CON	19	(Major Wound)
APP	15	
Damage	B	D6
Healing Rate	4	
Movement Rate	4	
Total Hit Points	44	
Unconscious	11	

Distinctive Features
Yellow Hair
Horny Skin *

Skills

Awareness	18	
Boating	12	
Chirurgery		
Compose	2	
Courtesy	6	
Dancing	5	
Faerie Lore	7	
Falconry	3	
First Aid	18	
Fishing	5	
Folk Lore	12	
Gaming	15	
Heraldry	7	
Hunting	21	
Industry		
Intrigue	5	
Orate	18	
Play (Horn)	5	
Read (Runes)	7	
Recognize	5	
Religion (Wotanic)	10	
Romance	2	
Singing	5	
Stewardship	6	
Swimming	17	
Tourney	8	

Squire
Name:
Age:
First Aid:
Battle:
Horsemanship:

Glory 16 000
Glory This Game

black — white

Current Hit Points
Wounds:
□ Chirurgery Needed

Combat Skills
Battle: 20
Horsemanship: 20

Weapon Skills

Sword	20
Lance	23
Dagger	18
Spear	20
Great Axe (1H)	24
Axe	20
Crossbow	18
Great Spear	18
Grapple	15

Joust Score
Wins: Losses:

Horses
Best Warhorse (#1)
Type: Andalusian Charger
Damage: 7D6 Move: 8
Armor: 5 HP: 49
SIZ: 38 CON: 11 DEX: 17
Breed: Attack Skill:
Other Horses
Own Riding (#2): Move:
Squire's (#3): Move:
(#4): Move:
(#5): Move:

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The Stable

Types of Steeds

The training which a horse receives is more important than its breed or type. A large pony can be trained for combat, for instance, although most of them are too small to be of significant value in combat. Custom determines what a horse is trained for, as well as knowledge of equestrian husbandry. This section assumes that ordinary custom has been followed.

carthorse: small, inexpensive horse used by peasants to pull carts

charger: a war-trained horse; the standard knight's horse; most chargers are crossbreeds of native ponies with the Great Horse or larger foreign breeds.

courser: a large, fast light horse used as a knight's riding animal. Coursers may be trained for battle, and are the steeds especially trained for the hunt.

destrier: a large, war-trained horse. In this case the term also indicates a breed, for only the Great Horse is big enough to be a destrier.

nag: a broken or old horse of any type, capable of carrying goods but nothing else.

palfrey: an excellent riding horse. Some are noted for gentleness and easy handling, making it favored for women. These gentle beasts are sometimes classified as amblers, trotters, or pacers.

rouncy: a standard riding horse, slow and small, but comfortable and hardy.

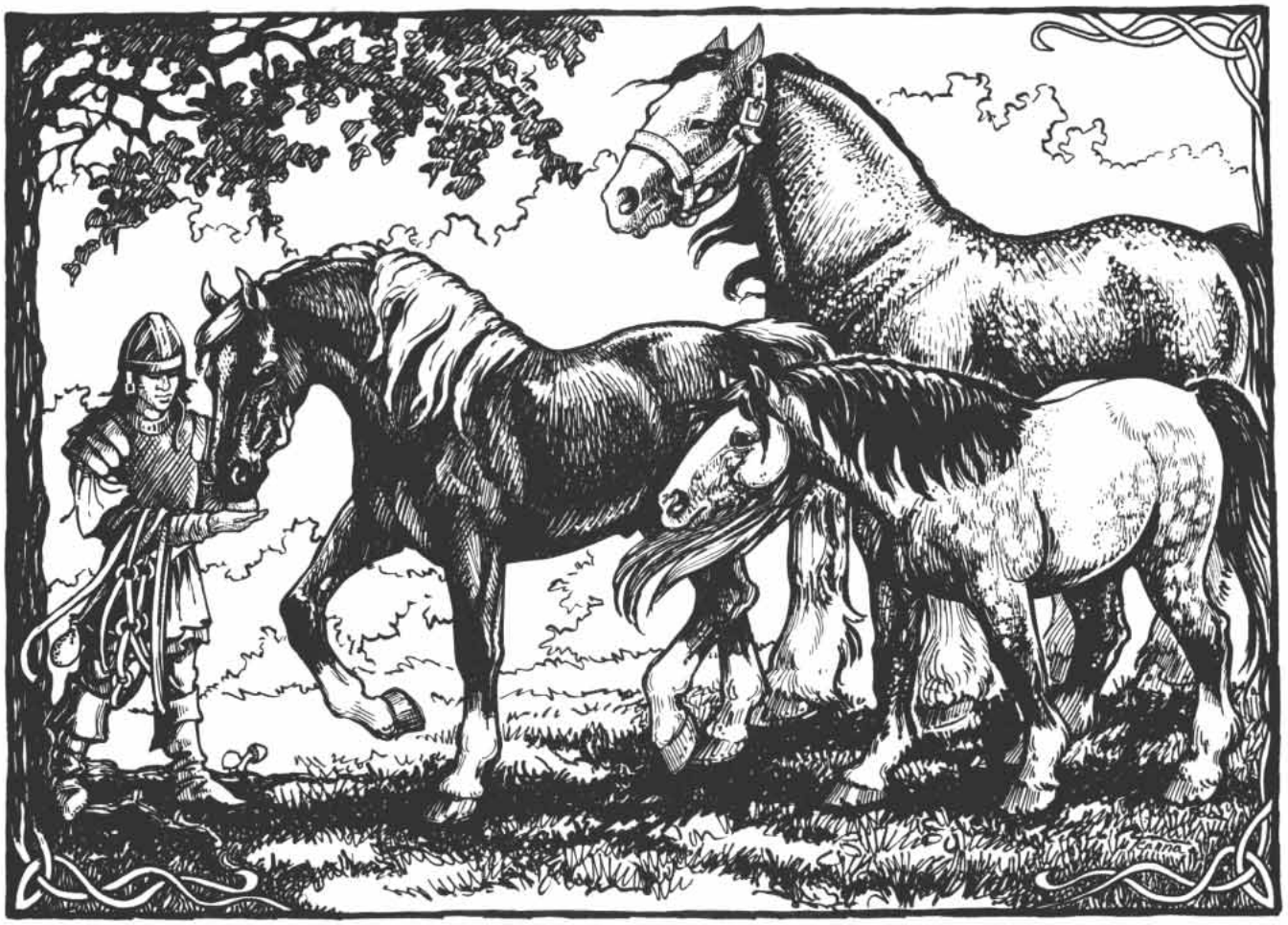
sumpter: a pack horse or pony.

Combat Training

Horses can be trained for combat, and must be if the rider is to concentrate fully on his task. All horses labeled Charger, Courser, Rouncy, and Destrier are assumed to have been battle trained, as reflected in their price and usage. Because they have this training no extra rolls must be made in a fight, as with riding horses.

At this time in *Pendragon* no horses which fight are known. The gamemaster is warned against introducing rules for attack-trained horses.

Alberto Cabra (order #82793)



A Squire leads several horses

Horses which are not combat trained are difficult to handle during the press and panic of a bloody fight. In combat riders on non-combat trained horses must attempt a Horsemanship roll on the Normal Horses in Combat Table before any other actions every combat round. Combat-trained horses do not require this roll.

Normal Horses in Combat Table

Critical success = the horse does not need another Horsemanship roll for the rest of this fight.

Success = the character may fight, as normal.

Failure = the character cannot fight, but can try to evade attacks with another Horsemanship roll.

Fumble = no fall is suffered, but the horse broke control and bolted out of battle. It will run until another Horsemanship roll is made.

Hunting Horses

Some horses, especially coursers, are trained for the hunt. When required to make a Horsemanship roll while hunting, or otherwise chasing through the woods, add +5 to your skill as a modifier while riding a trained hunting courser.

Magical Horses

Magical horses are extraordinary, but well-known. They may only be gained from adventures, never purchased. Magical horses usually have magical armor or movement rates, but other game effects are possible.

To win a magical horse requires a heroic effort or deed, as determined by the gamemaster. Possibly the trust of the steed must be established, if it is to accept its position in your stable. Or horse mastery must be gained, through a grueling series of Horsemanship rolls or other efforts.

Ruining Horses

Horses are sturdy, but breakable. Horses can be permanently ruined for combat work and hard labor if they are broken. A horse is broken if:

- It takes a major wound; or
- It fumbles a CON roll during an Forced March or other extended exertion.

Steeds

Destrier

SIZ 42	Move 7	Major Wound 10
DEX 10	Damage 8d6	Unconscious 13
STR 38	Heal Rate 5	Knockdown 42
CON 10	Hit Points 52	Armor 5

Destriers are combat-trained.

Alberto Cabra (order #82793)

Charger

SIZ 34	Move 8	Major Wound 12
DEX 17	Damage 6d6	Unconscious 12
STR 30	Heal Rate 4	Knockdown 34
CON 12	Hit Points 46	Armor 5

Chargers are combat-trained.

Courser

SIZ 30	Move 9	Major Wound 15
DEX 25	Damage 5d6	Unconscious 11
STR 24	Heal Rate 4	Knockdown 30
CON 15	Hit Points 45	Armor 5

Coursers are hunt-trained, and combat-trained.

Rouncy

SIZ 26	Move 6	Major Wound 14
DEX 10	Damage 4d6	Unconscious 10
STR 18	Heal Rate 3	Knockdown 26
CON 14	Hit Points 40	Armor 4

Rouncys are combat-trained.

Palfrey

SIZ 26	Move 6	Major Wound 8
DEX 10	Damage 3d6	Unconscious 9
STR 16	Heal Rate 2	Knockdown 26
CON 8	Hit Points 34	Armor 3

Sumpter

SIZ 22	Move 5	Major Wound 16
DEX 12	Damage 3d6	Unconscious 10
STR 15	Heal Rate 3	Knockdown 22
CON 16	Hit Points 38	Armor 3

Carthorse

SIZ 15	Move 4	Major Wound 10
DEX 10	Damage 2d6	Unconscious 6
STR 15	Heal Rate 3	Knockdown 15
CON 10	Hit Points 25	Armor 3

Nag

Any of the above which have been broken are classified as nags. Thus their attributes can range widely, but all are unspirited, slow, and uninspired.

Donkey

SIZ 15	Move 5	Major Wound 15
DEX 15	Damage 4d6	Unconscious 8
STR 20	Heal Rate 4	Knockdown 15
CON 15	Hit Points 30	Armor 3

Mule

SIZ 25	Move 6	Major Wound 18
DEX 8	Damage 6d6	Unconscious 11
STR 25	Heal Rate 4	Knockdown 25
CON 18	Hit Points 43	Armor 4

The Kennel and Mews

Dogs are almost as valued as horses. Dogs are important for a successful hunt, and a -5 or greater modifier should be given to the Hunting skill if prey is being followed without dogs.

Dog breeds are unusual, and almost all of them are either brachets or gaze hounds. The first hunts by scent, the second by sight. A pack of hounds usually includes some of each.

The Mews are a special bird house where the falcons and hawks are kept.

Dog

All kinds of dogs are included in these statistics. Every household has some type of mutt which barks at strangers and feeds on scraps. Very rare or valuable dogs would have better attributes than this; an example is given, the Irish Wolfhound.

SIZ 4	Move 8	Major Wound 12
DEX 15	Damage 2d6	Unconscious 4
STR 12	Heal Rate 2	Knockdown 4
CON 12	Hit Points 16	Armor 1

Bite 8

Irish Wolfhound

This unusual animal is a rare, very valuable domestic dog. It is more common in Ireland, and sometimes is given as a prize in Britain.

SIZ 12	Move 7	Major Wound 12
DEX 20	Damage 3d6	Unconscious 6
STR 13	Heal Rate 3	Knockdown 12
CON 12	Hit Points 24	Armor 2

Bite 10

Hawk

All hawks are classified under these statistics.

SIZ 1	Move 20	Major Wound 5
DEX 20	Damage 1d6	Unconscious 2
STR 5	Heal Rate 2	Knockdown 1
CON 5	Hit Points 6	Armor 0

Hunted Beasts

CHARACTERS OFTEN HAVE occasion to meet these creatures on the hunt, and so their precise attributes are given. Note the new attributes given here for some creatures. If an animal does not have these attributes, values for both are zero.

Avoidance: how well the animal is at hiding in the woods. It pits its Avoidance against your Hunt skill. If it wins, it escapes.

Modifier to Valorous: Any creature with a negative value here cannot be attacked without a character first making a successful Valorous roll. The modified roll is made upon sighting the creature. Only one roll is needed to initiate the attack. Failure indicates reluctance to close with the beast that round (another roll may be made next round) while a fumble indicates that the character flees in terror. Remember that modifiers for the situation should also be applied; for example, if a helpless character is in danger, a positive modifier to Valorous would be appropriate.

Glory to Kill: Average amount of Glory gained by slaying the creature with its attributes as given.

Bear

The brown bear is the only bruin native to Britain. It tries to avoid humans, but if trapped can be deadly. A popular entertainment is to pit a bull versus a bear in a pit or arena.

SIZ 25	Move 8	Major Wound 18
DEX 10	Damage special	Unconscious 11
STR 25	Heal Rate 4	Knockdown 25
CON 18	Hit Points 43	Armor 6

Avoidance: 7

Modifier to Valorous: 0

Glory to Kill: 10

Attacks: 2 paw swipes @13. Bears may attack only one target per melee round. If the

Alberto Cabra (order #82793)

bear wins the round with an attack roll, it makes two 3d6 damage rolls instead of the usual single attack. This simulates the bear's mauling and slapping attacks. When combating a mounted foe, a bear usually attacks the rider first.

A bear always completes one more attack after his hit points reach 0, he becomes unconscious, or receives a Major Wound. Thus a bear fights one round after he is dead.

Boar

The wild boar is a cunning and savage creature, deadly when cornered. As a species they are quite pugnacious, and the old solitary boars are very dangerous.

SIZ 20	Move 8	Major Wound 25
DEX 15	Damage 6d6	Unconscious 11
STR 30	Heal Rate 6	Knockdown 20
CON 25	Hit Points 45	Armor 5

Avoidance: 10

Modifier to Valorous: 0

Glory to Kill: 15

Attacks: tusk slash @18, trample @18 against prone foe.

When combating a mounted foe a boar always attacks the horse first since he cannot reach higher. Boars try to charge their foes and make a tusk slash as they pass.

Boars fight for a round after death, unconsciousness, or a major wound.



The bear and bull fight was a tradition at tournaments

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Bull

The male domestic cattle can be fierce in combat when defending the herd or provoked to fight in an arena.

SIZ 30	Move 8	Major Wound 20
DEX 10	Damage 6d6	Unconscious 13
STR 30	Heal Rate 5	Knockdown 30
CON 20	Hit Points 50	Armor 6

Avoidance: 5

Modifier to Valorous: +2

Glory to Kill: 10

Attacks: charge @15, +2d6 damage; horn gore @10, trample @18, at normal damage

Bulls try to charge and impact their foes, then trample them. If cornered or otherwise unable to charge, a bull fights with its horns to knock down a foe.

Red Deer (elk)

The red deer is a large woodland deer similar to the American Elk.

SIZ 20	Move 9	Major Wound 20
DEX 25	Damage 5d6	Unconscious 10
STR 25	Heal Rate 5	Knockdown 20
CON 20	Hit Points 40	Armor 4

Avoidance: 15

Modifier to Valorous: +10

Glory to Kill: 5

Attacks: charge @18, +2d6 damage for success; antlers @15, hooves @15, normal damage.

Stags normally try to elude their foes, but when cornered or exhausted they fight to the death. Each round the stag either charges and impacts a foe or fights with both antlers and hooves.

Fallow Deer

The fallow deer is large, with a reddish coat that is covered with white spots. Its large antlers are similar to those of an American moose.

SIZ 17	Move 9	Major Wound 15
DEX 20	Damage 3d6	Unconscious 8
STR 15	Heal Rate 3	Knockdown 17
CON 15	Hit Points 32	Armor 3

Avoidance: 18

Modifier to Valorous: +10

Glory to Kill: 1

Attacks: Charge @14, +1d6 damage for success; antlers @10, hooves @10.

Stags normally try to elude their foes, but when cornered or exhausted they fight to the death. Each round the stag either charges and impacts a foe or fights with both antlers and hooves.

Roe Deer

This is a tiny deer, unworthy of being hunted by a knight. It is included because the roe buck is important in several myths and fairytales, and may appear in an adventure as well. It is so small that we give no statistics.

Wolf

Wolves generally travel in packs. They rarely attack humans under normal circumstances, but are a menace to livestock.

SIZ 4	Move 8	Major Wound 12
DEX 22	Damage 2d6	Unconscious 4
STR 12	Heal Rate 2	Knockdown 4
CON 12	Hit Points 16	Armor 2

Avoidance: 10

Modifier to Valorous: 0

Glory to Kill: 5

Attacks: bite @20

Monsters

CREATURES DANGEROUS TO a knight are rare, and fortunately so. As a group they are referred to as monsters, although several are more than that.

Many of these creatures have special attributes, such as unusual or extra attacks, which must be considered during combat.

Monsters are truly fearsome entities. A Valorous roll is required to initiate combat with one. Some monsters also have modifiers to the Valorous roll. This modifier is a survival factor for player knights: creatures too large to kill should be abandoned. Thus a Prudent modifier is also given where appropriate. However, groups of knights confronting a single monster have a better chance, and so the modifier should be *divided* among them. Glory is, likewise, divided among them.

Monsters often flee or surrender. The duty of a knight is generally to rid the world of such creatures, so killing is usually needed for Glory to be gained. However, at gamemaster option, a tenth of normal Glory can be gained for such a partial victory over a monster.

Faerie Knight

This is a powerful faerie knight. Others might exist with greater or lesser attributes.

SIZ: 20	Move 4
DEX: 20	Damage 7d6
STR: 20	Hit Points 40
CON: 20	Armor 18 + shield

APP: 20

Attacks: Sword 23, Lance 21, Great Spear 21, Dagger 10; Battle 15, Horsemanship 21

Modifier to Valorous: -5

Significant Traits: Valorous 16

Significant Passions: gamemaster choice

Significant Skills: Awareness 15, Courtesy 15, First Aid 15, Heraldry 8, Hunting 15

Other Equipment: Faerie charger, 7d6 damage, Move 10, other eerie magical items

Glory to Kill: 200

THE RACE OF GIANTS

This race long-ago ruled the world before the good gods drove them into waste places. They are bigger than men, but slow of wit and body. Their foul habits are more like those of bears than men, and they delight to eat the flesh of humans. They wear crude hides, make nothing with crafted skill, and use only natural weapons. Their skins are stony and hard, like armor. Their unnatural lusts extend to human women, most unchivalrously.

Small Giant

This guy is not much bigger than a huge Saxon can be, but is big nonetheless.

SIZ 25	Move 4	Major Wound 25
DEX 8	Damage 8d6	Unconscious 13
STR 20	Heal Rate 5	Knock Down 25
CON 25	Hit Points 50	Armor 15

APP 5

Modifier to Valorous: 0

Glory to Kill: 100

Attacks: club @13. Grapple @15 does 3d6 damage.

Giant

An immense monster of gargantuan proportions, the giant is almost invulnerable.

SIZ 40	Move 7	Major Wound 30
DEX 5	Damage 14d6	Unconscious 18
STR 50	Heal Rate 8	Knock Down 40
CON 30	Hit Points 70	Armor 25

APP 3

Modifier to Valorous: -5, to Prudent: +5

Glory to Kill: 250

Alberto Cabra (order #82793)

Attacks: Club @15, or two Stomps @10 each.

Huge Giant

A monster of fairytale proportions, this monster of a being is to be avoided by all right-thinking knights. Fortunately, it is very slow, and easily avoided by riders.

SIZ 85	Move 5	Major Wound 35
DEX 1	Damage 22d6	Unconscious 24
STR 65	Heal Rate 10	Knock Down 85
CON 35	Hit Points 120	Armor 40
APP 3		

Modifier to Valorous: -15, to Prudent: +15

Glory to Kill: 500

Attacks: club @7, or two Stomps @4 each.

Griffin

This monster has the rear body of a lion and the wings, head, and foreparts of an eagle. It is huge, has a special taste for horse meat, and also hates humans. It comes from the land of Hyperborea, and chooses bleak mountain chains for its habitat.

SIZ 40	Move 14(fly)	Major Wound 25
DEX 20	Damage 8d6	Unconscious 16
STR 40	Heal Rate 7	Knockdown 40
CON 25	Hit Points 65	Armor 10

Avoidance: 30

Modifier to Valorous: -5

Glory to Kill: 250

Attacks: 2 clawed paws @17 each against one or two targets; or 1 grapple @10, whereupon it flies upward and drops the hapless foe. Both forms of attack are done while swooping from the air.

Hippogriff

This creature, perhaps born of heraldic quartering, is part lion, part eagle, and part horse. It has one attack per round.

SIZ 30	Move 16(fly)	Major Wound 10
DEX 25	Damage 5d6	Unconscious 10
STR 15	Heal Rate 3	Knockdown 30
CON 10	Hit Points 40	Armor 10

Avoidance: 30

Modifier to Valorous: 0

Glory to Kill: 200

Attacks: hooves @12, striking while swooping upon the foe.

Lion

The legendary lion is found throughout Malory. Sir Ywaine has one for a friend, Sir Percivale aids one on the Grail Quest, two of them live in the Tomb of Lions in Ganis, four of them escort the magical white stag through the forest.

SIZ 40	Move 8	Major Wound 20
DEX 20	Damage 7d6	Unconscious 15
STR 30	Heal Rate 5	Knockdown 40
CON 20	Hit Points 60	Armor 10

Avoidance: 10

Modifier to Valorous: -5

Glory to Kill: 250

Attacks: 2 paws @21 each, separate attacks against one or two targets. Alternately, one bite against a prone foe @20, +2d6 damage (remember to add the reflexive modifier).

Manticore

This man-eating beast has three rows of wicked teeth and the stinging tail of a scorpion. Its red eyes glow at night and its voice resembles the sibilant notes of a flute. Although it originates in far-away India, an individual or two have been seen in the rugged mountains of Britain, coming out only to feed upon humans. It is so powerful a leaper that no walls can hold it. Contrary to some legends it does not have wings.

SIZ 45	Move 11	Major Wound 25
DEX 20	Damage 9d6	Unconscious 18
STR 45	Heal Rate 7	Knockdown 45
CON 25	Hit Points 70	Armor 10

Avoidance: 15

Modifier to Valorous: -10, +10 to Prudent

Glory to Kill: 300

Attacks: 1 bite @10 at full damage rate, and 1 tail sting @20 for 6d6 damage.

Panther

The panther is a legendary cat which inhabits Britain. It is smaller than a lion, and prefers to lie in ambush to attack solitary foes in the deep woods. When surprised, perhaps on a hunt, it is considered wonderful sport. According to White's Bestiary the panther was considered to be of "truly variegated color, and it is most beautiful and excessively kind." Also, the panther was a sworn foe of dragons, and had an incredible belch which was proof against the great monsters.

SIZ 15	Move 9	Major Wound 15
DEX 25	Damage 4d6	Unconscious 8
STR 25	Heal Rate 4	Knockdown 15
CON 15	Hit Points 30	Armor 5

Avoidance: 15

Modifier to Valorous: 0

Glory to Kill: 75

Attacks: bite @15, with +1d6 damage; or 2 claws @10 each against 1 or two targets, normal damage.

Unicorn

Several types of unicorn exist in legend. Two are given here. When presenting information of an unicorn sighting, the gamemaster need never differentiate between types. Most people in the world of Pendragon know of only one type or another, not both.

Greater Unicorn

This creature is normally shy and retiring, and can easily Hide from most hunters, using Glamour to hide its tracks and disguise itself from dogs. However, it can be attracted using the virgin ploy, and is sought since its parts are valuable to magicians, their steaks a rare delicacy to most palates, and their heads priceless trophies to noble hunters. Though they can be killed, they cannot be captured alive.

SIZ 25	Move 12	Major Wound 25
DEX 40	Damage 5d6	Unconscious 12
STR 25	Heal-special	Knock Down 25
CON 25	Hit Points 50	Armor 5

Avoidance: 15

Modifier to Valorous: 0

Glory to Kill: 100

Attacks: horn @16. Also has Awareness @18. Knows simple Glamour magic (gamemaster option for effects).

Special Healing: this kind of unicorn can heal all wounds with a touch of its horn, if it so desires. It cannot heal during a fight, but in quiet moments can even heal itself.

Lesser Unicorn

This diminutive animal would never harm any innocent creature. Nonetheless, its horn has miraculous properties, and it is still attracted to virgin women.

SIZ 15	Move 10	Major Wound 15
DEX 45	Damage 3d6	Unconscious 8
STR 15	Heal-special	Knock Down 15
CON 15	Hit Points 30	Armor 3

Avoidance: 25

Modifier to Valorous: +5

Glory to Kill: 25

Attacks: horn @10. Hide @18. Knows simple Glamour magic.

Special Healing: this kind of unicorn can heal all wounds with a touch of its horn, if it desires. It cannot heal during a fight, but in quiet moments can even heal itself.

Water Leaper

Shaped like a legless frog with fin wings, this terrifying monster leaps from the water and glides along its surface to snatch boaters from their craft and drag them underwater to drown. It is almost helpless if beached or trapped on deck, although its frantic thrashing is dangerous to anyone struck. A Water Leaper has no redeeming virtues.

SIZ 10	Move 5(fly)	Major Wound 15
DEX 20	Damage 3d6	Unconscious 6
STR 15	Heal Rate 5	Knockdown 10
CON 15	Hit Points 25	Armor 5

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Avoidance: n/a
Modifier to Valorous: +0
Glory to Kill: 100
Attacks: Bite while in flight @15, holds on with a winning STR vs. STR roll and drags victim into the water; or thrashing about @10, doing 4d6 damage.

Wyrm

These giant serpents are undoubtedly of demonic origin, for they exude an essence discernible to all good knights. They can breathe fire and have very tough hides. Also, they have the ability to rejoin their severed parts and regenerate damage.

STR 35	Move 10	Major Wound 25
DEX 30	Damage 7d6	Unconscious 15
STR 35	Heal Rate special*	Knockdown 35
CON 25	Hit Points 60	Armor 15

Avoidance: 7
Modifier to Valorous: -10, +10 to Prudent
Glory to Kill: 400
*Regenerates at rapid rate, receiving 1d6 points per melee round.
Attacks: bite @15; breath @10, tail lash @10. May only be used against two different foes. Fire breath does normal fire damage, at a rate of 1d6 damage, ignoring all armor, except for the first time hit, unless the wyrm changes targets.

Wyvern

This dragon-like creature is two-legged and winged. It is smaller than most of its draconic kin, but usually lives in family groups of 2-6 individuals.

SIZ 20	Move 13(fly)	Major Wound 20
DEX 60	Damage 5d6	Unconscious 10
STR 25	Heal Rate 5	Knockdown 20
CON 20	Hit Points 40	Armor 8

Avoidance: 30
Modifier to Valorous: 0
Glory to Kill: 100
Attacks: bite @12; or (while flying only) two claws @15, 3d6 damage each.

Yale

This hoofed animal is rare, but can be hunted in the deep woods. It is amazing in that its two horns are jointed and can be moved independently of each other. Thus this fabulous creature can fight two foes in one round.

SIZ 30	Move 8	Major Wound 15
DEX 10	Damage 5d6	Unconscious 12
STR 15	Heal Rate 3	Knock Down 30
CON 15	Hit Points 45	Armor 8

Avoidance: 12
Modifier to Valorous: 0
Glory to Kill: 50
Attacks: 2 horns, against 1 or 2 targets, @12 each.

Allegorical Medieval Beasts

Some creatures, by their very nature, provoke an emotional response. Some perform unusual or allegorical roles and require the viewer to recognize what is occurring to achieve the experience. Such events may occur often or rarely, depending upon your own sense of humor and manner of portrayal of these medieval truths.

Meeting these animals offers a chance to receive personality trait or passion checks. No statistics are given for these mythic creatures because such numbers would be meaningless.

These examples are taken from T. H. White's *Bestiary,* which every gamemaster should read for further examples.

Beaver

This creature is hunted for its testicles, which make a very powerful medicine. When hunters close in upon it, the beaver castrates itself and flings the organs to the hunter, thereby escaping with its life. Observers of this fact may receive a Chaste check.

Coot

This bird is often found in company of eagles, with nests lower down the cliff. Coots adopt any orphan or rejected eagle which is cast down from its home nest. The coots raise the eagle like their own to healthy adulthood.

Observing this fact yields a Generous check.

Eagle

These imperial mothers of the sky test their offspring by holding the nestlings to stare at the sun. If they flinch, the young are rejected as unworthy and ejected from the nest.

The parent does this out of a sense of unyielding justice, and observers gain a Just check.

Hawk

These sleek raptors withhold food from their fledglings, and are quick to kick them out of the nest to fend for themselves. They do it because it will make the young birds tough.

Anyone who sees this receives a Cruelty check.

Lynx

The lynx is a type of spotted wolf whose urine hardens in seven days into a precious stone called a carbuncle. Lynxes know this, and so bury their urine as deeply as possible to prevent humans from finding and using the stones as ornaments.

Observers of this act receive a Selfish check.

Pelican

These water birds annually slay their young through righteous anger, then three days later pierce their own breasts until blood pours out over the chicks, which return to life.

If the players characters see this, they receive a Piety check.

Stork

Storks are family-oriented birds. They are monogamous and always return to the same nests. The parents incubate the nest so intently that they lose their feathers, and afterwards are cared for by their young for an equal length of time.

Continued observations, perhaps constantly over a year, or intermittently over many years, can allow players a Love (Family) check.

More Monsters

Some unique creatures, found rarely or only in specific locations, can be found in the Short Adventures section of the "Scenarios" chapter. Further *Pendragon* books will provide more monsters found in regions outside of Logres, including many further creatures of Faerie. ■

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Knightly Character Generation Synopsis

1. Region

Regional Table

d20	*region*	*Go to Page*
01-09	Logres	72
10-11	Cambria	81
12-13	Cumbria	83
14-15	The North	86
16	Cornwall	88
17	Brittany	89
18	Western Isles	91
19	France	96
20	Gaul	100

2. Lands

A. Find, and write in:

Homeland
Culture
Religion
Father's Class
Liege Lord
Current Home
Son Number = 1d6

Father's Survival Table

d20 roll	*result*
01-13	Father living
14-17	Father deceased
18-19	Father alive, but bedridden
20	Father missing for 2d6 years

3. Peoples

Select:
Name, Father's Name

Find, and Write Down:
Trait Modifiers
Directed Trait (if any)
Passions (if any)
Starting Skills
Inherited Glory
Starting Equipment

Roll for:
Luck Table Benefits

4. Traits

A. Underline religious Traits.

Religious Virtues Table

Christian: Chaste, Forgiving, Merciful, Modest, Temperate
Pagan: Lustful, Energetic, Generous, Honest, Proud
Wotanic: Generous, Proud, Worldly, Indulgent, Reckless
Judaism: Chaste, Energetic, Just, Prudent, Temperate

B. Add for Father's Class

See Page 51.

C. Find Values

Designated Method: Assign 20 points to each pair of traits; **OR:** Make one 16-point trait; others = 10 plus modifiers.

Random Method: Roll for Values: 3d6 for *left-hand column.*
Apply Modifiers: maximum = 19 regardless of modifiers
Determine Opposite Trait: equals 20 minus left-hand value.
Augment: divide 6 points

D. Check for Bonuses

Religious Bonus Table

Qualification: All underlined Traits equal to 16 or more.

religion	*bonus*
Christian	+6 to Total Hit Points
Pagan	+2 to Healing Rate
Wotanic	+1d6 Damage
Judaic	+3 Hit Points, +1 Healing Rate

Chivalrous Bonus Table

Qualification: 80 points in all Traits with a dot.
Bonus = +3 to natural armor

5. Passions

A. Note Modifiers

B. Find Values

Limitations: upper limit = 18, and lower limit = 3.
Designated Method: points may not be greater than 18 or less than 3.
Random Method: roll value below, plus modifiers.

Roll for values: (+ modifiers)
Loyalty (lord) = 2d6+6
Love (family) = 2d6+6-son number.
Daughters = 2d6+6
Hospitality = 3d6
Honor = 2d6+3,

6. Statistics

A. Find Cultural Modifiers

Cultural Modifiers Table

culture	*modifier*
Cymric	+3 CON
Irish	+3 CON
Picts	-3 SIZ, +3 DEX, -3 APP
Romans	+1 DEX, +2 APP
Saxons	+3 SIZ, -3 DEX, +3 STR
French	+1 DEX, +1 STR, +1 CON
Occitanian	+1 DEX, +1 CON, +1 APP

B. Determine Value

1. Add Cultural Values
2. Determine Statistic Values

Designated Method: Apply cultural modifiers, from above. Distribute 60 points.
Random Method: 2d6+6 for SIZ, and 3d6 for each of DEX, STR, CON, and APP. Then apply the cultural modifiers below.
Limitations:
Maximum: No statistic can have a starting value greater than the maximum possible for a character of that culture, accounting for dice rolls and cultural modifiers (i.e. 15-21, depending on culture and statistic). Thus maximums are 18 plus or minus the cultural modifier: for example, the maximum APP for a Pict is 18 - 3 = 15, while for a Roman it would be 18 + 2 = 20.
Minimum: Minimums are 8 for SIZ and 5 for the others (note that any statistic at 3 indicates that the character is bedridden; any value at 0 indicates death.)
Adjust Statistics: Minimums are in force even with the random method. If, after

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accounting for cultural modifications, any statistic has a value of less than 5, then make the value 5. Thus not even a Pict can have a starting APP value of 1-4, nor can a Saxon character have a starting DEX value of 1-4.

Players using the Designated Method (above) may not alter their characters' statistics using this rule.

Derived Statistics

Total Hit Points = CON + SIZ
Unconscious = Total Hit points /4
Movement Rate = (STR + DEX) /10
Damage = (SIZ + STR)/6
Healing Rate = (CON + STR)/10

Distinctive Features

Distinctive Features Table

APP value	*number of features*
5-6	3
7-9	2
10-12	1
13-16	2
17+	3

Roll 1d6 for each distinctive feature indicated above, referring to the Distinctive Features Detail Table on page 39.

7. Skills

You already have the Starting Cultural Skills written down. Find the Family Characteristic, and write it on the back.

Family Characteristic Table

d20	*characteristic*
1-2	+5 Horsemanship
3	+10 Singing
4-7	+5 Awareness
8	+5 Hunting
9	+10 Dancing
10	+5 First Aid
11	+10 Flirting
12	+10 Recognize
13	+5 Intrigue
14	+10 Swimming
15	+10 Orate
16	+15 Play (all instruments)
17	+15 Compose
18	+10 Heraldry
19	+15 Hawking
20	+10 Gaming

Father's Class Tables

See Page 51.

Limitations: No 0-point skill may be augmented, except for weapons skills. No skill value may be raised above 15 by Father's Class points *unless* the points are a bonus awarded to a specific skill.

8. Previous Experience

1. Distribute 1d6 points among the character's skills and combat skills as desired, except that no skill with a beginning value of 0 may be augmented except weapon skills, and no skill may be raised above 15.

Or...

2. Add one point to any personality trait or passion, or one point to any skill at 15 or higher, up to a maximum of 19 for traits and 20 for passions and skills.

Or...

3. Add one point to a physical statistic. No statistic can be raised to a value greater than the theoretical maximum possible for a character of that culture (see Step Three above). Also, SIZ may not be increased after age 21.

9. Qualify for a Career Class

Page 57. ■

The Winter Phase

This is a synopsis, and renumbering, of "The Winter Phase," beginning on page 150.

1: Perform Solo (optional)

Your Own Land. Page 311.
Vassal Service. Page 311.
Romance. Page 312.

2: Experience Check Rolls

For all check marks, roll d20. Go up one point for each roll *greater than* current point value.

3: Aging

For all characters 35 years or older.

Roll 2d6 on Aging Table.

Aging Table

2d6	*Statistics Affected*
2	4
3	3
4	2
5	1
6-8	0
9	1
10	2
11	3
12	4

Statistics Affected shows the number of d6s to roll on the Statistics Lost Table below.

Statistics Lost Table

1d6	*result*
1	SIZ
2	DEX
3	STR
4	CON
5	APP
6	no loss

4: Economics

All knights without income, whose players are bothering with these rules, check page 187 for details.

Impoverished Knights: -15 to Horse Survival and Child Survival; no children born; -1 to armor; make CON roll, where failure equals 1 lost CON point.

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Poor Knights: -3 to Horse Survival and Child Survival, cumulative each poor year.
Ordinary Knights: No effects.
Rich Knights: No modifier to Horse Survival; +1 to Child Survival; +3 to Childbirth; +3 to Child Survival (no children die); +5 to Childbirth Table.

5: Stable

Horse Survival Table

d20	*result*
1-2	Horse dies, breaks a leg, loses its wind, etc.
3-20	Horse is healthy

6: Marriage (optional)

Marriage Below Character's Class: roll of Loyalty (Lord), where success equals permission boon to wed. Dowry of 1d6 Libra and 10 Glory.
Marriage Within Character's Class: roll Courtesy once each winter where success equals either 1. a roll on the Random Marriage Table; or 2. wait a year, and get +1 to eventual Random Marriage Table roll.

Random Marriage Table

d20	*dowry*	*Glory*
1-4	no holding, 1d3+6 goods	10
5-7	1 manor, 1d6 goods	25
8-17	1 manor, 1d6+3 goods	50
18-19	2 manors, 1d6+6 goods	100
20	2 manors, 2d6+6 goods	250

7. Children

Childbirth Table

d20	*result*
1-10	No birth
11	Mother and child die at childbirth
12	Mother dies in childbirth, child lives*
13-19	child born*
20	Twins born*

**Roll 1d6 for each child born, where an odd number = female, and even = male.*

Child Survival

Child Survival Table

d20	*result*
1-2	Child dies
3-10	Child is sick, but lives
11-20	Child lives

8: Family Events

Family Events Table

1-2	death in family*
3-7	marriage in family*
8-12	birth in family
13-15	missing, may be lost
16-18	no event
19-20	scandal in family*†

** Indicates roll on Family Member Table (below) to find person affected. If the result is ridiculous, like your mother remarrying when your father is still alive, just ignore it as a silly or nasty rumor and reroll.*
† Indicates a roll on the scandal table, below.

Family Member Table

d20	*person*
1-3	Father
4-6	Mother
7-11	Brother
12-15	Sister
16	Uncle
17	Aunt
18	Grandfather (even on d6) or Grandmother (odd on d6)
19-20	Cousin

Scandal Table

d20	*result*
1	insulted their lord
2-3	cheated at a tournament
4	badly in debt
5-7	adultery accusations
8	kidnap accusation
9-10	horse stealing accusation
11-16	messy love affair *almost* proved
17	murder rumored
18	heresy rumored
19	necromancy rumored
20	roll again, rerolling 20s, but this time the event is *proved true!*

9: Training

You have a choice of three things to do:
Change a Personality Trait, Statistic, or Passion: One trait, statistic, or passion value may be changed by one point.
Restrictions: Traits cannot be increased over 19. Passions cannot be increased over 20. No statistic can be raised higher than its maximum cultural value, which is usually 15, 18, or 21; and SIZ may not be increased after age 21, and no statistics may be increased after age 35.
Train Skills: Get 1d6 skill points.
Restrictions: Skill can be trained only up to 15.
Train a Skill Up to 20: You may increase one skill by one point
Restriction: maximum value of 20.

10: Glory

From Play: written in the "Glory This Game" box on the character sheet.
From Solo Scenarios: If done.
From One-Time Honors: being knighted, appointed to Round Table, marriage to an heiress.
Conspicuous Consumption: For *last year:* Rich knight = 10 Glory; Superlative knight = 15; Tournament sponsorship see the Sample Glory Rewards in the "Glory and Ambitions" chapter.
Annual Glory: Vassal knights get 6 points for each manor (or, 1 Glory per £. of regular income); all Traits or Passions of 16 or more get points equal to their value; Chivalrous (80 points in marked Traits) = 100 points; Religious (16 or more in underlined Traits) = 100 points.

11: Glory Bonus

If the 1000-point threshold has been passed, add Bonus Point. (See pages 189, 119.)

12. Squire

Increase squire's Age by 1; add 1d6 points to his listed skills. ■



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Bibliography

Here are listed many books useful to the ***Pendragon*** *player and Gamemaster*

THE FOLLOWING BOOKS are recommended for players and gamemasters wishing to obtain familiarity with the legend of King Arthur and with the history that surrounds it.

The material in this book is based upon the opinions of experts in their respective fields. For readers who are curious about the genesis of certain articles, or wish to disagree with the conclusions thereof, we hope you will peruse the following sources first.

Barber, Richard. *The Knight and Chivalry.* Harper & Row, 1970.

A historical reference which traces the development of knighthood from its obscure beginnings to its decadent end. This book gives an excellent synopsis of the historical background and development of knighthood, and is highly recommended to gamemasters wishing to maintain historicity.

Bloch, Marc. *Feudal Society.* University of Chicago Press, 1964.

Although over 50 years old, this text provides the definitive scholarly history of the development of the aspects of society which are critical to the *Pendragon* game. Concise, but not for the casual reader.

Davis, R.H.C. *The Medieval Warhorse.* Thames and Hudson, 1989.

A concise and readable book on this complex subject, especially useful to follow the way that names for horses did not change, but the animals themselves did.

Gies, Frances and Joseph. *Women in the Middle Ages.* Barnes & Noble Books, 1978.

Accounts of the typical lives of women of most social classes, each centered upon an individual. Presented with considerable documentation, it is an enjoyable read.

Gies, Frances. *The Knight in History.* Robert Hale, 1984.

Several life histories of famous knights from different periods of history illustrate the historical trends in chivalry which are detailed in this book.

Gregory of Tours. *The History of the Franks.* Penguin, 1974.

An eye-witness account of the Merovingian kings of France during the sixth century, the historic date for the *Pendragon* campaign. It makes France of the Hundred Years War look civilized and peaceful.

Hall, Louis B. *The Knightly Tales of Sir Gawain.* Nelson-Hall, 1976.

Several lesser-known, but excellent, tales of Sir Gawaine are here, taken from the Old English. It is the source of some of the quotes in this book, including "Golagros and Gawain."

Hill, Margot Hamilton and Bucknell, Peter. *Evolution of Fashion, Pattern and Cut 1066-1930.* Drama Books, date?

Just what the title describes, and the source of the illustrations done by Carolne for this book.

Grehan, Ira. *Irish Family Names.* Johnston & Bacon, Cassell & Collier Macmillan Publishers Ltd. 1970.

This full color map lists all the major Irish families and clans in their geographic locations.

Karr, Phyllis Ann. *The King Arthur Companion.* Chaosium Inc., 1983.

This definitive, and highly readable, catalog lists hundreds of character, places, and things from Malory and the Vulgate. It delightfully reconstructs the lives of many lesser characters, turning them into complete personalities.

Keen, Maurice. *Chivalry.* Yale University Press, 1984.

Knighthood as an aspect of nobility is the main theme of this excellent book, which traces the development of this class through its history.

Kelly, Amy. *Eleanor of Aquitaine and the Four Kings.* Harverd University Press, 1950.

An entertaining account of this most favorite queen, and the colorful, unpredictable, and dangerous realm of the Angevin Kings.

Knight, Gareth. *The Secret Tradition in Arthurian Legend.* The Aquarian Press, 1983.

A revelation of the relationship between esoterica of the Western Tradition of magic, and its secrets as revealed in Arthurian legend. It explains the grand scheme created by Merlin and Viviane.

Livingstone, E.A., editor. *The Concise Oxford Dictionary of the Christian Church.*Oxford University Press, 1977.

A handy source to find out the basic facts about the religion of the Middle Ages.

Mac Niocaill, Gearoid. *Ireland Before the Vikings.* Gill and Macmillan.

A concise and detailed book about Ireland during the historical period of the Pendragon, with more information than you probably care to know.

Madaule, Jacques. *The Albigensian Crusade.* Trans. by Barbara Wall. Fordham University Press, 1967.

A clear and precise background for the Occitanian culture, culminating with its conquest by the French during the "crusade" against the heretic Cathars.

Malory, Sir Thomas. *Le Morte D'Arthur.* edited by Janet Cowen, Penguin Books, 1969 (two volumes).

Sir Thomas Malory was a fifteenth-century knight who compiled the most important version of the legend in the English language, published by Caxton, the first modern printer in Britain. Malory's book is the basic text for the *Pendragon* campaign.

Many editions of this work are available, but this one is my favorite. It has just the right mix of modernization and archaic vocabulary. Entries given in the text are in the format of (X, Y) where X is the book, and Y is the chapter number of Caxton's edition (this is the format for the quotations in this book as well).

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Want to Write *Pendragon* Adventures?

Chaosium Inc. is interested in receiving your submitted manuscript for consideration of publication. Write to us, at the address in the front of the book, and ask for Submission Guidelines. Send a self-addressed, stamped envelope and ask for the Pendragon Prospectus.

Markale, Jean. *King Arthur, King of Kings.* Gordon and Cremonesi, 1976.

A sometimes rambling, but always entertaining account of the Celtic resurgence in Britain. Extremely useful to get a flavor of the historical origins of the *Pendragon* Cymri.

Matthews, Caitlin and John. *The Western Way. Vol 1.* Penguin Books, 1985.

An excellent starting point of the meaning behind the myths and legends of the Celts. In general, anything by the Matthews is probably valuable.

McMillan, Ann. "Men's Weapons, Women's War: The Nine Female Worthies, 1400-1640," in *Mediavalia*, Vol 5, 1979.

My source for information on the Nine Female Worthies.

Morris, John. *The Age of Arthur.* Charles Scribner's Sons, 1973.

This massive compilation of information contains great amounts of information on the situation in Britain from 350 to 650. It includes the best compilation of information on the Picts I have found, as well as excellent information on Saxons, Cymri, and Romans. Many of its conclusions are quite fantastic and non-historical, but provide great ideas for a fantasy campaign.

Pisan, Christine de. *The Treasure of the City of Ladies.* Penguin Books, 1985.

A book written by the best-known woman writer of the Middle Ages. It is a book of advice for practical women in traditional roles, invaluable for anyone who wants to see a candid, first-hand account of such a woman.

Russell, Jeffrey B. *A History of Witchcraft.* Thames and Hudson, 1980.

Perhaps the best study of medieval witchcraft as a religion.

Silverstein, Theodore (trans.) *Sir Gawain and the Green Knight.* University of Chicago Press, 1974.

This is an excellent rendition of the most famous Arthurian poem in Old English, and an excellent example of the chivalrous ideals.

Speed, John. *The Counties of Britain.* Introduction by Nigel Nicolson, commentary by Alasdair Hawkyard. Thames and Hudson, 1989.

This book is a reproduction of an atlas compiled in Tudor times - that is, after the Middle Ages. The centuries changed the land little enough to make this invaluable for a gamemaster seeking manor names, forest or clearing locations, or general background about the weather, notable district crafts, or even the local building materials.

Squire, Charles. *Celtic Myth and Legend.* Newcastle Publishing Co, Inc., 1975

An excellent introduction to Celtic myth and legend.

Steinbeck, John. *The Acts of King Arthur and his Noble Knights.* Ballantine Books, 1977.

A great American novelist pours forth his love for this subject, bringing the characters alive for the modern reader. It is not perfect, having too much psychoanalysis for my taste; and is not finished, excluding the Grail Quest and final phases. This book provides my favorite portrayal of Sir Lancelot.

Tuchman, Barbara W. *A Distant Mirror. Ballantine* Books, 1978.

A very readable account of the Middle Ages, centered on one of the great French noble houses of the 14th century, but including copious details about the Middle Ages which can add color and depth to your campaign. If you read one book about the Middle Ages to get a feel for the era, try this one, a former best seller

White, T.H. *The Once and Future King.* G.P.Putnam's Sons, 1939

This modern rendition of Malory's works is a great source for detailed information about the Middle Ages, as well as being perhaps the most readable modern version of the legend. If you read only one book, this is the one I recommend. It combines medieval lore with the story in a delicious mix of literature. It has my favorite versions of King Arthur and Mordred (a real rotter.). ■



A Redcap

Alberto Cabra (order #82793)

Appendix

Measurements

- 1 inch = 2.5 cm
- 1 foot = 12 inches = 30 cm
- 1 hand = 4 inches = 10 cm
- 1 rod = 16.5 feet = 5 meters
- 1 mile = 0.66 km
- 1 league = 3 miles = 5 km

Weights:

- 1 ounce = 30 gm
- 1 pound = 16 oz. = 0.48 kg
- 1 stone = 14 pounds = 6.5 kg
- 1 ton = 2000 pounds = 0.9 metric tons

Watch your C's and K's

The C-sound used in foreign words in this game in almost every instance is pronounced as a hard C, a K-sound. This is especially important for these words:

Celtic is pronounced Keltic

Cymric is pronounced Kymric. Remember, the Celtics (seltiks) are a basketball team, a selt is a stone knife with no handle, and Celts (kelts) are an ancient culture.

Glossary and Abbreviations

Many words used in this game are, inevitably, medieval and no longer in current usage. Others are in use, but have been transformed over time to have a new meaning. Effort has been made to use these terms consistently as given here.

APP. Appearance. One of the Statistics.

AREA. How much ground a city or town takes up. This is important primarily for battles and economics. 1 Area is about 1 acre. Not used in this book.

Attribute. The various areas in which a character is rated: traits, passions, statistics, skills, and combat skills. All attributes have numerical values for use with a d20 roll.

Character. An individual person or being encountered during the game. Player characters have their actions determined by players, while gamemaster characters are controlled by the gamemaster.

Combat Skill. A skill used in war or tournament.

CON. Constitution. One of the Statistics.

d6, d20. Dice used in the game, six and twenty-sided.

d. Denarius (plural denarii). The Roman equivalent of a pence, or penny. 240 d. = 1 £.

Dame: Title for a woman which is equivalent to "lord," used when the woman is the head of her own household.

DEX. Dexterity. One of the Statistics.

DV. Defense Value. Factor used to determine the relative value of a castle, city walls, or other defensive fortification.

Glory: A measure of a character's success, notoriety, and power. Does not measure reputation directly. Value is measured in Glory points, which are received for most significant events or actions during play.

Knight: A warrior who has undergone the ceremony of knighthood, and sworn allegiance to a lord. A nobleman.

Lady: The wife of a nobleman of any rank.

£. Librum (plural Libra): A Roman monetary unit, also commonly called a Pound, equal to 240 denarii. or 20 s.

Liege Lord: The lord to whom a knight owes primary loyalty. Through marriage and inheritance a knight may have many lords, but he must choose one to be pre-eminent, who is called the liege lord.

Life Force:The essence of magic.

Lord: A knight, and a nobleman, holding other knights as vassals. A banneret knight is the lowest lord. The High King is the highest lord.

Magic Limit: The amount of Life Force a magician may manipulate.

Manor: A land holding which is capable of providing enough income to support a knight.

Noble: A person of the highest social class, including all lords and knights, and some squires.

Passion: An attribute. A powerful specific emotion that can inspire or prematurely age a knight. Also measures reputation.

Penny: See Denarius.

POP. Population. A measure of the monetary value of a population. About 120 people. Not used in this book.

Roll: A random roll of a die to determine events during the game impartially.

s. Shilling. A monetary unit equal to 12 d, or 1/20 £.

SIZ. Size. One of the Statistics.

Skill: An attribute. A measure of ability and knowledge in a specific ordinary activity such as singing or swimming. Combat skills are more important than ordinary skills and are placed together in a separate section.

Squire: The servant of a knight. Squires may be nobles if they are the sons of nobles, or commoners if they are the sons of commoners or of squires.

Statistic: An attribute, measures innate aptitude or physical ability. Does not include mental factors.

STR. Strength. One of the Statistics.

Talent: A magical skill.

Talisman: An item, created in a magical ritual, and in which a spell is stored for later use.

Trait: An attribute. A psychological factor indicating preferences for certain actions over others, such as courage rather than cowardice. Also measures reputation in conjunction with passions.

Value: The numerical value of an attribute.

Weapon Skill: A subset of Combat skills, involving weapons. ■

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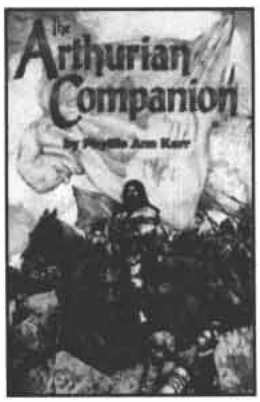
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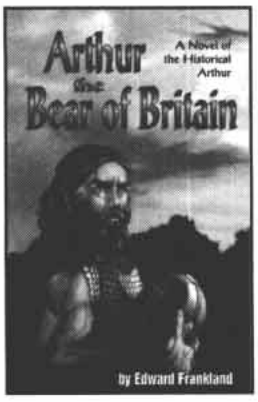
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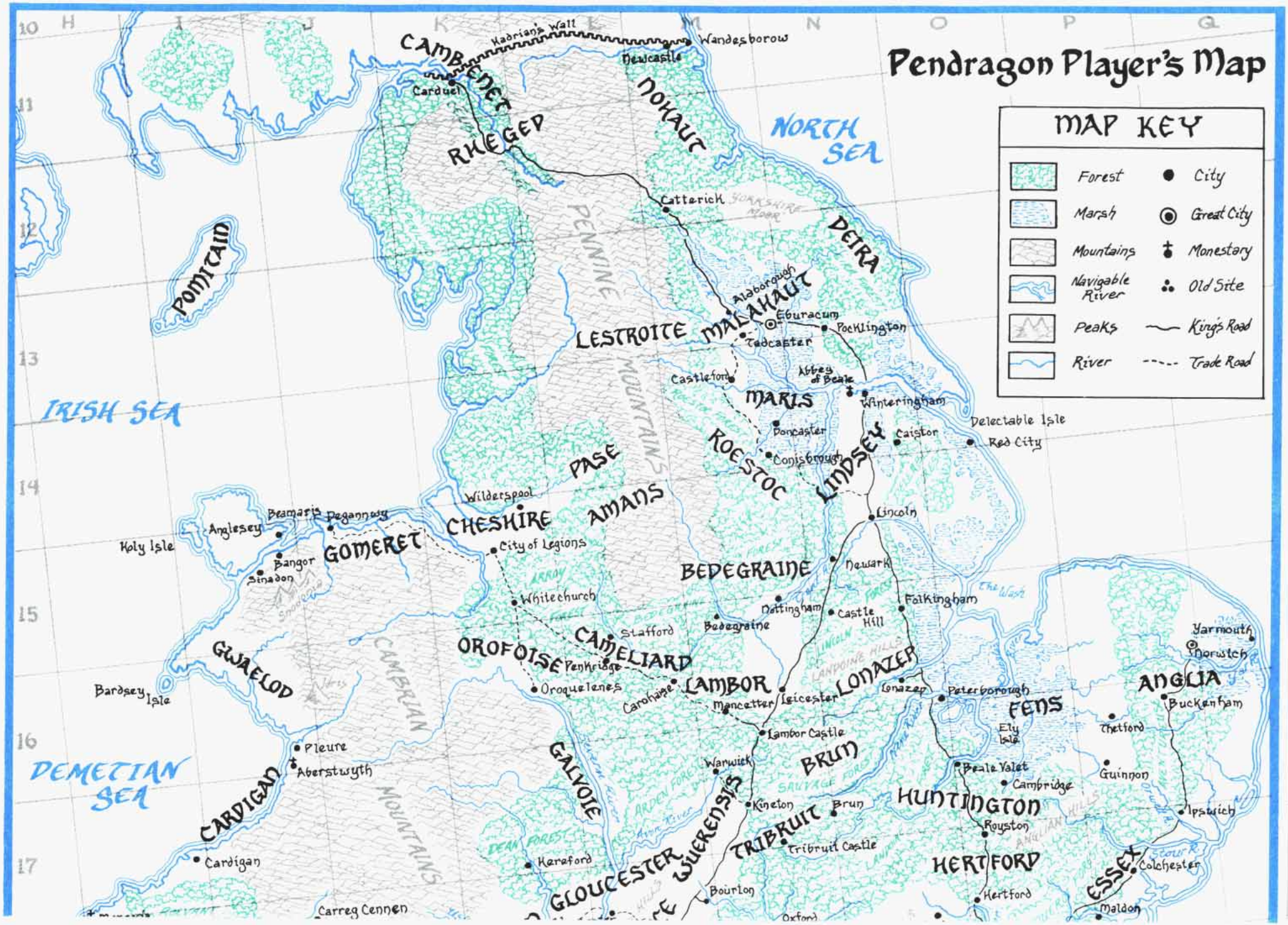






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