

# ALL FOR ONE

## *Régime Diabolique*



PAUL "WIGGY" WADE-WILLIAMS



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# All For One: Règime Diabolique

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WIGGY’S DEDICATION: TO MAGGIE, FOR HER ENDLESS PATIENCE AND LOVE.



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# A Sick Land



The year is 1636 and France is sick. Like an ancient elm, its core is being devoured from within. Yet from outside it appears strong and vibrant.

Louis XIII sits on the throne, but his rule is that of a puppet monarch. While France rots, Louis spends his time throwing extravagant balls (the cost of which places a heavy tax burden on the peasantry), hunting all manner of beasts (including, some say, Protestants dressed up as animals), sponsoring artists to produce works of art for his private adoration, and ignoring the pleas of the downtrodden citizens who clamor for justice and clemency.

Pulling Louis' strings is Armand Jean du Plessis, Cardinal-Duc de Richelieu, better known simply as Cardinal Richelieu. He serves both as Cardinal of Paris and as Louis' chief adviser, both positions of great power.

Religious persecution is rife, and has been for over a century. France's Catholics have engaged in many cruel massacres of the country's Protestants, including the infamous St. Bartholomew's Day massacre in 1572.

Richelieu has entered France, a Catholic country, into the Thirty Years' War (a name it has yet to acquire in the current age) but on the side of the Protestants. Richelieu's aim was to break the power of Spain and the Hapsburg Empire, against whom the Protestants were fighting, but his views were not shared by all. France's nobles and ministers reacted angrily to this act, many seeing it as treachery against the Papacy, but Louis ratified the Cardinal's order, and few dissenters had the stomach to argue with the King.

France's armies have not fared well. After a disastrous campaign beyond their eastern border, France's army is in retreat. Soldiers from Spain and the Holy Roman Empire are marauding throughout the French countryside, making their way toward the gates of Paris.

In order to bolster France's demoralized army, Richelieu has raised taxes and introduced conscription, though it is the poorer members of society who suffer the most from these measures. Famine wracks the land, forcing the already overtaxed peasants into increased

hardship. Resentment and anger are bubbling beneath the scum of corruption which floats atop French society, threatening to break the surface and drag the country into civil war.

The nobility of France has grown corrupt, though some would hasten to add they are simply more corrupt than their ancestors. Richelieu's taxation policies are a mere inconvenience to the aristocracy, and while they dine and dance, their peasants starve and succumb to disease. Many speak of devilry among the nobility, of midnight ceremonies honoring their unholy counterparts in Hell, of young girls taken by force never to be seen again, and of terrible bargains sealed with blood and souls. But such talk is commonplace when times are bad.

## An Alternate History

This roleplaying game is set in France. The year is 1636, but history isn't quite like you may have been taught in school. We've taken a few liberties with the facts, preferring to tell exciting stories rather than publish history books. Here are some of the basic historical facts, along with those of a more fantastical nature.

King Louis XIII rules France with his wife, Anne of Austria (a Spanish Hapsburg), and is guided by the devious Cardinal Richelieu. Charles I (whose wife, Henriette-Marie de France, is King Louis' sister) governs England, Scotland, and Ireland. Philip IV (Queen Anne's brother) rules Spain and the Spanish Netherlands. Ferdinand II is Holy Roman Emperor (his control includes Italy), Urban VIII sits on the Papal throne, and the 10-year old Queen Kristina Augusta rules Sweden.

The King of France is served by his Musketeers of the Guard, while Richelieu has his own Cardinal's Guard. Athos, Porthos, Aramis, and D'Artagnan swagger around Paris, and the mysterious Man in the Iron Mask has begun his life sentence. The Thirty Years' War is in



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full swing, spreading destruction across much of the Holy Roman Empire, with Protestants and Catholics at each other's throats (literally). Johann Heinrich Alsted has just published his Encyclopedia, while Galileo is under house arrest for publishing his views on the solar system.

The Renaissance has been going for two centuries, revolutionizing art, literature, philosophy, and science. Yet not everyone tolerates this new age of learned thinking. The Inquisition hounds critics of the Church and its views of the natural order mercilessly, aided in France by Cardinal Richelieu and his lapdogs. Magick exists, though its practitioners must be careful, lest they be branded as witches or heretics and burned at the stake for their sins. God, however, does not grant his priests miracles.

Secret societies are commonplace. Some are little more than clubs for bored nobles, who wish to engage in activities their social status would not otherwise allow. The major societies, in the sense of those the characters are likely to want to join, are dedicated to

cleansing France of the sickness at its heart, and whose members are, if discovered, destined for the gallows as traitors and enemies of the King (and therefore France). There are also more sinister societies, dedicated, it is said, to assassination and the accumulation of power at *any* cost.

The bloody and brutal Thirty Years' War involves Sweden, Bohemia, Denmark-Norway, the Dutch Republic, France (a Catholic nation), Saxony, the Electoral Palatinate, England, Transylvania, and Hungarian rebels on the Protestant side, with the Catholic League, Austria, Bavaria, the Kingdom of Hungary, Croatia, and the Spanish Empire on the Catholic side. The Germanic lands have borne the brunt of the fighting, but France's borders have been breached and enemy forces are marching on the capital. France may be siding with the Protestants in the War, but she has no love for her allies. The Protestants are still France's enemies, and her alliances with them are purely political.

For all the evil deeds men are capable of performing, their dark desires are naught beside those of Satan and his abominable legions. France may be suffering political and social strife, but rumors of witchcraft, devilry, and the legions of Hell, once believed to be merely the superstitions of the Medieval Age, are now widespread across Europe. Peasants speak of werewolves and worse haunting the woods, and of Satanic cults ruled over by vile spellcasters of immense infernal power.

## What this Book Isn't

*All for One* is not a history book and makes no pretense to be one—it is a game book. While we have tried to maintain historical accuracy as far as possible, the nature of the game required us to make certain changes. For instance, in the Renaissance period, certain types of magick were (generally) accepted by the Church. In *All for One*, all magick is considered a tool of Satan. Likewise, certain historical facts have been altered to better fit the setting's premise. We hope you will forgive us for these “errors” and not allow them to spoil your enjoyment of the game.

Countless words have been written on this era, both as works of history and fiction. It has been depicted in numerous films, including *The Three Musketeers* trilogy in the 1970s and the 1993 movie, *The Man in the Iron Mask* (the 1977 and 1998 versions perhaps being the most well known), and *Cyrano de Bergerac* (starring Gerard Depardieu). Players and Gamemasters are strongly encouraged to watch these movies in order to capture the flavor of the setting.

That said, this roleplaying game does provide a little insight into the period through text contained in Historical Note sidebars. You won't find an in-depth study of the French justice system, a full list of foodstuffs, styles of clothing, or other such details, though. For the most part, these are background details easily added by the GM.





# Character Generation



The heart of this setting isn't the rules or background, but the player characters. It is these individuals, with their unique goals and motivations, which drive the stories the GM will tell. Players have the duty to create interesting characters who will interact with the game world and play an active role in adventures. Each time you play, you'll be assuming your character's role, much like an actor in a play. As the game progresses, the character will grow and develop. Given some luck and a dash of bravado, your hero will rise from novice to great hero, renowned among the citizenry and respected by his peers.

While you can easily create a character on your own, it's best for the players to sit down together under the GM's supervision and make their heroes. This way, the GM can answer any questions relating to the style of game he is going to run and guide you through the character creation process.

Creating a character involves several steps. Take each one in turn and work through it slowly, thinking about the sort of character you want to play while you do. By the time you've finished, you should have a fully fleshed out character, not just in terms of numbers and game mechanics, but also his persona, desires, and goals.

Unless indicated differently below, character generation follows the steps from *Savage Worlds Deluxe*. Only differences and things that need to be clearly pointed out are contained in these rules.

## Archetype

The first step in character creation is choosing an archetype to play. Archetypes represent classic roles and iconic character types for you to portray. Think of them as concepts and stereotypes for you to build upon, not as templates of skills and abilities.

Unlike many other roleplaying games, characters in

*All for One* begin as members of the same organization. In this instance, every hero must be a member of the King or Queen's Musketeers. That's right; every single party member is a Musketeer.

At first this may seem a rather limited choice, but the Musketeers still allows for an almost unlimited variety when it comes to building a hero. D'Artagnan, for instance, was a feisty, naive adventurer, Athos a nobleman running from his dark past, Porthos a carouser extraordinaire, and Aramis a master swordsman who aspired to become a priest. There is nothing to prevent a Musketeer being a duelist, gambler, explorer, hunter, horse trainer, "reformed" thief, messenger, academic, or scientific visionary as well as a soldier. There's really no such thing as a standard Musketeer.

Choose the archetype that most appeals to you (or that will fit best with the other characters) and put your own spin on it. There are many different archetypes; the ones most common to *All for One* are listed below. Feel free to come up with one of your own if none of these suit you, but make sure to get your Gamemaster's approval first.

## Sample French Names

**Male:** Alphonse, André, Antoine, Claude, Émile, François, Gaston, Gérard, Jacques, Jean, Julien, Marcel, Maurice, Michel, Olivier, Philippe, Pierre, Rémy, René, Serge, Xavier

**Female:** Amélie, Antoinette, Audrey, Brigitte, Collette, Constance, Corinne, Danielle, Dominique, Élise, Gabrielle, Geneviève, Jacqueline, Jean, Joséphine, Marguerite, Marie, Michèle, Renée, Thérèse

**Family Names:** Bernard, Bertrand, Blanc, Bonnet, David, Dubois, Durand, Fournier, Girard, Lambert, Laurent, Martin, Michel, Moreau, Morel, Petit, Rousseau, Roux, Simon, Thomas



# All for One: Régime Diabolique

While the Musketeers have ranks, this isn't a military game. Sergeants and officers may hold a superior rank, but they value the input of comrades. Few will report a fellow Musketeer for daring to speak out of line or questioning their orders. Being Musketeers also enables the party not only to start together, but also to remain together. They share a common goal, to serve and protect the King, but there is ample opportunity for them to work toward their own aspirations.

**Female Characters:** Unlike the historical world of 1636, there is no restriction on playing a female Musketeer in *All for One*; though they cannot be priests or soldiers who transferred—the Musketeers accepts females, but the rest of society remains largely closed to them.

The inclusion of women in the ranks of the Musketeers, which the King implemented at the secret urging of Cardinal Richelieu, caused no end of uproar in French society—exactly as the Cardinal planned. Female Musketeers are widely accepted by their male counterparts, though the feeling does not echo through the whole of society. Many (men) still consider the idea of a woman serving France as a soldier is both ungodly and an affront to common decency. Still, that is the man's flaw, not the female characters.

## Academic

In an age where the majority of the population is uneducated, academics are a rarity. They may be part-time students or university magisters (professors) who spend their time researching or teaching a particular subject matter (e.g., history, philosophy, or linguistics) when not on active duty, or have graduated university and are continuing their research while serving France. Not all academics are confined to the library. Many of them thrive and even excel in the field.

## Adventurer

Adventurers are always on the move in an endless quest for danger and excitement. They are typically well traveled and often have a useful skill, such as survival training or skill with a blade, which makes them an asset to the Musketeers. They are experienced at getting into and out of tight spots and can fight when the situation calls for it. Adventurers are fiercely independent and tend to do things for their own reasons.

## Criminal

The Musketeers are not a penal unit, and thus only rarely accept known criminals into their ranks. Still, they are called upon to perform a variety of actions, and sometimes covertly breaking into a property is required. This is where the criminal comes into his own. They bring useful things to the Musketeers, such as connections and larcenous skills, but may be a liability if their crimes follow them.

## Doctor

Doctors are highly educated medical professionals who bandage wounds, treat diseases, and dispense medicine. They fill a vital role in the Musketeers, as having a skilled doctor along can make the difference between life and death when operating away from the bulk of the army. Unfortunately, finding qualified doctors willing to take up arms is difficult, so the Musketeers make do with undertrained or unlicensed doctors.

## Hunter

Hunters are expert scouts and trackers. While initially trained in hunting animals for food and/or sport, their skills make them very useful scouts for the Musketeers. They are often deadly with ranged weapons, but they may seek to challenge themselves by using less effective weapons. With their ability to protect and provide for other people, they are a huge benefit to the Musketeers. Note that hunter is often synonymous with poacher.

## Luminary

Luminaries are famous for their talent, their looks, their wealth, or for performing an amazing or outrageous action. They often have some useful skill or ability and can bring attention (for good or ill) to the Musketeers. Some luminaries have tired of the spotlight and join the Musketeers to get away from the pressures of life, while others see the Musketeers as a way to further their quest for fame. These individuals will go to any lengths to either find inspiration or simply to get away from it all.

## Natural Philosopher

Europe stands on the brink of the Enlightenment, an age of scientific wonder and exploration. Yet there still lurks the specter of medieval Europe and its superstitious practices. Natural philosophers are committed to understanding the natural world. They tend to focus on life sciences such as botany or zoology, or hard sciences such as geology or astronomy.

## Noble

Nobles are those with titles, wealth, and land, or those who aspire to such things. Military service is a fitting way for a younger son to spend his time, and in a unit such as the Musketeers one may actually win great favor with the King. Nobles can be arrogant and pompous by nature, a result of their being elevated above the unwashed masses, but their experiences in the Musketeers can also open their eyes to the suffering that wracks France.

## Occultist

Occultists are fascinated by the arcane and unknown in the world. They have an ear for strange rumors and



# Character Generation

they live to investigate mysteries. They have unique philosophical and religious views that can make them seem unbalanced or insane. Some occultists are little more than academics, but others know how to invoke spirits and create alchemical concoctions. Magick is prohibited by law, so any occultist with a working knowledge of the magickal arts must work his charms in secret.

## Soldier

Soldiers are professional warriors trained to fight in a variety of environments and situations. Many Musketeers are recruited from the ranks of the army, be they cavalrymen, sharpshooters, infantrymen, or artilleryists. They

tend to think that any problem can be solved with the judicious use of force.

## Spy

Spies are secret agents charged with discovering (and possibly thwarting) the plans of their enemies. Everyone has spies—the King and Queen, Richelieu, nobles, and secret societies. Some agents may even play one group against another for their own personal gain. Spies are masters of deception and subterfuge, capable of lurking undetected in the shadows, or working in the open, using an alias. They have a variety of tools at their disposal including seduction, sabotage, and assassination, and will do whatever it takes to get the job done.





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## Survivor

Survivors have escaped some kind of disaster or personal catastrophe. They may be victims of a famine or plague, or they may be fleeing religious or ethnic persecution. The Musketeers has provided a refuge, but the character's background may catch up with him in unexpected ways.

## Swordsman

While all Musketeers are trained to use a blade, the swordsman is a master. Some swordsmen are duelists, specialists in one-on-one fighting. Others may be experts in fending off multiple foes. They may also be hired blades—hire a swordsman to insult someone you want removed, force a duel, and then kill the victim. Swordsmen may be gruff killers or dashing, carefree heroes. The Musketeers needs all sorts!

## 1. Race

All characters in *All for One* are human. However, unlike in the core rules, characters may either take an Edge for which they qualify, or take two extra Skill points. It's their choice.

## 2. Traits

All the standard skills are available in *All for One* except Driving and Piloting. Riding covers controlling animal-drawn conveyances in this setting. Characters with the Arcane Background (Magick) Edge also have access to special arcane skills. These are detailed in the chapter about Artes Magicae. Characters who want to be fencers should check out the Fencing setting rule (p. 12) now.

**Required Skills:** The Musketeers are mounted soldiers. Specifically they are dragoons, trained to ride to battle. All player characters must have Fighting, Riding, and Shooting at a minimum of d4.

## 3. Edges & Hindrances

Not every core Edge and Hindrance is available to player characters in *All for One*. Some are banned outright because they don't fit playing Musketeers. In all cases, this also applies to Edges that require these Edges. For example, Weird Science (Psionics) doesn't exist, so neither does Mentalist by default. Others may be altered to fit the setting better. You'll find these written up under **Altered Edges** on p. 7. There are also new Edges starting on page 7.

**Banned Edges:** Ace, Adept, Arcane Background (Miracles, Psionics, Superpowers, or Weird Science), Brawler

(the bonus is available only to members of a particular fencing school), Martial Artist, McGyver, New Power, Power Points, Rapid Recharge, Soul Drain.

**Banned Hindrances:** Young (banned for Musketeers only).

**Clarification:** Leadership Edges may be used on allied Wild Cards. However, in order to wield authority over these strong-willed individuals, a character must have the Noble or Rank (Sergeant or Lieutenant) Edge.

## 4. Gear

All Musketeers begin play with a set of clothing befitting their social status, a uniform, a matchlock musket (with spare match, full powder horn, and a bag of shot), a rapier, and a horse with full saddle and tack. As for money, every character without the Rich or Filthy Rich Edges starts play with just 1d10 *livres*.

He *may* also choose to make a single Gambling roll. You can try this even if unskilled. Whatever the final total is (keep rolling Aces, as it's the final result that counts, not the number of raises), he gains that amount of additional *livres*. A critical failure means the hero starts with absolutely no spare cash. No bennies may be spent on this roll!

## 5. Background Details

Now that you've finished selecting your character's skills and abilities, it's time to fill in the rest of the details.

\* What is your character's name? Your character's name can tell a lot about him and where he comes from. For example, we can tell just by their names that Louis Blanche and Jean-Luc Valois de Gaston are very different characters.

\* Where did your character come from? Your character's background doesn't have to be anything elaborate but there are a few general questions you should answer. What is his general history? Where did he develop his skills and abilities? How did he end up as a Musketeer?

\* What does your character look like? You don't have to go into elaborate detail, but you should note your character's defining characteristics. What color hair does he have? Is he tall or short, thin or stocky? Does he have piercing eyes or a winning smile? Use your character's attribute dice as a guide for determining his physical description.

## 6. Lackey

All Musketeers begin with a lackey, a loyal and trusted (or may be not) companion to his master. Lackeys may be male or female, though not every profession is open to both sexes.

# Character Generation

Lackeys are there to serve, not fight. They are created as normal characters, except they are Extras, receive four attribute points, and 10 skill points. No lackey may ever have Fighting, Shooting, or Throwing higher than d6. They are a great way of ensuring the party has access to a wide range of skills, and also for providing Cooperative bonuses where appropriate.

Because lackeys are an integral part of the setting, it is suggested a player does not create his own lackey. Instead, another player character builds the lackey *and* plays him during the game. This allows for the Musketeer to interact with his servant in play without the player talking to himself. Whether or not the Musketeer has any say in the character generation is up to the individual players—some may ask for a servant with a specific skill set, while others may be happy to take pot luck.

A lackey does not earn Experience Points. If a player wants to increase his lackey's abilities, he must do so by spending his personal Experience Points. Every hero thus has the choice of improving himself or his lackey. A lackey who dies is not automatically replaced—the character must use an advance to earn a new lackey. Replaced lackeys begin with the same experience as their predecessor. Fortunately, most villains ignore lackeys who do not attack them. Unless a hero places his lackey in direct danger, villains will always target a player character over the lackey.

The lackey's basic salary (a pittance normally) is assumed covered by whatever income his master has. Any bonus rewards must come from the Musketeer's pocket. Typically, a lackey begins with the basic tools needed for his profession, a dagger, and appropriate clothing, though the lackey's background may alter this.

Lackeys do not need to be wretched minions. A female Musketeer may have attracted a dim-witted noble as a suitor. Rich and influential, he follows her around, plying her with gifts or performing favors, in the hope of winning her love. A devout Musketeer may have a priest who acts as his personal confessor. A Musketeer willing to endanger his immortal soul might be accompanied by a magician, while one seeking glory might have a minstrel composing an epic poem about his exploits.

## ❧Edges & Hindrances❧

Included in this section are any altered core Edges, new Edges, and new Hindrances. If an existing Edge hasn't been altered, then it works exactly as normal.

## ❧New Hindrances❧

### Disgraced (Minor/Major)

The character's former actions have disgraced his name, and possibly that of his family, country, King, and

comrades. Although he might have managed to retain his post, his name is rarely spoken of well.

With the Minor version, the character has -2 Charisma. The Major version increases the penalty to -4.

Every man has the potential to regain his honor and cleanse the taint from his name. By spending an advance, the hero can remove the Minor Hindrance, or downgrade the Major version to Minor (allowing it to be bought off completely by forfeiting a second advance).

## ❧Altered Edges❧

### Noble

France's noble ranks are listed on page 84. Unless the GM agrees otherwise, a character must be a chevalier (used in *All for One* to represent the lowest noble title) or baron. Noble heroes are typically far down the familial pecking order and have little chance of gaining a higher title from their father, hence why they have chosen to join the Musketeers.

All the character gains is +2 Charisma. He does not gain the Rich Edge (though he may take it separately), nor does he command troops or govern land. Unless his backstory says otherwise, he is deemed to be on good terms with his kin, and thus can always find a welcome at his ancestral home. On the plus side, beyond not bringing his family's name into disrepute, he has no responsibilities, either.

### Rich & Filthy Rich

Regardless of their social status or source of income, characters with the Rich Edge start the game with 30 *livres*. Filthy Rich heroes begin with 50 *livres*. Both Edges still allow the hero to make a Gambling roll to determine bonus starting cash. The Gambling result is not modified because of these Edges—that's down to skill and luck, not birthright.

If the GM deems a regular income appropriate, a Rich hero has an annual income of 100 *livres*, while a Filthy Rich one has 500 *livres*.

### Wizard

This Edge may be taken once per Rank (including once at Legendary). Each time it is taken, the magician reduces the Power Point cost of any spell he casts by a cumulative 1 point. No spell may ever have a Power Point cost of less than one. As you'll see later, no spells can be invoked without performing at least some time-consuming ritual gesture.

## ❧New Edges❧

The following new Edges and Hindrances are available



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in *All for One*. Note that there is no single Professional Edge for being a member of the Musketeers. They are a varied bunch of soldiers in both skill and personality.

## Combat Edges

### All for One!

**Requirements:** Seasoned, Agility d8+, Smarts d8+, Fighting d8+

The swordsman has learned to assist his allies in combat without hampering his own abilities.

Pick one comrade adjacent to your character at the start of your turn. So long as your chosen ally remains adjacent to you, he gains +1 to Fighting rolls or +1 Parry. You decide which of the modifiers you are granting when you declare you are using this Edge. You cannot change this until the start of your next turn.

### Bind

**Requirements:** Seasoned, Agility d6+, Strength d6+, Fighting d6+

By using his weapon to lock that of an enemy, the student renders his opponent's weapon useless for attacking and parrying. For obvious reasons, the attacker should also have an off-hand weapon he can use to strike, otherwise he has stymied himself as well.

The character makes an opposed Fighting roll with

his chosen foe. He incurs a -2 penalty if his opponent is using a two-handed weapon. With success, he has bound his foe's weapon. While the weapons remain bound, they cannot be used to make attacks, nor do they grant any Parry modifiers. Furthermore, neither party can withdraw—they are literally bound together.

The character's opponent may choose to let go of his weapon as a free action, in which case he is automatically disarmed. The opponent may attempt to break the bind and retain his weapon by making an opposed Fighting roll as an action. The swordsman who initiated the attack may unbind them as a free action.

### Lunge

**Requirements:** Seasoned, Agility d8+, Fighting d6+

The swordsman knows how to greatly extend his reach, allowing him to attack without getting too close to his opponent.

The hero adds +1 to the Reach of his weapon. Weapons with no rating are assumed to have a base Reach 0.

If the character elects to attack while using the standard Reach of his weapon, he imparts his attack with extra power. Damage from a raise is +1d8, instead of +1d6.

### Rapid Reload

**Requirements:** Novice, Agility d6+, Shooting d6+

Reloading a black powder weapon takes a great deal of time. This character is well versed in the many steps needed to prepare one, and can load in record time.

The musketeer halves the number of rounds required to reload a black powder firearm. This Edge has no effect on artillery pieces, which require an entire team of master gunners and assistants.

## Fencing Edges

These Edges are only open to members of specific fencing schools. In order to benefit from the Edge, the character must use the school's style (if applicable) as his chosen style for the round. For instance, a swordsman with the Disarming Strike Edge, a specialty of the Del Rio school, must be using Fighting: Del Rio. The particular moves of other styles don't allow the bonus to apply otherwise.

### Aim on the Move

**Prerequisites:** Veteran, Shooting d8+, Fencing School (Musketeers)

The character has mastered the dif-



# Character Generation

ficult technique of maintaining his aim on an opponent while moving, thus allowing him to make good an escape, close the range, or move into cover while keeping his target squarely in his sights.

When aiming with any firearm for which he meets the minimum Strength requirement unassisted (i.e., he cannot be using a brace, even a mobile one such as a lackey), the character may Move up to half his Pace and still Aim or use Marksman. The bonus is lost if he moves more than half his Pace, runs, or takes other actions.

## Berserker Fury

**Prerequisites:** Seasoned, Smarts d6+, Spirit d6+, Fighting d8+, Fencing School (Spanish)

Your character can voluntarily enter a state of reckless battle frenzy, increasing his power and aggression at the cost of a strong defense.

The character gains the Berserk Edge, but is never sent into a furious rage by being damaged. Instead, he voluntarily makes a Spirit roll as an action to build up and focus his aggression. Success grants him the benefits of the Berserk Edge. Calming down is handled as normal for the Berserk Edge.

## Breaking Blow

**Requirements:** Seasoned, Strength d8+, Fighting d8+, Fencing School (Tarrasque)

Students learn how to put immense power behind their blows when using the school's style.

The character's attacks have AP 2. If their weapon already has an AP value, this stacks.

## Buckler Bash

**Requirements:** Seasoned, Strength d6+, Fighting d8+, Fencing School (English)

Students are taught how to exploit an injured opponent by quickly smashing him with their buckler.

If the hero's attack leaves an opponent Shaken, he may make an immediate Push maneuver using his buckler against the same foe. This incurs a -2 penalty (but ignores any multi action penalty).

This Edge can be used in conjunction with First Strike and Frenzy, but not Counterattack or Sweep.

## Combat Clinch

**Prerequisites:** Seasoned, Agility 6+, Strength d6+, Fighting d8+, Fencing School (Pugilism)

Your character is an expert at no-holds-barred fighting. He can hold opponents in place or pin them down so that they cannot escape his blows, and knows how to escape from grapples.

The wrestler gains +2 to make or escape a grapple. Should he choose to injure a grappled foe he inflicts Str+d4 damage.

## Delayed Blow

**Prerequisites:** Veteran, Fighting d8+, Fencing School (Pugilism)

Your character knows how to strike an opponent's vital areas in such a way that appears to do no immediate harm, but in fact upsets his body's internal functions, causing pain and trauma at a later time.

If your character succeeds in a Fighting roll, he may delay the damage inflicted by up to ten combat rounds (one minute). At any time before this duration has expired, the pugilist may undo the damage by reversing his strike. A roll is not normally required to reverse the strike, but if his opponent tries to resist, he must make another Fighting attack. Success reduces the amount of delayed damage by the amount of damage that would have been inflicted by the second attack.

## Dirty Blow

**Prerequisites:** Veteran, Agility 8+, Fighting d8+, Fencing School (Del Rio)

Advanced students are taught how to follow up stunning blows with a rapid pommel blow for extra impact.

If the hero's attack leaves an opponent Shaken, he may make an immediate free Fighting attack at -2 to deliver a pommel strike (Strength damage) to the same foe. This incurs a -2 penalty (but ignores any multi action penalty), and must use the same hand as the primary attack.

This Edge can be used in conjunction with First Strike and Frenzy, but not Counterattack or Sweep.

## Disarming Flesh

**Requirements:** Seasoned, Spirit d6+, Fighting d8+, Fencing School (Venus)

A quick flash of flesh can put even the most skilled opponent off his aim.

When performing the Defend or Full Defense maneuver, the character may add half her positive Charisma score to her Parry rating. This Edge works well when Defend is combined with Counterattack.

## Disarming Strike

**Requirements:** Seasoned, Agility d6+, Fighting d8+, Fencing School (Del Rio)

A foe without a weapon presents less of a threat and is often easier to kill or subdue.

Your character suffers no penalty when performing a Disarm maneuver.

## Geometry of Form

**Requirements:** Seasoned, Smarts d8+, Fighting d8+, Fencing School (Geometria)

Students of Geometria view the world through ge-



# All for One: Régime Diabolique

ometry. They are always aware of their surroundings, and the positions of their enemies. Through calculating likely courses of action as dictated by the environment, the swordsman can anticipate his enemy's likely moves and be prepared to counter them.

The character gains the benefits of the Tactician Edge, making a Smarts roll in place of Knowledge (Battle). Bonus cards may only ever be used by the swordsman—he cannot give them to allies.

## Geometry of Style

**Requirements:** Seasoned, Smarts d8+, Fighting d8+, Fencing School (Geometria)

By studying an opponent's movements and attacks, the student quickly understands the underlying geometrical patterns in that individual's fighting style and can develop a strategy to counter its strengths and exploit its weaknesses.

The swordsman must pick an opponent within line of sight and make a Smarts roll as an action. With success, he acts as if he knows one of his opponent's styles, or two with a raise. The bonus only applies to the specified opponent, even if others are using the exact same style—every student develops his own take on styles.

Fencers are constantly altering their style. The bonus applies only for a single combat. If he meets the same opponent later, the student must study his opponent afresh.

## Killer Looks

**Requirements:** Heroic, Spirit d8+, Fighting d8+, Fencing School (Venus)

Your character is a flirt on the battlefield, capable of using her good looks and seductive charm as a weapon and forcing her opponent into making deadly mistakes.

When she scores a raise on a Fighting roll against a male opponent, the swordswoman may elect to forfeit the usual +1d6 bonus and instead add any positive Charisma as a fixed damage bonus.

## Leg Strike

**Requirements:** Seasoned, Agility d6+, Strength d8+, Fighting d8+, Fencing School (German)

By striking at his opponent's legs, the character hopes to drive him back or knock him prone, placing him at a disadvantage.

This Edge only works if the swordsman is wielding a great sword. When making or resisting a Push, the character uses his Fighting in place of his Strength. In addition, he may perform a shield bash with his great sword. For this purpose only, it counts as a medium shield.

## Lesser Danse Macabre

**Prerequisites:** Seasoned, Agility d8+, Fighting d8+, Fencing School (Danse)

The character has learned the lesser secret of the Academy of Dance. The Danse Macabre is a highly energetic but short dance involving a whirling combination of slashes and thrusts.

When used, the swordsman spins and dances about, attacking every opponent in his path like a deadly cyclone. On the tabletop, the character makes a running roll and must move that many inches. He may not double back. Every target adjacent to the fighter's path, starting with his initial position, is attacked at -2. One small downside to this Edge is that every adjacent target must be attacked—whether friend or foe. Individual targets may only be attacked once while using this Edge.

## Greater Danse Macabre

**Prerequisites:** Heroic, Lesser Danse Macabre  
As above, except the hero ignores the -2 penalty.

## Master Horseman

**Requirements:** Seasoned, Agility d8+, Riding d8+, Fencing School (Cavalerie)

Your character has a deep bond with his horse and is at home in the saddle.

The cavalryman gains +2 to Riding rolls. This bonus only affects actual Riding rolls, not rolls where Riding is used in place of other skills. In addition, he may also spend Bennies to make Soak rolls for any horse he is riding. This is a Riding roll at -2 (cancelling their usual +2). Each success and raise negates a wound.

## Patient Strike

**Requirements:** Seasoned, Agility d6+, Smarts d6+, Fencing d8+, Fencing School (Scarlotti)

Students are taught how to watch patiently for an opening in a foe's defense while beating a hasty retreat. Scarlotti taught that wasting energy on constant attacks was a mistake. "Strike once," he said, "but strike well!" Proponents of the art often parry turn after turn, waiting for the right time to strike.

For each round the fencer uses the Defend or Full Defense maneuver against the same opponent, he gains +1 to his Fighting: Scarlotti roll when he decide to strike back. The first attack the hero makes against the opponent (including Counterstrike) uses the accumulated bonus. The bonus is then lost.

If the character attacks a different foe (even if using Counterstrike or First Strike), is struck by his opponent (even if no damage is inflicted), changes style, or does not strike before the encounter ends, any accumulated bonus is immediately lost.

## Static Defense

**Requirements:** Seasoned, Strength d6+, Fighting d8+, Fencing School (Position de Fer)

# Character Generation

The school's defensive techniques are built around remaining stationary. Your character has mastered the secret of moving his body while keeping his feet still.

If the swordsman elects not to move, his Parry is +2 until the start of his next turn. The bonus is lost even if the character moves involuntarily, such as by being pushed back or knocked down.

## Surgical Precision

**Requirements:** Seasoned, Fighting d6+, Healing d8+, Fencing School (Anatomie)

The human body is riddled with weak spots and vulnerable areas, both well-known and obscure. Students are taught how to locate them all, and how to target them in combat.

When making a Called Shot or Disarm maneuver, the hero may use his Healing die in place of his Fighting die. In addition, if he causes an opponent to roll on the Injury table, he may modify the initial 2d6 roll by +1 or -1, allowing him to inflict greater or lesser injuries in some instances.

## Swirl of the Cape

**Requirements:** Seasoned, Agility d8+, Fencing School (Dardi)

As well as using a cloak defensively students learn how to ensnare weapons and knock them from the wielder's hands, and whip their cloak around their foe's feet before tugging him off balance.

The character has +2 to perform Disarm and Grapple maneuvers when using his cloak in place of his bare hands or a weapon. He suffers no penalty for wielding his cloak in his off-hand when attempting these moves, though multi action penalties apply as normal.

## Sword & Shield as One

**Requirements:** Veteran, Agility d8+, Fighting d8+, Fencing School (English)

The student has learned to strike with his sword and buckler to deliver a single, more powerful blow, though at the cost of using his buckler for defense.

At the start of any round, the hero may elect to forfeit the +1 Parry bonus provided by his buckler until the start of his next turn. In return, he treats his Strength as one die higher (max. d12+3) for the purposes of inflicting damage from any attacks made in

the round. Except for the Buckler Bash Edge, this Edge also prohibits the character from using his buckler as a weapon.

## Wary Fighter

**Requirements:** Seasoned, Agility d8+, Smarts d8+, Fencing School (Del Rio)

Students of Del Rio learn almost every trick in the book. His insight allows him to spot tricks coming and respond accordingly.

The wary swordsman has a +2 bonus to resist Disarm maneuvers and Tricks.

## Leadership Edges

### One for All!

**Requirement:** Seasoned, Command, Level Headed or Quick, Smarts d8+

The Musketeer knows how to lead men in combat and get them to function as a cohesive unit.

At the start of any combat, the hero's allies may agree to let him lead them in battle. If they do, only this character draws action cards. He draws an extra action card and keeps the best. This stacks with Level Headed, allowing the character to pick from a maximum of four cards. All





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allies act on the character's action card, but he decides the order they take actions each round. Affected characters must remain adjacent to at least one comrade being affected by this Edge.

If the hero or an ally is rendered Incapacitated Holds an action, or moves more than 1" away from all affected comrades (voluntarily or not), the bond is broken and the unit is momentarily thrown into chaos. All characters using the hero's action card must make a Spirit roll at -2 or be Shaken. If a character has yet to act, such as if an enemy on Hold interrupted him, he loses his actions for the round. At the start of the next combat round, all characters must draw individual action cards as normal.

## Legendary Edges

### New School

**Requirement:** Legendary, Wild Card, Smarts d8+, Spirit d8+, Fighting d10+, Fencing School (any one), must know six unique Combat or Fencing Edges ("Improved" versions count as one Edge, not two)

The character has reached the stage where he is ready to found his own fencing school.

The swordsman now gets to name his own fencing style, which he automatically gains as a Fighting specialization. This applies even if he is already at his maximum. He should work with the GM to create a signature move for his style. Creating new Fencing Edges is optional.

The hero gains prestige and wealth. This bestows the Noble and Rich Edges, though not any noble title. Of course, the master now has responsibilities to his students, as well as running the business side of the school.

## Professional Edges

### Fencing School

**Requirement:** Novice, Smarts d6+, Fighting d4+, must know the school's style

As noted under setting rules, a character does not need any Edge to learn a school's basic style. Fencing School represents the character's full membership in a particular school, lessons learned from his teacher, and relationship with his fellow students. It is often an exclusive organization, full of like-minded individuals that look out for each other.

Additionally, fencing schools are run by a skilled and influential teacher to whom the character must defer. Although there is a lot a teacher can do for the student, his loyalty is not a given; the hero will occasionally have to complete tasks to stay in his good graces. Teachers generally stay at the school and expect the character to

take all the risks, though. Still, they can be extremely helpful—providing advice, training, and resources. They don't even have to be present to help—they can dispense wisdom through letters, books, riddles, or even dreams and flashbacks.

While you get to define the nature of the hero's relationship with his teacher, the GM ultimately controls this NPC. Harassing your teacher or taking fellow students for granted will negatively affect their attitude toward the character, possibly causing him to be ejected from the school (and thus preventing him learning any more Edges unique to the school).

The character picks one fencing style he knows. He automatically gains the school's signature move (see the list starting on p. 25). It is very important to note that signature moves only apply if the character is actually using the particular style during a round. For instance, he can't use the Dardi signature move if he's fighting with the Del Rio style. Taking this Edge also opens up at least one Fencing Edge.

Characters also gain the Connections Edge with regard their chosen academy for free. This represents personal friendship with the school's instructors, as well as fellow members.

This Edge may be taken multiple times. It must be applied to a different style each time.

**Blackballed:** Fencing schools can be very selective in who they take on as a student. When the character suggests the school he wants to join, the GM should draw a card from the action deck. A black deuce indicates he has been blackballed. He may never join that school as a full member until he performs some onerous and difficult task for the fencing master.

### Rank (Lieutenant)

**Requirement:** Novice, Smarts d6+

The highest achievable rank in the Musketeers (only captain is higher, and that single position is filled), lieutenants are expected to lead by example.

The character has +1 Charisma when dealing with those who respect his position. Each session, he earns an extra benny. He may use this on himself, or give it to any subordinate ally (as the Common Bond Edge).

### Rank (Sergeant)

**Requirement:** Novice, Spirit d6+

Experienced Musketeers, sergeants have served the King loyally, and survived many engagements with France's enemies.

The sergeant has +1 Toughness.

## ✧ Setting Rules ✧

The following setting rules are used in *All for One*. Most are brand new, but a few tweak the core rules slightly.

# Character Generation

## Fencing

While any hero with Fighting can thrust, slash, parry and feint to a competent degree (covered by Fighting), true mastery of the blade requires knowledge of fencing styles.

Fencing styles are similar to skill specializations, but there are important differences. These are given below. Note that fencing styles are only ever specializations of Fighting, and not every school actually uses melee weapons. Such schools have no associated fighting style. Fencing in *All for One* essentially covers specialized fighting techniques, and is not intended to mimic historical fencing in any way.

- \* Each of France's many fencing schools is treated as a unique specialization. The schools are detailed beginning on page 25. You don't need an Edge to learn the basics of a given style—all taking the specialization does is teach the style's basic moves, not its signature move. If you want to be a master of the style, then you need to take the Fencing School Edge as well.

- \* It takes years to learn even the basic fencing moves of any given school. Learning a new style counts as raising a skill *above* its linked attribute. Characters are assumed to be continually practicing and attending classes between adventures, so no actual in-game time requirements are imposed.

- \* You cannot use styles you don't know. Either you know a style or you don't.

- \* You may learn a maximum of one fencing style for each die step in your Fighting. For instance, a character with Fighting d6 can learn two styles, while one with Fighting d12 may learn five unique styles, the maximum he is allowed.

- \* You don't ever have to pick a specialization, nor do you have to use one you know (though there are advantages). Any character can just hack away at his opponents.

## Benefits

When using Fighting, you get to decide which of your styles you are employing. You pick one style at the start of your turn, and cannot change it until the start of your next turn. When facing opponents who don't have a skill specialization in your chosen style, you get a +1 bonus to Fighting rolls. Your opponents don't need to be using that style; they just have to know the basic moves in order to negate them. Of course, the same applies to enemies who know a style you don't.

Characters with no fencing style specialization never get a style bonus. Every thug, soldier, and swordsman knows how to wield a blade, and everyone knows how to cope with them.

**Example:** *Henri, a Musketeer, has locked blades with Louis, a Cardinal's Guardsman. Henri knows both Dardi and Danse, while Henri knows Danse and Renoir. Both secretly declare Danse as their chosen style. Because they know each other's style, neither gains any bonus. In the*

## Cutting Words

Social duels, which form part of courtly intrigue, require panache, style, and wit in equal measure. While the game relies on mechanics to arbitrate results, players may wish to roleplay the exchange of insults. A few examples of are given below.

- \* Please accept my apologies for insulting your dancing; I mistakenly assumed you were having a fit.

- \* Do be careful; with the amount of feathers you are wearing you may take off if you continue to flap your arms so vigorously.

- \* (in response to an insult about your apparel) I shall pass my regards to your tailor.

- \* (in response to an insult about your apparel) I have learned my lesson—never copy your style.

- \* You have me at a disadvantage, sir; I refuse to battle wits with an unarmed man.

- \* Have you been practicing your wit for long?

- \* Everyone has the right to be stupid, but please do not abuse the privilege.

- \* Better a witty fool than a foolish wit.

- \* Excuse me just a moment, I believe an intelligent person wishes to converse with me.

- \* I congratulate you on your dress sense; a catastrophic success!

- \* I never forget a face, but in your case I shall make an exception.

- \* I hear you are happily married but your wife is not (paraphrased from Victor Borge).

- \* If a man is supposed to learn from his mistake, why are you still talking?

- \* I may be drunk, but you are ugly, and in the morning I shall be sober (paraphrased from Winston Churchill).

- \* I shall attend the second recital of your performance, if the King allows such travesty (paraphrased from Winston Churchill).

- \* I shall forgive your poor manners, but I shall not forget them (paraphrased from John F. Kennedy).

- \* Being powerful is like being a lady. If you have to tell people you are, you aren't (Margaret Thatcher).

- \* Do you never tire of having you around?

- \* If you stop telling lies about me, I'll stop telling the truth about you.

- \* How kind of you to set aside time to humiliate yourself in public.

- \* You are a person of rare intelligence; it is rare when you show any.

- \* How quaint; you are having delusions of competence!

- \* Is there a dog nearby? My ears are beset by an annoying yapping.

- \* I congratulate your tailor. He has almost managed to make last year's fashion look new.



# All for One: Régime Diabolique

*first round, Henri declares he is switching to Dardi. Louis is flummoxed, as he has no knowledge of the style, giving Henri a +1 bonus to Fighting. On his turn, Louis takes a chance and switches to Renoir, hoping his opponent has not learned the style. Now it's Henri's turn to look bemused. So long as neither switches back to Danse, each gains a +1 Fighting bonus against the other.*

## Social Dueling

Social dueling involves using barbed comments, overt insults, witty slander, and backhanded compliments rather than swords and fists. These rules are designed for social occasions, such as balls and dances, and should never be used during standard combat. Insulting someone properly takes time, requires a crowd of onlookers, and cannot be achieved while dodging bullets and parrying blows.

Be warned, though, before you open your mouth and insult someone. Trying to smear someone with a bad reputation could easily get turned on you, and you should not go after famous or popular people unless you're pretty sure you can win.



Social dueling works much like the Social Conflict rules, except Taunt is used in place of Persuasion. For this purpose only, Charisma modifiers apply—the cutting quips of a nobleman or famous hero are more likely to wound than those of a common soldier or peasant and an attractive lady is likely to win more applause than some wrinkled hag.

Cooperative rolls are permitted, but any character who aids a comrade suffers the same penalties as the main hero if the duel is lost.

Note that not every NPC has Taunt. For the purpose of social dueling only, every NPC should be considered to have Taunt d4 unless he has a higher die listed—even the crudest peasant knows how to deliver a witty *double entendre*, throw an insult, or just deliver a slanderous statement in social situations.

## Social Dueling Results

This replaces the Social Conflict Results table in the core rules. Charisma penalties are removed at the rate of one point per week. Word spreads quickly around France. Any character with an impugned reputation will receive knowing smiles at best, and be mocked by all and sundry at worst. Alternately, the loser can demand a duel of blades or pistols. Should he win, the reputation is restored and all penalties removed.

While the character is suffering a Charisma penalty, he will not be the target of social duels—a damaged reputation cannot be further harmed until it is repaired. He may, if he so chooses, instigate social duels, though.

Margin	Result
Tie	There is no clear winner. Both parties have slandered each other, but the insults have not damaged their reputations. Neither feels the need to pursue the matter further, at least not until their next meeting.
1-2	The loser's honor and reputation are besmirched, but only temporarily. He suffers a -1 Charisma penalty.
3-4	A stinging remark has left a deep wound on the loser's reputation. He suffers a -2 Charisma penalty.
5+	The target's honor is not only tarnished, it is hemorrhaging! He suffers a -4 Charisma penalty.

## Unstable Platform

The Unstable Platform penalty also applies to Fighting and Throwing rolls—it isn't easy beating your opponent around the head or lobbing grenades if your horse is continually moving around. The Steady Hands Edge offsets the penalties to these skills.



# Sample Characters

## ❧ Aspiring Noble ❧

**Attributes:** Agility d6, Smarts d6, Spirit d8, Strength d6, Vigor d6

**Skills:** Fighting d6, Intimidation d6, Persuasion d8, Riding d6, Shooting d6, Streetwise d6, Taunt d6

**Charisma:** +2; **Pace:** 6; **Parry:** 5; **Toughness:** 5

**Edges:** Charismatic, Connections (French court)

**Hindrances:** Code of Honor, Quirk (Vanity), Stubborn

**Fencing Styles:** None

I am not just a Musketeer, I am the ideal Musketeer. If you want to succeed, you can do no better than to emulate me in all things. My father is a minor court functionary. He is content to serve the King and his nobles, but I wished to become like them. To that end I weighed my options carefully. The best way to be noticed by the King or a wealthy maiden would be to enter the public spotlight. Since courtly service would keep me firmly in my place, I settled on a career in the military.

Originally I had intended to rise through the ranks to colonel, whereupon I would undoubtedly receive noble status for my service to France, and so have access to the King, and be sufficiently popular in the public eye to attract a suitable wife. For reasons I cannot fathom, my officers took offense when I pointed out their errors of judgment. Out of jealousy, they held back my promotions in favor of lesser men whose actions would not overshadow theirs.

However, my endeavors and talents soon brought me to the attention of M. de Tréville. We spoke at length about my military service and family background. I could tell he was impressed by my recommendations for altering the structure of the Musketeers to be more efficient, though he has yet to implement any. I believe it is a matter of finances, rather than lack of interest.

Eventually, he offered me a position in the Musketeers. He did not use these exact words, but it was obvious that he saw my diplomatic and etiquette skills as important when dealing with the King. I believe he saw in me someone with whom the King could speak to comfortably and who understood how to behave in court without embarrassing himself. I have no doubt he is grooming me for a position of importance in the Musketeers.

I serve to the best of my abilities. I am always ready to undertake missions without hesitation, for I know that my comrades, while skilled to some minor degree, have come to rely on me as a guiding light and source of inspiration. I understand as well now why they do not wish to socialize with me—I would embarrass them by highlighting their own inadequacies. I believe I have acquired a mentor who has seen my potential. M. Louis de Ferrer approached me one day at court and asked quite bluntly what I wanted. At first I was a little confused by his question, but finally I told him—I want to be a nobleman. I must say, he has been most accommodating of my desire, for he has invited me to several grand parties as his personal guest. He is a little strange, but he seems to have my best interests at heart, may God bless him.





# All for One: Régime Diabolique

## ☪ Duelist ☪



**Attributes:** Agility d8, Smarts d6, Spirit d6, Strength d6, Vigor d6

**Skills:** Fighting d8, Intimidation d6, Notice d6, Riding d4, Shooting d6, Taunt d6, Throwing d4

**Charisma:** -2; **Pace:** 6; **Parry:** 6; **Toughness:** 5

**Edges:** Fencing School (Renoir's Academy), Florentine

**Hindrances:** Ugly, Vengeance (Major), Vow (Minor; find man who killed your father)

**Fencing Styles:** Renoir

I am not ashamed of my heritage. My father, may he rest in peace, was a farmer, as was his father before him. I received no formal education, though I was taught my letters by the village priest. One winter a nobleman and his retinue came to our village. The noble took up residence in the tavern and demanded food. Not satisfied with our meager fare, he ordered his men to tear our houses apart in search of hidden food stashes. Our pleas for them to stop fell on deaf ears as the soldiers raided our winter stores. My father tried to wrestle the food from the hounds. With a lightning fast move the noble drew his blade and ran it through my father's chest.

Grabbing the nearest object, a pitchfork, I too tried to assault the noble. He parried my clumsy blow with ease, and for my insult to his honor he slashed me across the face, opening my cheek from my ear to the corner of my mouth. As I lay bleeding atop my father's lifeless body, the villain bent down and stared me in the eyes. "I have killed men for less," he smirked. "You are lucky you are only a boy." My mother's body was found in the derelict church a week later. Her heart had been cut out, and she lay inside a five-pointed star etched into the stone.

On the day my father died I swore revenge. On the day we found my mother I swore I would cut the nobleman to pieces, bit by bit, leaving him alive to endure the agony of a slow and ignominious death.

I left home the next day after burying my mother beside her husband, lied about my age, and enlisted in the army. The army taught everything I needed to know about killing, and I learned quickly. I fought like a man possessed, for every person I slew was, in my mind, the hated noble who had robbed me of my youth and of my beloved parents. Eventually my prowess in battle brought me to the attention of M. de Tréville, and he offered me a place in the King's Musketeers.

I told him my story and of my burning desire for revenge. I knew the reputation of the Musketeers and had no wish to stain their honor by my future actions. He looked at me for a moment and repeated his offer. I accepted, of course, for my duties would allow me access to the royal court and the many nobles who fill it.

I do not know the name of the nobleman who ruined my life, but I would recognize his face in an instant. Five years have passed since that fateful day, but my desire for revenge has not left me. While my friends drink and flirt, I spend my days planning for the final showdown. And when it comes, I will show no mercy.



# Sample Characters

## ❧ Hero-in-Training ❧

**Attributes:** Agility d8, Smarts d6, Spirit d6, Strength d6, Vigor d6

**Skills:** Fighting d6, Intimidation d6, Notice d6, Riding d6, Shooting d6, Stealth d4, Taunt d6

**Charisma:** 0; **Pace:** 6; **Parry:** 5; **Toughness:** 5

**Edges:** Ambidextrous, Two-Fisted

**Hindrances:** Heroic, Loyal, Quirk (always after glory)

**Fencing Style:** Spanish

I am determined to make a name for myself in the bigger world. My father hoped I would learn a trade, but how would that bring my name to people's lips? I could, perhaps, have become a courtier, but I wanted the *people* to know my name. I quickly learned that Paris is a cesspit of vice and criminality. The guards were ineffective, and for the most part corrupt. So it was I became a vigilante, protecting the poor and weak in return for food and shelter for the night.

One night I stumbled across a group of ruffians manhandling a young woman. Although outnumbered five to one, I set upon them, dispatching two before they had a chance to react to my presence. His friends fled into the night. As I crouched over the woman, who had fainted, the guards arrived on the scene. Far from congratulating me, they arrested me and charged me with assault. The noblewoman never turned up at my trial to give evidence. The judge gave me two options, which I felt was kind of him—I could serve a lengthy term in prison or I could enlist in the army. I chose the latter, for no one ever became famous breaking rocks. For six years I served my country. At first it was not a matter of choice, but I stayed on even after I was allowed to leave. I was brave and reckless, taking risks to achieve victory, and I was popular with my comrades.

In camp one day I encountered a smartly dressed man. Without introduction he drew his blade and set upon me. Our fight ranged across the entire camp. We fought atop cannon and carts, through tents and pavilions, and even managed to interrupt our colonel's celebratory dinner by skewering his suckling pig. We battled for an hour, pausing only with mutual consent to catch our breath before we locked steel again. At last I was defeated, my rival's sword at my throat, my own blade sundered. I told the victor I would surrender honorably only if he could speak my name. To my surprise, he did.

The swordsman was D'Artagnan, an officer in the King's Musketeers. He told me that he had followed my exploits in Paris and the army closely, and knew of my skills with the blade and my fearless conviction to do the right thing. He offered me a position in the Musketeers and, with a hearty shake of his hand, I accepted. As everyone knows, the Musketeers are the most courageous and famous company in all France's armies. Only a fool would turn them down. And through my loyal service to the King, France, and her people, I have come to realize one thing.

I shall die *someday*.





# All for One: Régime Diabolique



## ❧ Impoverished Noble ❧

**Attributes:** Agility d6, Smarts d6, Spirit d8, Strength d6, Vigor d6

**Skills:** Fighting d6, Gambling d6, Notice d4, Persuasion d6, Riding d4, Shooting d4, Streetwise d6, Taunt d6

**Charisma:** +2; **Pace:** 4; **Parry:** 5; **Toughness:** 7

**Edges:** Noble, Rank (Sergeant)

**Hindrances:** Code of Honor, Obese, Poverty

**Fencing Style:** Danse

Have you ever danced at a royal ball or feasted at the King's table? I have, of course, and on more than one occasion. You see, I was born a nobleman, the only son of a baron. When my father died, I inherited the title and his lands outright. I visited our estates only once in order to introduce myself to the peasants. After that, I retired to Paris and the numerous pleasures of the royal court.

One stormy night I was staying with a fellow nobleman, one Louis de Ferrer. I had never seen him before, and he claimed to be a country noble new to Paris and eager to make friends. The party was attended by a dozen other nobles, including myself. We played cards long into the night. By morning, I had lost a veritable fortune to M. de Ferrer. The mysterious guest offered me a final wager, the cut of a card deck with the high card taking all. If I won, he would pay me an amount equal to double my losses that evening. But if I lost, he wanted my soul.

I admit to a certain amount of debauchery in my past life, but something in his voice told me he was deadly serious. I hastily made my excuses and fled into the night. Like many nobles, I had relied on lines of credit to fund my lavish lifestyle, believing that my lands generated enough income to feed my extravagant excesses and clear my debts.

Unfortunately, it seems I had overestimated their value. I lost my home, my income, my wardrobe—everything except my virtually meaningless title, a small townhouse in Paris which I maintained under a false name, and my trusty manservant. Oh yes, I retain my title, but all income from my lands is owed to M. de Ferrer. I am essentially penniless.

So it was I marched into M. de Trévillé's office, stated my credentials, and demanded to be made a Musketeer. After I dusted off my jacket and picked myself up from the cobbles outside his hôtel, I tried again. I cannot say whether it was my perseverance that impressed him (the twenty-seven letters I wrote and the fourteen failed attempts to enter his office in person surely counted for something) or whether he eventually saw beyond my title and circumstances to the man beneath, but finally he relented.

I may be a soldier now, but I still enjoy the good life when my income allows. I have my own house, in which I throw parties for my comrades, and lesser nobles are still eager to attach themselves to my title. I have a few debts again, but I have come to understand that life is too short to worry about such trivial matters. Live for the moment, I say, and don't worry about the future.



# Sample Characters

## ❧ Inspiring Commander ❧

**Attributes:** Agility d6, Smarts d8, Spirit d6, Strength d6, Vigor d6

**Skills:** Fighting d6, Intimidation d6, Knowledge (Battle) d8, Notice d6, Persuasion d6, Riding d6, Shooting d6

**Charisma:** 0; **Pace:** 6; **Parry:** 5; **Toughness:** 5

**Edges:** Command, Rank (Lieutenant)

**Hindrances:** Loyal, Overconfident, Stubborn

**Fencing Style:** None

My father was a captain in the King's army, and it was he who schooled me in military matters. Naturally he wanted me to follow in his footsteps, and I did not disappoint him. My father could have purchased me a lieutenancy, but I wanted to earn my position through hard work. Our lieutenant was a fool. He had bought his rank and so knew very little of tactics. While engaged against Protestant forces he led a charge straight at the enemy ranks in a futile attempt to break their lines. Through the smoke I could hear the death screams of my comrades, as volley after volley tore through our ranks. It was then I decided to take command. Shouting orders across the battlefield, I rallied the flagging men and performed a daring flanking maneuver.

After our victory our captain came to our camp. The lieutenant stood up to accept his superior's congratulations for a stunning victory, but the captain ignored him. Instead, he presented me with a map of the enemy fortifications and asked me my opinion on how to conduct the final assault. I gave it to him straight. He frowned for a moment, and then offered me a lieutenancy on the spot if I could lead the men to victory the next morning. By sunset of that next day I was a full lieutenant.

As I walked past my former commander's tent one night after a long patrol, I heard him speaking to someone. The lieutenant demanded to know why he had not been made a captain as promised. The other man, whose voice gave me goosebumps, informed him the contract had not been met—more lives must be sacrificed for the bargain to be concluded. Our lieutenant had deliberately thrown away the lives of his men in some sick bargain that would see him rise up the ranks!

The following day my men were due to conduct an assault against the enemy fortification. I asked the captain if my former commander could accompany us. It was a fierce and bloody engagement, and I lost a handful of good soldiers. Sadly, the lieutenant died on the field of battle. No one questioned my report when I said he had been killed running away. That was, after all, the most logical explanation for the bullet hole in the back of his head.

A month later, M. de Tréville, who was accompanying the King to the La Rochelle siege, asked me to attend him. He had heard of my service record and offered me a place in the King's Musketeers. I would have to give up my rank and start again, as was the Musketeers' way, but I accepted his proposal immediately. Now I'm working my way back up the ranks, just like I always wanted.





# All for One: Régime Diabolique

## ☯ Man-of-Faith ☯

**Attributes:** Agility d6, Smarts d8, Spirit d8, Strength d4, Vigor d6

**Skills:** Fighting d6, Healing d8, Knowledge (Occult) d8, Persuasion d6, Riding d4, Shooting d6, Streetwise d6

**Charisma:** 0; **Pace:** 6; **Parry:** 5; **Toughness:** 5

**Edges:** Connections (True Knights of St. Michael), Healer

**Hindrances:** Heroic, Loyal, Stubborn

**Fencing Style:** None

You think it strange that a man so devoted to God should be a soldier? Read your history books and you will see that there have been many similar figures. Joan of Arc was a prime example, as of course were the Crusaders. Do I see myself as a Crusader? Yes, but not against the Muslims or even Protestants. There is a far more insidious threat endangering France—one not of this earth. Ever since I first attended church I wanted to be a priest. So how did I end up a Musketeer? It all began one dark night.

I was walking home from church, my mind full of the priest's sermon. Distracted as I was, I soon found myself lost in the forest. The dark held no fear for me, though I was concerned about disturbing a wild boar or hungry wolf. As the full moon broke through the clouds I saw *it*. My head said to flee, but my limbs were like vast lumps of lead and would not obey my desire to run screaming in terror. It set upon me with terrible claws and teeth. It had many feral traits, but they were not what held me in place despite the mauling I was receiving. It was its eyes—they were the eyes of a man!

I thought my life ended, but God it seems had other plans. I would most definitely have died that night were it not for the stranger. The stranger bandaged my wounds and told me his name was Michel, a Knight Templar. At first I was highly suspicious, for the Templars were a heretical order long since disbanded by the Pope. He spoke at length about the true motives of the order, and how Satan had tricked man into accusing them of vile crimes against God. Before he left, he told me one more thing, something I shall never forget—"Protect the King," he said, "and you protect France."

I continued my Bible studies, but also began to learn the blade and musket. When I was ready, I joined the Musketeers. Although I am sworn to protect the King and France from mortal enemies, I have made it my duty to protect both from supernatural foes. Muskets and steel are good against many demons, but others require specialist tools. I have forgone my religious studies for now and turned instead to matters occult.

I have kept in regular contact with Michel, and he seems to be following my life. I have, on occasion, acted as agent for the New Templars, combating Satan's minions in their mortal guise and once even leading a hunt to kill a werewolf. My comrades believe we are fighting anarchists or Protestants, but I know the real truth. When the time is right, all shall know the truth.





# Sample Characters

## ✧ Messenger ✧

**Attributes:** Agility d8, Smarts d6, Spirit d6, Strength d6, Vigor d8

**Skills:** Fighting d4, Intimidation d6, Knowledge (Codes) d6, Notice d6, Riding d8, Shooting d8, Survival d6

**Charisma:** 0; **Pace:** 8; **Parry:** 4; **Toughness:** 6

**Edges:** Fleet Footed

**Hindrances:** Loyal, Wanted (Major: by School of Night)

**Fencing Style:** None

I was the son of a scribe, and knew my letters at an early age. By the time most children learned their basic letters, I knew English, Italian, Latin, and a smattering of others. Once I was old enough, I became a messenger, formulating unique codes for my clients to protect their missives. I began in Paris and its surrounds, running everywhere, but soon I had earned enough to afford a mount. So equipped, I expanded my horizons and began to carry messages and small packages across the whole of France. One day a nobleman approached me and asked me to deliver a package to a friend of his by a certain night. The journey would be long and arduous to meet his deadline, but I promised his goods would be delivered on time.

I must confess now to an indiscretion. Something about the leather wrapped package I carried trouble me. It felt *wrong*, if that makes any sense. Anyway, one night around the campfire I opened the wrapping and glanced at the contents—a book. What I saw sickened me to my very core. Foul images of demons and texts describing awful rites. I would have preferred to throw away that cursed tome, but I knew my patron would come searching for me if I failed to deliver it. I delivered the book on time as promised and hurriedly made my excuses to leave again. Something in the eyes of the noble to whom I handed the book, one Baron Reims, saw through to my very soul, and I had no wish to remain in his company for a second longer.

I did not return home. Instead, I rode to the nearest town, explained my occupation to the local military commander, and joined the army under an assumed name. I needed to hide, to vanish for a while, and the army seemed the best place. My duties carried me across France, and occasionally to foreign lands. After a while my duties changed. My skill with codes and ciphers had become known to my superiors, and I served for a short while as a colonel's aide, deciphering captured enemy missives and inventing new codes for our army. Eventually I came to the attention of M. de Tréville, who offered me a place in the King's Musketeers.

Ever since I joined the Musketeers I have been a hunted man. On three occasions I have been waylaid on the road. That in itself is not unusual, but in each case my attackers wore distinctive emblems—a stylized black scroll overlaid by a goat's head. I can guess what my mysterious attackers want—the messages I carry for my King—but these curs, likely foreign agents, will have to pull them from my cold, dead fingers.





# All for One: Régime Diabolique

## Polymath

**Attributes:** Agility d6, Smarts d10, Spirit d6, Strength d4, Vigor d6

**Skills:** Fighting d6, Investigation d8, Knowledge (Law) d6, Knowledge (Natural Philosophy) d6, Notice d6, Riding d4, Shooting d4

**Charisma:** 0; **Pace:** 6; **Parry:** 5; **Toughness:** 5

**Edges:** Fencing Academy (L'École de la Pensée), Jack-of-All-Trades

**Hindrances:** All Thumbs, Curious, Douting Thomas

**Fencing Style:** Geometria

There was little chance my father could afford to send me to university, but he need not have worried. On receiving his application letter, the university awarded me a full scholarship. By the time I was 20 I had written papers on matters philosophical, botanical, biological, and historical, and even penned an in-depth study of the merits and flaws of our legal system in contrast with the democratic principals of ancient Athens. My studies were not confined to mere mental disciplines, for I also practiced with sword and musket. It was a proud day when, at the age of 23, I was accepted as a magister at the university.

Within a year I was bored. My duties precluded me from traveling in search of more knowledge, and all the while I heard rumors of strange occurrences across France. While I did not believe in the peasants' stories about demons, I admit my curiosity was piqued. The citizens were certainly seeing something, but it must have a mundane cause as yet unexplained.

I came to the attention of the Musketeers through curiosity. A farmer had told me of strange lights in the woods at night, so naturally I chose to investigate after dark. I discovered a small group of men and women in black robes dancing around a standing stone.

My curiosity aroused, I snuck closer, only to step on a dry twig and alert the dancers to my presence. They turned on me, drawing daggers as they did so. Armed only with my sword and wits I prepared to defend myself. I am no swordsman, but I held my own until help arrived a few minutes later in the form of Musketeers, who had been questing to the same end as myself. Together we were victorious! After introductions and explanations, they invited me to attend M. de Tréville, their Captain, back in Paris. Despite being only average with sword and musket, he offered me a position as a Musketeer. He told me that France had many enemies, and there were times when a sharp mind was as good as a sharp sword.

Although I have duties to perform, the Musketeers give me plentiful time to conduct my research and to travel far and wide. I have uncovered more evidence of strange goings on, but as yet have been unable to formulate a convincing theory. Perhaps there are demons abroad in France, for those dancers were most definitely engaged in some form of Satanic rite. Through diligence, hard work, and the application of scientific principles and rationale, I shall uncover the truth, even if it kills me.





# Sample Characters

## ❧ Scarred Veteran ❧

**Attributes:** Agility d8, Smarts d6, Spirit d6, Strength d6, Vigor d6

**Skills:** Fighting d8, Healing d4, Intimidation d6, Notice d6, Riding d6, Shooting d8, Survival d6

**Charisma:** -2; **Pace:** 6; **Parry:** 6; **Toughness:** 5

**Edges:** Danger Sense, Rapid Reload

**Hindrances:** Heroic, Loyal, Ugly

**Fencing Style:** None

I have bathed in the blood of my enemies, choked on the acrid smoke of muskets and cannon, and marched toward my enemy, shoulder to shoulder with my fellow pikemen. I have held dying comrades in my arms, and watched the life drain from my enemies' eyes. I have killed countless men for my country, and France's enemies have tried to kill me. I have the scars, physical and mental, to prove it. My last posting before joining the Musketeers was as a master gunner. I arranged our cannon on a hill overlooking the battlefield and set our elevation to bombard the hill across the valley should the enemy try a flanking maneuver. Sure enough, a host of pikemen appeared from behind the hill. Without waiting for orders I signaled my battery to fire. We unleashed Hell that day. I learned later that our commanders had sent a flanking force to engage the enemy. Alas, our foes had already abandoned their positions on the far side of the hill, so our pikemen advanced into the valley, and directly into my line of fire.

My court martial was hastily convened and my fate looked sealed. I had fired without orders and without confirming the disposition of the soldiers upon whom I was firing. My commander was about to pass sentence when a messenger arrived. He whispered to the colonel, who looked at me, nodded, and called for a recess. I was escorted, in manacles, outside, whereupon two Musketeers led me away to a newly erected tent. Once inside, my bonds were removed, and I was offered wine and hot food by M. de Tréville, Captain of the King's Musketeers. Since every condemned man is allowed a final meal, I assumed this was mine.

After I finished the last mouthful I stiffly rose to my feet, smartly saluted the Captain, and informed him without fear in my voice I was ready to die. He called me an idiot and told me to sit down. We spoke of tactics, loyalty, and bravery. Finally, he offered me a choice—I could rejoin my unit, which would mean certain death, or I could accept his offer of a post in the Musketeers. I was, he said, too valuable an asset for France to waste over a mistake.

Despite having served my King well, I still vividly recall every second of my previous life. I can hear the screams of France's dying men as my cannon shot ripped through their ranks. Despite the distance, I can see their faces, accusing me. I wronged those men with my folly, but by God I shall honor their memory by ensuring France remains safe. Perhaps, one day, I shall be able to sleep without the nightmares.





# All for One: Régime Diabolique

## ❧ Spy ❧



**Attributes:** Agility d6, Smarts d6, Spirit d6, Strength d6, Vigor d6

**Skills:** Fighting d6, Lockpicking d6, Notice d6, Persuasion d6, Riding d4, Shooting d6, Stealth d6, Streetwise d6

**Charisma:** 0; **Pace:** 6; **Parry:** 5; **Toughness:** 5

**Edges:** Connections (Catholic Church), Connections (Diplomats)

**Hindrances:** Cautious, Code of Honor, Loyal

**Fencing Style:** None

My father, like all men, wanted sons. God, it seemed, had other plans, for he sired only daughters. I tried to please him by learning how to ride, wield a sword, and shoot as well as any man in our village. Although my father congratulated me, I could tell in his eyes I was never good enough. Thus I began to dress and act as a boy to please him. When God called my father to his side, I moved to Paris. I could find work only as an actor—I kept my male persona dominant. To be honest, I was good at what I did, being able to play male and female roles equally well, so much so that I eventually quit the company I was working for and set out on my own, playing multiple roles of both sexes. Although popular on the stage, my profession left me a social outcast, at least until one night.

A nobleman approached me after a performance and asked if I would accompany him to a social event. There was, however, a twist. I was to enter as a lady, a distant cousin of his whose background I would have to memorize, but during the evening I would change clothing and play the role of a man. If the other guests discovered my deception, I would forfeit my earnings. He was offering almost a year's wages in return for one night of acting. I accepted. To be honest, I found the deception easy. Although not conversant with noble etiquette, my knowledge of acting carried me through. No one suspected a thing. Afterward, the nobleman introduced himself as an agent of the King. He said my talents would come in useful in the service of France, and asked if I would be interested in becoming a Musketeer.

I have served France at home and abroad, gathering information, seeding false information, and ensuring those who claimed loyalty to the King were truly loyal. I have sent men to the gallows, but they were all deserving of their fate, and their deaths do not trouble me.

Lately, though, things have not gone so well. Richelieu has asked me to dig into the lives of my fellow Musketeers, though he will not tell me what he searches for. To be honest, I like my new role, my new life, and I do not intend to disgrace the brave men with whom I serve, purely to satisfy Richelieu's desire to have them replaced as the King's bodyguard by his own men.

My comrades are not saints, but they all love the King and would gladly die for him. To that end, I have taken to passing the Cardinal erroneous information. Should he discover my ruse, I am likely to be imprisoned.

# Fencing Schools



This section looks at the major fencing schools, salons, and academies in France. Regardless of the actual name, the term “fencing school” covers them all. The entries are more than just a list of game mechanics. Each school has a full background, allowing the players to get a better feel for the way their characters fight, and giving the GM opportunities to make the schools more than just background fluff.

**Style:** The name of the school’s particular fencing style. This is the name used when choosing a Fighting skill specialization. Fencing schools teach a variety of weapons, and there are no specific weapon lists. Although every Musketeer begins with a rapier, he can use his chosen style with any weapon. There are a few notable exceptions to this rule.

**Signature:** Bonuses gained by characters who take the appropriate Fencing School Edge. These only apply if the character is using that skill specialization in a round.

**Special:** Any special restrictions, requirements, or notes that apply to using the style or joining the school.

## *Accademia degli Sporchi Trucchi*

**Style:** Del Rio

**Signature Move:** +1 to perform Tricks.

The Accademia degli Sporchi Trucchi (the “Academy of Dirty Tricks,” or simply “Del Rio”, after the school’s founding master) teaches students that victory is the only thing that matters. Gentlemanly conduct in a duel with a noble opponent may woo a lady, but it will not win against a band of cutthroats or the Cardinal’s Guard.

Students are taught that anything goes in a fight. They learn all manner of tricks designed to confuse, humiliate, and throw foes off their guard before delivering the killing blow. While students love having ample maneuver

room and handy objects about, they are just as skilled at fighting in a narrow, deserted alley: with a smooth motion, the swordsman may run up a wall, vault over your head (stealing your hat in the process), and then deliver a blow to your exposed back.

Younger students often like to show off their skill by toying with opponents, performing trick after trick. They are quickly taught a lesson by a master, who performs one trick and then places his sword at the throat of his befuddled opponent. As Del Rio himself once said, “the cat that plays with its food too long may find the mouse bites back.”

A truly skilled master can defeat his opponent seemingly without revealing his swordsman’s prowess. When the killing blow comes, it does so from a seemingly innocuous or lucky move that resulted in the victim simply being in the wrong place at the wrong time.

Once an opponent realizes he is fighting someone trained in the Del Rio style, he may become cagey, refusing to be drawn by feints, sweeping away scenery his foe could possibly use to trick him with. But Del Rio students are not just skilled at physical tricks—a verbal bluff or quip can be enough to create a momentary opening the fencer can exploit with deadly efficiency. Many opponents expect their Del Rio foes to try and trick them at some point, little realizing that winning is all that matters. Tricks are a valuable part of their arsenal, but they are not compelled to employ them as a matter of course. A Del Rio student may simply trick his opponent by not playing any tricks, toying with him for a while to build up a sense of paranoia and expectation.

Visits to the academy can be extremely annoying, especially for outsiders. Pranks, japes, and jokes are the nature of the day. Unwary guests may find the snuff they have just inhaled contains pepper, their wine has been spiked with vinegar (or worse), and the chair they sit upon has had its legs partially sawn through. But there can be a darker side to this japery: members taking a dislike to a comrade or visitor often use pranks as a means of provoking a fight.



# All for One: Régime Diabolique

## Dardi School

**Style:** Dardi

**Signature Move:** When carrying a cloak in his off-hand, the character gains the benefits of Light Cover.

Founded in Bologna, Italy in the 16th century, the Dardi School has opened a private salon in Paris. Dardi, who was never seen without a cloak draped over his arm, believed that a gentleman should avoid getting blood on his garments whenever possible. As such, he focused his style on defensive moves using that most common of gentleman's apparel—his cloak. Of course, the school has one major weakness—a gentleman without a cloak loses his advantage (and cloaks held in the hand can be Disarmed).

While Dardi mythology claims the founder, Umberto Dardi, designed his style around the cloak to prevent blood from staining his fine clothes, the truth is more prosaic: Dardi realized that the cloak could be used defensively, buying him opportunity to flee an unfair fight. A man with many enemies, his newfound fencing style saved his life more than once.

Regardless of their actual social class, Dardi considers its members to be gentlemen and expects them to dress and behave accordingly—or at least while in the academy. Members must wear clothing appropriate to the gentry, and always with a cloak, of course. IN addition, courtesy to each other and to guests is *de rigueur*, as well as the showing of refined speech and manners. While poorer members are loaned suitable clothing from the school's extensive wardrobe, it can do little about the rest. As a result, there is a certain amount of snobbery between the rich and poor students.

While the school charter says every member is equal in status and should be accorded due respect as a brother, those without rank, status, or money are known as Aspirants by the snobbish gentry members (because they aspire to be better than their true social status).

Members in general have a tendency to consider their art the most refined for a gentleman, often mocking those who favor more militant styles. In return, they are often mocked for having bad vices—a cloak hides many sins. The charter also forbids guests from wearing cloaks in certain areas unless they are full members. Only the King and Cardinal Richelieu are exempt from this.

The Dardi school's strength and weakness, not to mention its signature item, is the cloak. Even without a weapon, they can ward off sword blows by wrapping the cloak around their arm to cushion impacts, entangle axes and daggers, ensnare arrows, conceal their outline to foil musketeers, and disarm and trip foes. They might not be able to strike back efficiently, but that is true of any swordsman caught unarmed.

Without their cloaks, however, the true proponents of the art are robbed of their greatest asset, leaving them unable to employ their special techniques. In game terms, a student of Dardi without a cloak in his hand loses his +1 bonus to Feint and Parry.

In some ways the student of Dardi is a modern counterpart to the ancient Roman *retiarius*, a gladiator armed with the trident and net. Much of the school's training and fighting style is actually based on written records of gladiatorial fights and mosaics from Roman ruins.

## Deutsche Fechtschule

**Style:** German

**Signature Move:** When using a great sword, you ignore the -1 Parry modifier, and gain +1 to Fighting rolls to make Disarm and Grapple attacks.

**Special:** The German style can only be used when wielding a great sword.

The Deutsche Fechtschule ("German school of fencing") was taught in the Holy Roman Empire during the Medieval and Renaissance periods. As Italian fencing developed, so the German style fell out of practice. Originally teaching several varied styles, such as polearms, grappling, the quarterstaff, and even mounted combat, its primary focus was on the great sword, known as the *Zweihänder* (two hander). Considered archaic and ungainly compared to the modern, elegant styles developed by the French, Italian, and Spanish, it is nevertheless making something of a comeback.

Ritter Heinrich Bothe, a retired German mercenary captain, minor nobleman, and refuge from the war ravaging the Holy Roman Empire, recently opened a salon in Paris. Few gentlemen have been attracted to the school, and as a result its students have a reputation for being lower class thugs, a not altogether undeserved one.

While many of the basic moves can be utilized with other weapons, the modern style focuses on the great sword at the exclusion of all other weapons. While its reliance on a single weapon is a great strength, it is also its primary weakness, for disarmed, the fencer can utilize none of his school's special techniques. The style is built around three basic attacking moves (known as "hews"), five master hews, and four defensive guards. Combined, these produce an array of fighting moves. Added to these are three special moves, known as the "great secrets."

While every fencing style teaches one how to kill, the German style also focuses on grappling and trips, again using relying on great sword. Movement of the legs is restricted in order to retain balance while wielding the cumbersome great sword, with triangular steps taught over sudden lunges or long strides.

## English Style

**Style:** English

**Signature Move:** You may attack with the buckler as if you had Ambidextrous and Two-Fisted. Damage is Str+d4.

# Fencing Schools

**Special:** English style can only be used with a long sword and buckler in combination.

Popular in England until the turn of the century, when it was replaced by continental fencing styles and weapons, the English style is regarded as rather uncouth and rustic. As far as many European nobles are concerned, it neatly sums up the backward nature of the English. The only salon in France is found in Calais. Its master, Salvation Jacobs, a Catholic, left England in 1604 in protest of the King James' crackdown on the Catholic faith.

Although mocked by his French counterparts, Jacobs has persisted in teaching the antiquated style. Many of his students are English exiles or ex-patriots. Some seek instruction simply to keep alive the memories of olden times, others to show their contempt for the European fencing styles that now dominate, and some because the basic style is relatively easy to master. Jacobs cares little for his pupils' motives, so long as their money is good.

Jacobs is a known critic of King Charles I. The king's spies report him a harmless crank, an old man living in the past, but Jacobs is more dangerous than they realize. He seeks to place a Catholic monarch on the English throne, and actively sponsors those who seek to overthrow the king. A small cadre of fanatical Catholics within the school is secretly being trained to assassinate the king. Richelieu's agents have approached him in a bid to recruit him as a spy, but his hatred of King Charles doesn't run quite deep enough to openly support France.

The school, which operates out of a disused tavern, focuses entirely on wielding the long sword and buckler in combination. Students begin with just a long sword, getting them used to basic fencing moves. Only when they have proven their competency is the buckler introduced. As well as learning how to use the small shield to deflect blows, students are taught how to use the buckler as an effective weapon. Rather than academic subjects, the school's curriculum covers more practical skills—Athletics, Intimidation, and Warfare.

Jacobs is currently looking for a student capable of running a Parisian branch of the school. Such a candidate would need to have learned the all school's Fencing School Edges, have Fighting d8+, possess the social abilities required to attract students and patrons, and ideally be French. In return for running the school, the instructor would retain 50% of the income as his salary.

## L'Académie de Cavalerie

**Style:** Cavalerie

**Signature Move:** When mounted, you use the highest of your Fighting or Riding, rather than the lowest as normal.

Founded in the 15th century, the Academy of Cavalry initially trained knights in the lance and in general horsemanship. Times have moved on, and cavalry charges are less prevalent on the modern battlefield than they were two centuries ago. In keeping with its noble origins, the

Academy only accepted cavalry officers until a few years ago, when King Louis insisted his Musketeers be granted access.

The Academy of Cavalry is a prestigious school with a fine pedigree. Many of its masters feel its reputation has been irrevocably tarnished by allowing musketeers to join. A great rivalry exists both inside and outside of the school between the old guard, formed of cavalry officers and noblemen, and the new guard, which comprises the musketeers. That female musketeers are now permitted to join has raised the animosity to a new level. Competition between the two factions is intense, and more than one "accidental" injury has occurred.

While it is acceptable to harm another student (though only by accident, of course) during sparring matches, harming a horse during training bouts is an offense punishable by automatic banishment for a set period of time.

Members must possess their own horse. Extensive stables are available free to full members, while general students of the style may stable mounts at the school for





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a small monthly fee so long as they left in good standing. Both the Musketeers and Cardinal's Guard have their main stables at the school.

The basic style provides adequate training in mounted combat, but there is far more to the style. Advanced students are taught to use their mount as an extension of their own body, to avoid injury by staying low in the saddle or leaning heavily to one side or letting the mount take the blow, and how to push their mount to greater speeds. Full members have access to specialist training.

## L'Académie de l'Anatomie

**Style:** Anatomie

**Signature Move:** You may use your Healing die in place of your Strength when rolling for damage. You may always elect to inflict nonlethal damage when using the signature move, ignoring the usual -1 penalty.

When one thinks of anatomy, one generally associates the subject with healers rather than swordsmen. The founder of this unusual school was both a fencer and a doctor of medicine. While he advocated peace and good will to all men, he also insisted that if you had to fight, you might as well know how to end it quickly. His teachings favor precision over power, and a working knowledge of the human body is considered essential in knowing where best to deliver hits.

Although the Academy of Medicine was founded as a fencing school, it has since gone on to become one of the most famous medical teaching schools in Paris, especially regarding the study of anatomy. While not all medical students must study fencing, all fencing students must study medicine.

Training medical students has brought greater wealth to the academy than training swordsmen. As a result, the academy is now run as a university. Lessons are ordered and set down according to a timetable, students must obey the rules of the academy, and there is clear distinction between masters (called deans) and students.

Since it caters to both fencers and non-swordsmen, the faculty and student body is divided into two factions. While they mix in lessons, they have separate dormitories and recreational facilities—a new practice, introduced when Jesuit scholars applied to join the faculty. This ensures that clerics sent to the academy for training as healers are not tainted by excessively fraternizing with those who trained to take lives.

Students of the basic art, even if not current members, may attend the university to continue their medical training. Only those who are full members are given advanced fencing instruction, however.

Many students who learn both fencing and medicine go on to serve with the army, if only to gain actual experience of both combat and healing. Some see it as a fast track to promotion, though this is rarely the case.

Students learn how to defend themselves, since the ethos of the school is not to train wanton killers, but

instead to instruct men of peace who can seek other ways to end violence—while keeping foes at bay by delivering precision strikes. Slashing attacks are frowned upon, since they inflict more damage than is considered necessary to down a foe. Full members are given special instruction on how to inflict pain while minimizing physical injury, and how to target specific areas of the human body so as to inflict quick, clean kills.

When students must fight, they seek to end the conflict as quickly and humanely as possible, stabbing at vital organs rather than splitting foes from stomach to chin. Advanced students are capable of inflicting painful yet nonlethal injuries, giving their opponents chance to surrender, or the swordsman the opportunity to run away. If pushed, they are quite capable of killing.

## L'Académie de Pugilism

**Style:** Pugilism

**Signature Move:** You gain the Brawler Edge, ignoring all requirements.

When the Academy of Pugilism opened its doors, the fencing masters of Paris went into an uproar. Their art, they claimed, was one of finesse, an ancient combat form dating back to the days of knights in shining armor. The master of the Academy, Gaston du Beck, laid down a challenge. If any fencing master in Paris could beat him in a fight, he would close his Academy without regret. Seven masters tried and seven masters failed.

Although not popular with the upper crust of the French nobility, many young rakes are taking to the art of pugilism. Unlike the other schools, this one also accept lower class students (so long as they can pay), something the nobility finds not only disgusting, but also dangerous. A peasant who knows how to fight is, after all, only one step away from rebelling.

The Academy of Pugilism has an unsavory reputation in Paris thanks to the machinations of the nobility. While they know that peasants, driven by their base motives, are prone to brawling in the streets, the Academy turns brawlers into very effective combatants. That the peasantry might one day rise up in arms and assault the nobility worried the upper class enough for them to petition the King to close the school. The King passed the matter to Cardinal Richelieu, who has so far ignored it, claiming that the peasants are no threat.

Perversely, Richelieu has also intimated that men of the cloth, who are forbidden from wielding arms, should study here so as to learn how to defend themselves from bandits, Spanish invaders, heretics, and devil worshippers. While no edict has been issued, some clerics have taken his advice to heart and signed up.

The academy is located in a rundown building in a poor suburb of Paris. Although it does teach pugilism to lower class citizens, there is a two-tier system. Basic instruction in pugilism costs very little, though most students walk away with nothing more than a rudimentary

# Fencing Schools

knowledge of where to punch someone and a broken nose for their *livres*. Advanced training costs more, which prohibits most peasants from joining.

Many of the poorer full members are in fact thugs, the sort of people who hire their fists out when a nonlethal message needs to be sent, or members of criminal gangs who need to dispatch agents of the King without being seen to draw a weapon. While murder is a capital crime, it is far easier to say the victim of an innocuous punch died from natural causes or suffered fatal injuries as a result of hitting his head as he fell, something which might, in the words of a smooth-talking lawyer, be attributed as an accident.

Basic training consists simply of learning to punch harder than your opponent and block his blows. Rather than been provided any real instruction, students are paired up and made to brawl until one passes out. This brutality hides the true art of pugilism, which is restricted to fully paid members, who are taught how to break bone with holds and locks, to rupture organs with a punch, as well as a secret technique which causes damage to manifest only after several minutes.

The style lacks the finesse of the swordsman schools. Fancy footwork, elegant displays of precision, and elaborate moves are replaced with a no-holds-barred style comprising hard-hitting punches, elbow strikes, kicks, and head butts. While some students do learn how to block sword blows, most prefer to simply down their opponents quickly as possible.

## L'Académie de Vénus

**Style:** Venus

**Signature Move:** The fencer has +1 Parry, but only against male opponents with an interest in their gender.

**Special:** Only women with Charisma 2+ may learn the style.

Arguably one of the most exclusive fencing school in Paris, the Academy of Venus caters only to women of acceptable social standing. Rather than teaching fishwives how to fence, its clientele are noblewomen, the daughters of the rich and famous, and the Queen's Musketeers. Regardless of their social status, the thought of women bearing arms is anathema to most men. The notion of actually training them to fence borders on blasphemous.

Political attempts to have the academy closed have been thwarted by Cardinal Richelieu, whose decree allowing the formation of the Queen's Musketeers has given the salon tacit approval. Indeed, he has labelled it as one the two school's the Musketeers should consider attending (the other is the Musketeers' Academy). Rumors abound that the queen herself trains here, though these are completely unproven. Undeterred, its critics have taken to slandering the school in a bid to sully its reputation, accusing the master, Mme. Marguerite Pelletier, of running a brothel. That the school only accepts attractive women and those with forceful personalities

has not gone unnoticed by its detractors and women who fail to meet the entry requirements, either.

In order to combat these claims, the school's rules concerning men are very strict. A student may have only male guest at a time, he is forbidden from visiting between dusk and dawn, and the student and her guest may never be alone together. The school has developed a following among young men of good social standing. Filled with romantic (or at least lustful) intentions, they loiter outside the academy in the hope of glimpsing the attractive students. More than a few have dared to scale the garden walls in a bid to get closer to the women. This inevitably ends in a sound thrashing and physical expulsion onto the streets.

Rather than teaching academic pursuits, good manners, courtly etiquette, courtly dancing and musicianship, literature and poetry, and a working knowledge of socially acceptable foreign languages are a much a part of the curriculum as fencing moves. The school's martial style focuses heavily on distraction, students being taught to use their looks and bodies to beguile weak-willed men in a bid to lower their defenses. Unsurprisingly, students make great use of tear-away skirts (see Richelieu's Guide to Wondrous Devices).

Mme. Pelletier, a former student of the School of Dance, founded the Academy of Venus a month after Richelieu ordered the formation of the Queen's Musketeers, sensing a profitable business opportunity. With the two schools competing for the same client based and offering similar social instruction, a fierce rivalry has quickly developed. Mme. Pelletier is a stunningly beautiful woman. Despite having a string of suitors, she remains unmarried. She has an on-off relationship with El Toro of the Spanish Style school for several years.

Although the school has a very public face as an institute for ladies of good social standing, it has a more sinister side. Mme. Pelletier is actually a high-ranking member of the Daughters of Medea. Her academy serves as both a recruiting ground and training center for the organization.

## L'Académie des Mousquetaires

**Style:** Musketeers

**Signature Move:** When using a pistol in close combat, the character rolls to hit TN 4 as normal, not his target's Parry.

**Special:** The Fencing School Edge requirements when joining this school replace Fighting for Shooting. Due to their prestige, members of the King and Queen's Musketeers receive the Connection benefit of membership even if not full members. This special favor grants no other benefits.

Despite its name and the implications it carries, the Musketeers' Academy has no official relationship with the King's Musketeers, though many Musketeers do elect to study at the school. M. de Tréville has repeatedly asked



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King Louis to order the name changed to avoid any confusion, but Cardinal Richelieu has continually blocked this motion, claiming that the Musketeers do not have exclusive rights to the word “musketeer.”

As well as catering to the King and Queen’s Musketeers, who are especially welcome since their patronage boosts the salon’s reputation, the school accepts students from the Cardinal’s Guard, regular army musketeers, marines, and the nobility. It has yet to open its doors to the general public, the master, M. Armos Noir (a pseudonym), fearing this would lead to an influx of ruffians, highwaymen, and ne’er-do-wells seeking to improve their aim.

The school focuses exclusively in firearms, with equal bias toward pistols and muskets. Before they load a single ball, yet alone fire a weapon, students first learn how to clean and maintain the weapons. Next comes the basic drill of how to load the powder and ball.

Only when these tasks are second nature does actual marksmanship training commence. Students begin firing at targets placed at close range, the range being slowly extending as their competency improves. Because of the length of firing range required, the academy operates on the very outskirts of Paris, where open ground abounds.

Critics of the salon (typically snobs from actual fencing schools) claim that shooting a man dead at 20 paces lacks both finesse and good manners. Some go so far as to claim the students are cowards, lacking the stomach to stare a man in the face while killing him. Students retort by mocking their antiquated view of war, for musketeers are now a vital component of any army, and casually pointing out that a sword is only of use if one can close with one’s opponent. Countering that it takes greater skill to kill a moving man at 20 paces than one standing at arm’s length rarely goes down well.

Although dueling is illegal in France, instructors turn a blind eye to students and “guests” who wish to settle disputes with firearms on the academy’s grounds. Any deaths or injuries are reported as accidental misfires or the result of exceptional poor marksmanship.

## L’Académie du Tarrasque

**Style:** Tarrasque

**Signature Move:** The character treats his Strength as one die higher (max. d12+3) for the purposes of inflicting damage.

The school and style takes its name from the tarrasque, a legendary dragon-like creature that haunted the French countryside long ago. Its sole salon is in Marseilles (in Provence), near to the region haunted by its namesake.

The school’s founder and master is François Brémond, a bull of a man and former soldier. Among his pupils and admirers he is affectionately known as *Le fils du tarrasque* (“the son of the tarrasque”), or simply *Le dragon* for short. Stoic and laconic most of the time, Brémond is a true monster worthy of his nickname when demon-

strating his style. Except when discussing fencing (any style), he communicates through a mixture of grunts and facial expressions.

Students begin their instruction by building up their strength and resilience through rigorous exercise. The school’s methods for toughening pupils’ bodies are considered barbaric by many—students are expected to stand in the center of the salon while their peers punch, beat, and beat them with sticks. Like the dragon, fencers are expected to be able to shrug off blows in combat. Only when their bodies are properly developed do they pick up a weapon.

Although it has many similarities with Spanish Style, Tarrasque students don’t believe in expending energy unleashing a rain of frantic blows. Better, they say, to hit once and make it count. The school’s fighting style is glacial. Slow, methodical steps and single, powerful blows are taught in preference to nimble movement and lighting-fast strikes. Once a student enters a fight, he is expected to be an unstoppable force of nature, crushing all in his path while relentlessly moving forward. Secret techniques allow students to beat aside opponents’ blades and shove them back with minimal effort.

Unusually, fencers are also expected to be able to deal punishing blows with their hands and feet as well as weapons. Training begins with thin wooden boards, and ends with punching through brick and stone walls. Bruised, bloody, and broken knuckles are a trademark sign one is learning Tarrasque. Jokes abound that *Le dragon* must have been attacked by a tree, but few laugh when one of his students batters down the door they are hiding behind.

## L’École de Danse

**Style:** Danse

**Special:** Gamemasters who wish to make this school more exclusive may impose the additional requirements of the Noble, Rank, or Rich Edge.

**Signature Move:** When making a Wild Attack, your Parry penalty is only –1.

The Dance School was founded by a renowned Parisian socialite. Some say he created his unique style to spite his competitors and their traditional attitudes. Others insist the socialite was forever getting into trouble with women’s husbands and invented his fighting style to play on his strengths.

The most pretentious fencing school in Paris, the School of Dance is the exclusive domain of the rich and famous. Annual fees are high, and all members are carefully vetted to ensure their suitability. The school has never discriminated by gender, though until Richelieu’s sweeping reforms over the last few years, their training was limited to purely defensive maneuvers.

As well as being a fencing school, the institute is a club for the social elite of Paris. The facility boasts a grand ballroom, a small theater, and several salons—the

# Fencing Schools

latter are available for private hire. Quarters for paid-up members are equal to those of the great noble chateaus in size and elegance. Marble statues and busts adorn the corridors and galleries, paintings by the master artists hang on the walls, and ornate drapes cover the large windows.

Within these opulent surroundings, members can enjoy refined company, gourmet dining, and first-class entertainment, while engaging in gossip, politics, back-room dealings, and intrigue. Some, however, come here merely to dance and escape their daily routine, or the backstabbing prevalent at the royal court.

Those who wish to avoid social interaction beyond dancing or enjoy a degree of anonymity are required to don a mask. The school's rules prohibit masked individuals from being spoken to, except by the staff or masters, though they may speak if they so desire. In order to receive a verbal reply though, they must first remove their mask. Most often the conversation is restricted to an invitation to dance or spar, which is answered by a simple nod or shake of the head.

Regardless of why people come to the school, there is always a certain amount of rivalry. No blood is permitted to be shed on the plush carpets (perpetrators are expelled). This has resulted in verbal dueling becoming the norm; reputations have been made, tarnished, and broken solely upon the exchange of words within the walls of the School of Dance.

Most students, both casual and paid-up, are nobles, courtiers, or military officers—the style does not cover peasant dances. While few Musketeers can afford the high membership fees, such is the company's prestige that wealthy patrons are often eager to cover a candidate's expenses and vouch for his suitability just to be seen in their company. It is rumored the King himself has trained at the school on occasion, though naturally he remained masked at all times so his courtiers would not stand on formalities, or pull their blows to avoid injuring his royal person.

The style is truly beautiful to watch, being a deadly combination of elaborate footwork and sweeping arms combined with slashing strikes and wide, flourishing parries. Unlike dances, which follow carefully choreographed patterns, the Danse style teaches only basic steps—students are expected to develop these into a unique combat style. Thus, while most schools have set moves a swordsman can recognize and counter, the School of Dance has none.

## L'École de Position de Fer

**Style:** Position de Fer

**Signature Move:** +2 to resist Push maneuvers.

While the School of Iron Stance has a good reputation, many swordsmen are not comfortable with its fighting mentality. The natural instinct of a swordsman is to give ground when necessary and force an opponent back

## Think Before You Fight

In many roleplaying games the characters expect to slaughter their foes mercilessly, steal their loot, and be congratulated for a job well done. *All for One* is not one of those games. While there are times when the characters must kill, and indeed when they will be ordered to kill, they are not above the laws of France.

Slaying a group of Spanish soldiers raiding a French village may well earn the characters recognition and praise, but killing a group of rowdy thugs in a bar brawl should involve a criminal trial and very likely a one-way trip to the gallows. This is especially true if only the characters are armed with deadly weapons. No one minds if a few teeth are smashed or an arm broken, but murder is a capital crime.

Likewise, a nobleman may be thoroughly evil and have committed heinous crimes, but he is still a noble, and is thus entitled to a trial (no matter how prejudiced in his favor). Musketeers are defenders of France, but they are not judge, jury, and executioner. The murder of a noble should have serious repercussions if the characters' involvement is ever discovered.

The GM should inform his players about this in advance. For the first few sessions it is advisable to remind them at the start of each combat. Those who continuously flout the laws of France should face the full wrath of the judicial system. GMs should read the sidebar entitled *M. de Tréville* on page 93 as well.

when possible. Students of the School of Iron Stance learn to control the battlefield not by forcing their enemy to yield ground, but by denying him the chance to gain ground. True masters of the style are virtually immovable, capable of more effective parries when stationary. They are, in their own words, the immovable cliff upon which the sea futilely pounds.

While stories about the wooden boots used to train students are legendary, those who wish to master the art must first learn the art of balance. The fighting style can be quite vigorous, yet all movement is done from the hip upward. A thrust too far or an energetic slash can easily cause the fencer to lose his balance.

During their early tutoring, students are made to stand in a pair of special boots nailed to the salon's wooden floor, thus preventing them from moving. Within a few weeks, most students learn how to defend themselves without having to move their feet. Those who fail to grasp the art end up with the scars to show their ineptitude.

Once the student has proven he has a sense of balance, he next learns how to defend himself while stationary. This is when he is introduced to the wooden boots. During the earliest days of training students often fall, for it is natural to try and move one's feet to secure a better position or correct an overbalance. After receiving



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enough bruises students either learn to use their non-sword arm to help maintain their balance, or they quit.

Basic moves involve parrying and short, sharp thrusts. Slashes, while a valid tactic, are given secondary consideration—a skilled opponent can quickly turn one's momentum against the swordsman. Feints require too much movement to be fundamental to the style.

There is a common misconception that practitioners of the style root themselves to the spot once combat begins, refusing to budge until it is over. Many stories of Iron Stance swordsmen refusing to move even to help a comrade are commonplace, but most are fictitious or fail to tell the whole story.

Tactical choice of terrain is important to a student. After all, only an idiot, a desperate man, or a confident master chooses to stand in an empty field where he can be attacked from multiple sides. Proponents are similarly taught that remaining stationary when someone opens fire with a musket is a sure way to invite death.

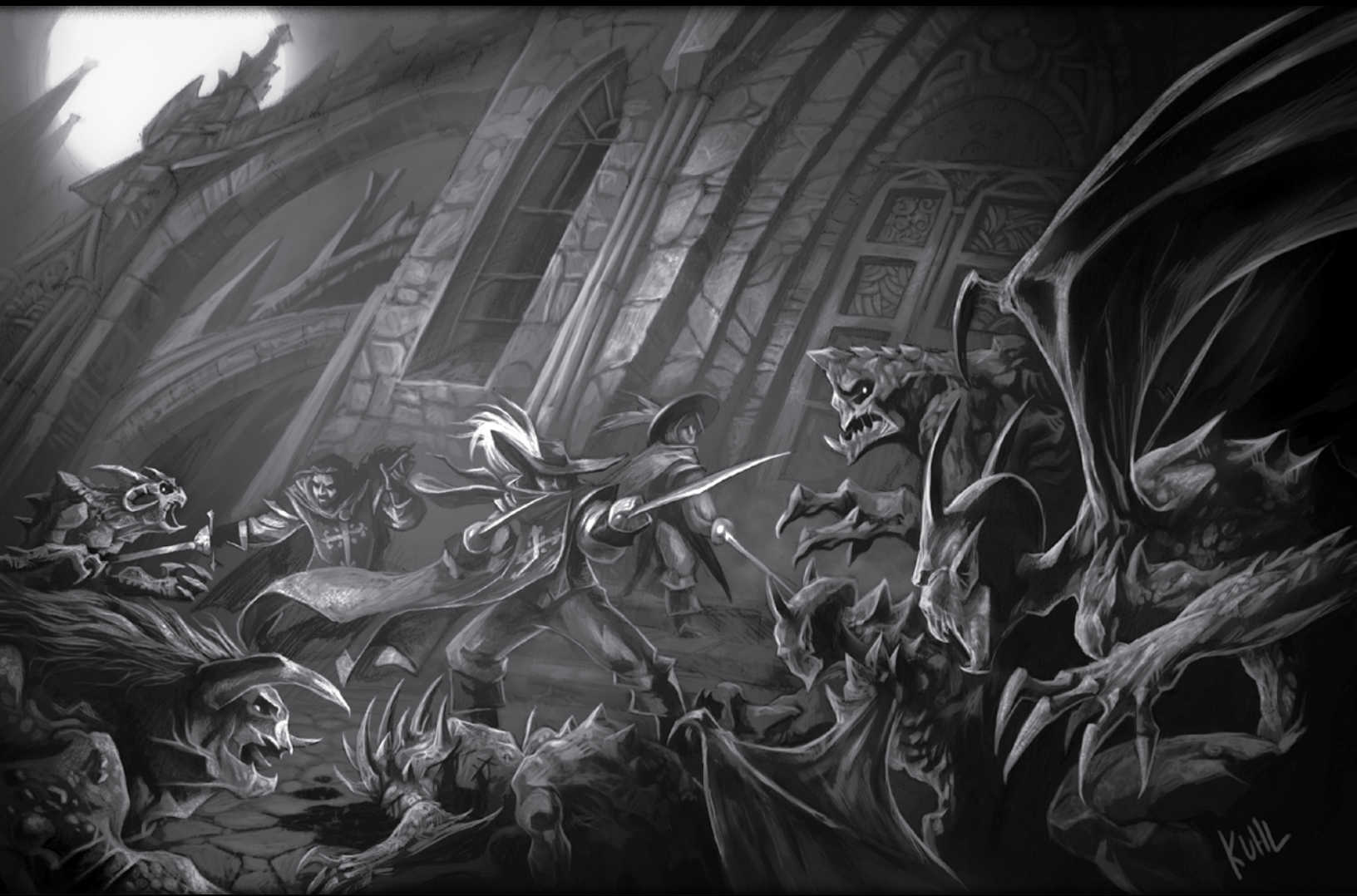
So long as they are not engaged in melee with a foe, swordsmen are quite willing to move, either to a more advantageous position or to assist friends. But once a foe closes on them, they adopt the stance. Despite rumors that students remain static until they are hewn down, never yielding an inch, only those with a death wish refuse to flee when outnumbered or wounded—there is no honor in a pointless death.

## L'École de la Pensée

**Style:** Geometria

**Signature Move:** The character may swap his Smarts die for his Strength die when inflicting damage.

**Special:** A character who takes the Fencing School (Geometria) Edge may link his Fighting to Smarts instead of Agility. Regardless, when taking Quick, he may swap





# Fencing Schools

## Renoir's Academy

the Agility d8+ requirement for a Smarts d8+. The hero may also take Level Headed at Novice.

The School of Thought was founded 165 years ago in Bologna, Italy. Originally a center of learning specializing in mathematics, its transition to a fencing salon began in response to a student refuting a dean's claim that all fencing could be reduced to geometrical patterns. Although the school continues to teach geometry as part of its curriculum, its primary focus now is training fencers.

The school's moves are entirely based on geometry. Within the salon are four training rooms. In the first, two equilateral triangles are carved into the floor, overlaid so the tip of one touches the center of the other's base, and vice versa. The second room has a square divided diagonally into four quarters. The third room has a circle divided into eight equal segments. The final room combines all three shapes into one beautiful pattern. Each intersection in the pattern is given a unique number. Students work their way through the rooms, mastering the various geometrical steps available at each level before finally learning to combine them into an unlimited array of options that defy prediction.

All movement is based on following the lines of the fencing diagrams, with one's feet ending exactly at the intersection of lines. Students perform their training moves by rote, the master calling out the numbers of an intersection and which leg to move. While novices are limited to three simple points of reference, a weakness that makes them relatively easy to defeat once an opponent deduces their fighting style, a true master's moves range from short and long steps, to sudden changes of angle, to graceful arcs. Speed is also important. As a student progresses in ability, so the regimes become faster and more complex.

Before advancing to the next level, a student must complete a series of intensive and difficult practical exams while blindfolded. Because the odds of finding the pattern conveniently carved onto a battlefield are virtually nil, the complex lines and intersections in which a student should follow must be thoroughly ingrained in the student's mind's eye.

Note that although students initially learn to fight within the boundary of a static geometrical shape, they are not expected to confine themselves in actual combat. Thus, they must have the intelligence to mentally visualize and rotate the position of the grand pattern in an instant as they move to and fro across the battlefield. Throughout their training they must be able to demonstrate this ability by responding to attacks and feints from a sparring partner.

Although based on geometry, the style is neither dull to watch nor rigid in form. What matters is where the student places his feet, not how he gets there. Thus, while some pupils perform functional steps, others are more akin to dancers, whirling gracefully and with uncanny precision. However, its reliance on geometry makes it unappealing to many swordsmen.

**Style:** Renoir

**Signature Move:** Opponents subtract 1 from any "gang up" bonuses they would get against the character. This stacks with Florentine.

**Special:** A character with Fencing Academy (Renoir) may take Improved First Strike at Veteran, Improved Frenzy at Seasoned, and Improved Sweep at Seasoned.

Claude Renoir, a former captain in the French army, looked at the existing fencing schools and realized they all shared the same flaw. While a few schools taught parrying of multiple blades, none truly catered to soldiers, who in battle might be faced with multiple foes they wished to kill simultaneously. Yes, Florentine could enable a fighter to take down two foes, but what if he was surrounded by three, four, or five antagonists? To that end, Renoir devised a new style, one which involved lightning fast jabs and circular sweeps of the blade.

Renoir's Academy is one of the newest in Paris, but it has proven hugely popular due to its focus on fighting multiple opponents. Some swordsmen disdain the school, not because its style lacks finesse or is easy—far from it in fact—but because it is not a true dueling style. Those who must enter combat on a regular basis care little for the school's pedigree if what they learn will keep them alive.

The style focuses on solid defense and sweeping slashes designed to drive foes back and inflict maximum damage. When outnumbered, the last thing one has is time to toy with opponents—"kill them quickly and reduce the odds" is one of the school's mantras.

Students are not given instruction in one-on-one fighting. From the moment they enter the school they fight first against two opponents, slowly building up to greater numbers as they develop mastery of the techniques. Claude Renoir, son of the founder and the current head of the school, once fought seven opponents simultaneously during a battle against the Spanish and emerged with only minor cuts... or so the story goes.

The premise of the school involves fighting multiple opponents when you must, not when you can—only a fool or a madman craves being outnumbered by his enemies. Masters make it clear that the longer a swordsman is surrounded, the greater the chance one of their attacks will strike home. As such, movement is a key part of any battle, especially if it reduces the number of foes who can attack you afterward.

Claude Renoir has actively been courting the Musketeers, offering them reduced membership fees. Part of his reasoning is to give the Musketeers, a unit which often faces overwhelming odds, the best training possible. The other part is that having Musketeers train under him will undoubtedly boost the reputation of his school, perhaps attracting nobility to the salon.

Renoir also hopes to find an influential patron who can arrange for a demonstration of his style in front of



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the King. A royal patronage would boost his reputation even further.

## Scarlotti's Academy

**Style:** Scarlotti

**Signature Move:** If one of your attacks leaves an opponent Shaken, you may immediately move 2" away from him as a free action. This applies even if you have moved your full Pace in the round already.

Named after its late founder, Paolo Scarlotti, this privately run Italian fencing institute has recently opened a salon in Paris. Scarlotti, widely accepted as a rogue by his contemporaries, often found himself in compromising situations. Unwilling to risk life and limb, he developed a style that gave him the opportunity to keep his foes at bay while making good his escape.

The academy is not unusual in that it teaches a solid defense over any form of attack, but its reliance solely on parrying has resulted in the nickname, "The Yellow Academy."

Scarlotti's Academy is not one for dashing heroes, but certainly ideal for scoundrels and ne'er-do-wells, and those possessed of craven heart. The hardest part in becoming a member of Scarlotti's Academy is even finding it in the first place. Many of its members have enemies, and in order to keep them away from the school, the master changes continually changes its location. The authorities have long considered Scarlotti's to be a den of thieves. Some suspect the master is actually the head of a thieves' guild. There is no evidence to substantiate these claims, and while considered a scoundrel, the master has friends in high places.

The school's lengthy official motto is proudly displayed on a plaque: "If you cannot run, hide. If you cannot hide, fight. But always look for a chance to run." The shorter version is "Run when you can."

The first thing students are taught is to put aside all notions of honor and glory. There is no glory in dying or being maimed, no matter how noble the cause, and no honor in being captured. Thus, the core tenet is survival at any cost, even ignominy.

While many of its students are the sort of gentlemen who must flee enraged husbands, debt collectors, or the authorities on a regular basis, the Academy has a number of members with legitimate occupations, such as messengers, envoys, and spies. Many thieves find the school of use in their nefarious occupation, especially the parts involving stealth and running fast.

The style's core focus is on getting out of trouble with minimum risk. Knowing how to parry is essential. Specific training is given to disarming, as an opponent without a weapon is less inclined to chase an armed man, even one trying to avoid a fight. Ironically, the style is well-suited to those who must give chase to someone, for it teaches stealth and athletics as part

of its core curriculum. Sadly, it doesn't teach students what to do when they catch their quarry.

## Spanish Style

**Style:** Spanish

**Signature Move:** You may elect to take a further +1 bonus to Fighting and damage rolls when making a Wild Attack, but suffer an equal additional penalty to your Parry.

The Spanish have always favored overpowering and vigorous slashing attacks over finesse or defense. Although Spain is an enemy of France in the present era, there are many students who favor the Spanish style, believing that aggression is the best form of attack. Many older fencers claim the school lacks style, but as members of the school are taught, fencing isn't about looking good, it's about killing quickly and effectively and this style does just that.

Although the ongoing war with Spain has caused some to shy away from the school for fear of being branded unpatriotic—or worse, a sympathizer or enemy agent—the Spanish style of fencing nevertheless remains popular.

The Paris branch of the school is run by a Spaniard, Don Juan-Eduardo de Montoya, known to his friends and lovers as El Toro ("the Bull"). A self-proclaimed rogue and ladies' man, he cares little about politics. He claims to have taken up the style not out of patriotism or a desire to kill, but because it enables him to slay his enemies quickly so he can return to being a great lover of women. A carouser and gambler to the core, he frequents many of the lesser taverns, drinking dens and clubs of Paris, mixing equally well with both high and low society with equal measure.

The salon, a large townhouse on the north bank of the Seine, is garishly decorated in a mix of Spanish and French styles, its furnisher displaying a near total lack of any understanding of design aesthetics. Any practitioner of the style is welcome to carouse there day or night, though only full members may call on favors from other members or request lodging. This rule is sometimes bent for ladies, to whom El Toro is of course very partial.

Its critics call it uncouth, its students call it effective. The style favors bold, powerful attacks over defense, the theory being that a dead opponent is one you no longer have to worry about. Students who dally with their opponents or try flashy moves in the training room are punished with a wrap across the knuckles from the master's blade. While in ages past the school favored slashing attacks with sabers, it is less fussy these days.

Swordsmen schooled in the Spanish style can be single-minded in combat, seeking only a quick victory. They are powerful, brutal, and efficient, if a bit lacking in grace and poise.

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In 1636, most people believe in magick, but unless the viewer is especially enlightened, he sees only witchcraft and devilry, and is likely to alert the authorities to any magick observed. Those found guilty of such acts are universally executed by hanging.

Practitioners of magick are few and far between. Treatises or grimoires describing the art are often written in obscure languages or encoded in allegorical terms so as to prevent their knowledge being misused or understood by outsiders. Most students must spend years practicing the multitudinous hand gestures, pronunciation, words of power, and rhythms required to warp reality. Still, some are more fortunate, and are born with an innate understanding of the art. Why this should be remains a mystery, even to the most erudite scholar of magick.

But regardless of how a magician learns his art, it is not an ability everyone can develop. Magick requires an aptitude. Without this, one could study for a hundred years and be no more capable of creating a tiny flicker of flame than a hawk can fly to the Moon.

Note that ritual and spell mean the same thing—a magickal effect. Alchemists generally refer to their works as formulae, processes, or concoctions.

## Magickal Energy

Magicians speak of magickal energy, an invisible force that pervades the universe. Terms used to describe this ethereal energy are always based on water—tide, flow, river, or ocean—a practice which dates back many centuries. While magicians are actually summoning spirits to perform the effects of a spell, they tap into the magickal energy to bring these beings under their command.

Though citizens decry those who practice dark magick, there is, in truth, no such thing, at least in a philosophical sense. Magickal energy has no alignment or flavor. Magick becomes good or evil, light or dark, only when a magician manipulates it. It is the caster's intent that causes magick to be used for good or ill.

There is no limit to magickal energy. A thousand ma-

gicians invoking complex spells simultaneously drain magickal energy from the universe no faster than breathing drains the world's atmosphere. When performing a ritual, a magician channels magickal energy through his body, shaping the flow into the desired effect. Thus, despite the watery allegories, magickal energy is sculpted, not unlike the way a potter molds a lump of formless clay into a pot.

## ✧Game Mechanics✧

Magick in *All for One* is not the same as taking the standard Arcane Background (Magic) Edge. There are a lot of differences. The only available Arcane Backgrounds are Magick and Alchemy.

## Magickal Traditions

Although all magick follows the same rules, there are three separate Arcane Background (Magick) Edges. These are known as Traditions. A Tradition is the way in which a magician physically works his magick and the manner in which he believes magickal power is controlled. They have no direct influence on the way a spell manifests, only how it is cast.

A character taking the Arcane Background (Magick) Edge must select one Tradition. This cannot be changed, nor can he ever learn a second Tradition. Record this on the character sheet as either Arcane Background (Ceremonial Magick), Arcane Background (Natural Magick), or Arcane Background (Theurgical Magick).

## Ceremonial Magick

Also known as High Magick, this Tradition focuses on summoning and commanding spirits to do the magician's bidding. Words alone are not enough to coax the spirits, whether good, bad, or elemental, from their native realms. The caster must use wands, staves, daggers, incense, fire,



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bowls of water, and complex diagrams to work his art. Many students make use of grimoires, magickal textbooks that while not containing actual spells, do include diagrams and instructions for summoning spirits.

## Natural Magick

Ceremonial Magick calls upon external spirits, those native to other realms of existence. Natural Magick, on the other hand, calls forth spirits already present in the material universe. Practitioners hold that all matter combines the four elements and that each object also contains an essence, a spiritual counterpart to the physical form. A high magician may summon a fire elemental to scorch his foes, but a natural magician invokes the spirit in his victim's clothing or in the air around them. The difference is more of philosophy than anything else, as natural magicians still use many of the trappings of ceremonial magick in their Arts.

## Theurgic Magick

Whereas Ceremonial Magick involves complex rituals to summon spirits, Theurgy involves complex prayers

and incantations combined with reflective surfaces such as mirrors or crystal balls. Theurgists call upon angels and demons, ordering them to perform works of magick through the invocation of holy names, typically those of the higher orders of heavenly beings (like the seraphim and cherubim). While the Theurgic Tradition makes use of angels' names, it does not require the practitioner to be a priest or have strong faith—anyone, good or evil, who knows the right incantations can use the Tradition.

## Arcane Skills & Powers

**Arcane Skills:** There is no single arcane skill in *All for One*, nor are arcane skills based on one's Tradition. Instead, every character with a magickal Arcane Background must learn a specific arcane skill based on the types of power he wants to be able to cast. These are known as his Arts, and are detailed below. Just to make it clear, the name of the Art is also used for the arcane skill.

These skills are not linked to any attribute. Magick is hard to learn and harder still to master. During character generation, a magician gains one die for each skill point he spends as normal. This represents many years





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of apprenticeship and studying musty tomes. After play begins, it always takes an entire advance to raise a single Art by one die type.

However, there are very finite limits to the number of Arts any magician may know. This is equal to half the lowest of his Smarts or Spirit die, minus one. For example, a magician with Smarts d6 and Spirit d10 may learn a maximum of  $(6/2 - 1)$  or two Arts.

**Starting Powers:** Magicians do not learn individual spells. Rather, they learn how to command certain types of spirits. These spirits are many and varied, giving a magician a wide range of abilities to call upon. By having at least a d4 in an Art, a character automatically learns *every* power in the appropriate list. That's right; not only doesn't he need to bother with the New Power Edge, he can learn half a dozen or more powers in a single swoop. This immediately gives the magician a large number of powers to draw upon, but nothing comes free. You'll find more about casting problems in the next section.

Where powers appear in multiple Arts, the caster gets to decide which trapping he is using each time a power is invoked. This must be declared before the arcane skill roll is made, as the appropriate arcane skill must be rolled and trapping applied.

Reading through, you'll notice that *greater healing* does not appear, and *healing* appears on just one power list. Magical healing is extremely rare!

**Power Points:** Not used (see **Casting Powers** below).

**Trappings:** While powers have trappings, none provide any game mechanic effects. You can incinerate a target with a fiery *blast*, for instance, but he will never catch fire. Trappings must be firmly tied to the Art used to invoke them where there is an obvious element or physical form. For instance, a Homomantic *fear* power need only be a word of power or dire threat, but a Necromantic one will involve screaming shades.

GMs are encouraged to allow magicians to invoke trappings outside the box. For instance, in *Savage Worlds* there is no power that can freeze water to allow people to cross a river. By invoking a Cryomantic *blast*, a power with an area effect, a player might request that the power freezes the water for a short while.

## Aeromancy

**Powers:** *Barrier, blast, blind, bolt, burst, deflection, elemental manipulation* (air only), *entangle, environmental protection* (underwater only), *fly, havoc, intangibility, pummel, stun, summon ally* (air elemental only), *telekinesis*.

Aeromancy is the elemental power of the air. Aeromancers, as practitioners are known, can bowl over enemies with powerful winds, create choking clouds of noxious fumes, fly over castle walls, levitate foes, breathe underwater by wrapping themselves in a bubble of air, raise fog clouds, still the winds in a ship's sails, cause it to rain, or summon lightning bolts from the heavens.

## The Devil's Work

Scientific studies and rational thinking may be pushing the boundaries of natural philosophy out of the shadow of superstitious beliefs, but not so with magick.

This is not a fantasy setting. Citizens of France do not see magicians as another part of the scenery. They see them as tools of the devil, sent to plague them with misfortune and ruin. Even alchemists, whose work is based on chemical reactions, must tread warily and be prepared to explain their actions in pseudo-scientific terms to the curious. Magick is a very powerful tool, but it must be wielded carefully.

The typical reaction to witnessing magick is to run screaming in terror, crying out "Witch!" and then alert the nearest authorities, be that the Cardinal's Guard, the village constable, or the local priest. Every peasant knows strength in numbers is required to handle a witch, and within minutes an angry mob rises and tries to imprison the "evildoer." The Inquisition is called to torture the guilty into making a confession, after which, to save his or her immortal soul, the witch is then burned at the stake.

Spells can be generalized as coincidental or blatant. A coincidental spell is one that under mundane circumstances, could happen. These can be tricky to cast, for the reason for the coincidence must already exist or be deemed plausible by the GM—it is not summoned by the spell. For instance, a pyromancer could cause a barrel of gunpowder to explode as a *blast* spell, but he could not summon a barrel of gunpowder and detonate it and still hide his magick. A floramancer could invoke *wall walker* and say he was climbing vines up the side of a building, but only if the vines were already growing. In a chateau, *telekinesis* used to animate weapons might be nothing more than display weapons falling from the walls.

A blatant spell is one that is obviously magical. Unleashing a ball of fire from your fingertips, summoning a cow to *pummel* your opponents in the royal court, or making a sword dance and weave through *telekinesis* are all implausible effects without supernatural assistance.

Gamemasters should not ignore this non game-mechanic part of magick—*All for One* is not a fantasy game, and magick is as much a bane as a boon. Characters who take sensible precautions should not be unduly punished (otherwise magick will be all but unusable), but those who strut around launching fiery bolts or transforming their flesh, or worse, take to the air and fly, should feel the icy breath of the Inquisition on their necks.

## Benignus

**Powers:** *Armor, banish, boost/lower trait, deflection, dispel, environmental protection* (any), *healing, succor*.

From the Latin for "begetting good," Benignus is



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beneficial magick. Magicians of this tradition are healers, able to cure diseases and mend wounds. They can bless allies or protect them with mystic shields, but have absolutely no power to cause harm or hindrance except to supernatural evil entities. While Benignus provides few powers, it is the only Art that allows for *healing*.

## Cryomancy

**Powers:** *Armor, barrier, blast, bolt, burst, damage field, entangle, environmental protection* (from cold or heat only), *slow, speed, stun*.

Those schooled in the art of ice and cold can perform many wonders. With the right words a cryomancer can freeze a river solid enough to hold horses and wagons, freeze a man solid, summon jagged icicles capable of piercing armor, snuff out fires by draining their heat, or cause it to snow in midsummer.

## Divination

**Powers:** *Boost/lower trait, darksight, deflection, divination, farsight, mind reading, speak language*.

Arguably the oldest form of magick known, divination is the art of seeing what cannot be seen with mortal eyes. Though many magicians consider it a weak tradition, the power to detect foes hiding in ambush, to gains vital clues to solving a murder, to find missing people or objects, or to determine the best course of action by scanning the future is not to be scoffed at.

Divination is not flawless, especially when the future is being studied. The future is a realm of endless possibilities, continually changing through the actions of others. Information gained is thus never a certainty, only a possibility.

## Enchantment

**Powers:** *Armor, boost/lower trait, entangle, slow, smite, speed, telekinesis, wall walker*.

Enchantment imbues inanimate objects with magickal power. A magician wise in this art can enchant a blade to unerringly strike foes or inflict grievous wounds, imbue a target's boots with speed or cause them to constrict and slow a foe, trip a foe by loosening his belt, harden clothes to the level of the toughest steel, or animate a weapon and have it fight on its own.

## Faunamancy

**Powers:** *Armor, barrier, beast friend, bolt, deflection, damage field, fly, pummel, summon ally* (mundane beasts only).

Students of this art have the power to kill beasts, make them stronger, faster, or more combat effective, dull their senses, calm the wild, and even summon swarms of rats or bees. Their powers are just as effective within an urban environment as in the wilds, and some would argue their powers are more useful in a town or city, due to the number of animals present.

## Floramancy

**Powers:** *Armor, barrier, blast, bolt, damage field, deflection, entangle, wall walker*.

This ancient art is concerned with the living world, and gives practitioners power over plants. It also covers "dead" plants, such as wooden walls or hemp rope. Floramancers can entangle foes in vines or grass, create a wall of razor-sharp thorns, shred linen clothing, cause barrels or wooden floors to explode in a hail of splinters, wither plants, and bless crops.

## Geomancy

**Powers:** *Armor, barrier, blast, bolt, burrow, burst, elemental manipulation* (earth only), *pummel, smite, summon ally* (animated statues or earth elementals only), *wall walker*.

Geomancers are masters of the earth. This covers not just rock, but brick, mud, gemstones, and all metals. Through his rituals a geomancer can grow walls from the ground, shatter or bend weapons, turn cobblestone roads into quagmires, animate statues, or shower enemies with chunks of rock.

## Homomancy

**Powers:** *Armor, blind, bolt, boost/lower trait, confusion, darksight, disguise, farsight, fear, growth/shrink, puppet, slow, speed, warrior's gift*.

The homomantic ("homo" meaning "man") art is simultaneously one of the most powerful and one of the weakest. Through his art, the magician can make humans faster, stronger, smarter, or more attractive. He can boost their skills or lower them, enhance or dampen the five senses, control individuals through the power of his mind, change someone's physical features, and even rend their flesh to cause pain. What he cannot do is affect the greater world in any manner. His powers may never affect animals or plants, nor can he harness the four elemental forces.

## Hydromancy

**Powers:** *Barrier, blast, elemental manipulation* (water only), *environmental protection* (water only), *pummel, summon ally* (water elemental only).

Hydromancers understand the power of water. They can cause a victim's lungs to fill with water, alter the properties of liquids to cleanse poisons or turn wine into a deadly toxin, speed up and slow running water, or summon water to quench a thirst.

## Necromancy

**Powers:** *Armor, banish, barrier, blind, bolt, boost/lower trait, damage field, darksight, divination, fear, bavoc, summon ally\*, zombie*.

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\* *Power Point cost is equal to the demon's Spirit die type.*

Necromancy is the original black art, and is universally reviled. While there are practitioners who use their power to animate corpses, create disease, wither flesh, summon demons from the fiery pit, and cause foes simply to drop dead, it can also be used to communicate with the dead for noble purposes. Still, it is a brave man who admits to being a necromancer in civilized company.

## Pyromancy

**Powers:** *Barrier, blast, blind, bolt, burst, damage field, deflection, elemental manipulation (fire only), environmental protection (heat and cold only), light/obscure, smite, summon ally (fire elemental only).*

Fire is both life-giver and destroyer. It can warm hearths, cook food, and drive away shadows, but it can also burn flesh and devour buildings. Pyromancy is often regarded as the most potent form of magick in terms of damaging effects.

## Transportation

**Powers:** *Boost/lower trait (only affects Agility, Boating, Climbing, Riding, and Swimming), burrow, fly, pummel, quickness, slow, speed, teleport, wall walker.*

This unusual form of magick is concerned solely with travel. Magicians can fly, levitate others, run faster, heighten their reflexes, make their enemies stumble and fall, and leap greater distances. Their most powerful ability is the ritual of teleportation, which enables them to travel instantly to any location they can see, or which they know intimately.

## Casting Powers

For the most part, *All for One* uses the No Power Points setting rule as written. Unlike normal, where the caster incurs a penalty equal to a power's normal Power Point cost, a magician in *All for One* can only invoke a power once the penalty has been reduced to zero. To accomplish this, he must devote extra actions to reducing this penalty. This represents the time-consuming ceremonial side of magick.

When a mage wants to cast a power he must first pick which Art to use. The power he wants to invoke must be in that Art's power list. For instance, no one except a Benignus mage can ever cast *healing*.

For each action a magician uses in drawing circles, lighting candles, staring into mirrors, invoking names of power, and whatever else his Tradition uses, the penalty is reduced by one point. This counts as a casting action, so a magician cannot perform this ritual and cast a power in the same round. One action must be taken every consecutive turn or the enchantment automatically fails. Powers failing in this manner never cause backlash—all that is wasted is time. Note that the penalty can never be turned into a bonus, no matter how long the magician prepares.

Success and failure are as per the No Power Points setting rule, as is Backlash, interrupting powers, and maintenance.

**Power Ranks:** If the caster has a lower character Rank than the Rank of the power he is trying to cast, his arcane skill roll suffers a -2 penalty for each Rank between them. NPCs don't bother with this rule—they are deemed of high enough character Rank to fully understand all the powers they know.

**Important:** All magicians must be able to speak and use their hands in order to cast effectively. If he cannot speak or cannot use his hands, his arcane skill roll suffers a -2 penalty. If he is both unable to speak and use his hands, the penalty is -4.

**Example:** *A magician wants to invoke a blast power causing 3d6 damage in a Large Burst Template. That would normally cost 6 Power Points, and thus give a -6 arcane skill roll penalty. Before he can make his arcane skill roll, he needs to spend 6 actions (which equates to 6 rounds) preparing. On the 7th round he may actually try to cast his power. Unfortunately, blast is a Seasoned power, and the caster is only a Novice. Even after devoting all that time, he still has a -2 penalty.*

## Holding Powers

Once the arcane roll is made, the caster has the option of delaying the release of a successful power. He may hold a power for as many rounds as his Spirit die type. After this, he must either release it or allow the magick to dissipate. Either is a free action. While held, the power counts as being maintained, and counts as an activated power for the purposes of interrupting powers.

## ☞ Alchemy—the Fourth Tradition ☞

Taking Arcane Background (Alchemy) allows an alchemist to duplicate the effects of powers by mixing mundane chemicals and adding just a touch of magick. An alchemist's arcane skill is called Alchemy. Taking Alchemy at a d4 grants automatic knowledge of all the powers below.

**Powers:** *A armor, blast, blind, boost/lower trait, burst, confusion, elemental manipulation, environmental protection, fear, healing, light/obscure, puppet, quickness, slumber, smite, speed, stun, succor.*

## Trappings

Powers take the form of powders and oils, not scrolls and wands. While magicians can truly work magick, alchemists' are bound by the laws of nature. They can certainly bend them a little, but trappings cannot openly defy nature. For instance, *armor* may be a liquid that stiffens clothing, but it cannot be ethereal armor, mystical glow, or items that magically appear from nowhere,



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like a host of rats (though the latter could reasonably apply if there were rats present).

The GM has the final word on whether a chosen trapping is suitable. If the GM is ever in doubt, he should ask himself whether chemicals could produce the desired effect. If the answer is yes, then Magick: Alchemy can be used to produce the effect.

## Game Mechanics

Alchemists don't perform rituals or invoke spirits. Rather, they use their knowledge of the natural properties of matter to cook up special effects. While they are capable of working in their labs to produce potions and powders in advance of need, they can also throw together chemicals kept on their person as the need arises. This is known as on-the-fly casting. They still follow the basic rules for invoking and creating rituals common to other magicians, albeit with a few changes.

**Casting:** Students of other Traditions chant words of power, wave wands, and/or draw sigils. An alchemist must grind powders, boil or distil liquids, dissolve essential salts, infuse minerals, and mix compounds. Time is still very much a factor in alchemical preparations, and astute observation, timekeeping, and concentration must be maintained at all times. As with true magick, this takes a finite amount of time, and so the casting penalties based on Power Point cost apply. The Rank difference penalty also applies to alchemists. An alchemist must be able to use his hands and speak, just like any other magician.

Failure causes the caster *and all characters adjacent to him* to be Shaken as the chemicals produce choking smoke, explode in a brilliant flash, or induce vomiting, but active powers are not affected. Backlash is as per Magick.

**Range:** The big drawback to alchemy is that it produces a physical substance that must be applied to the target. Any powers with a Range except Self and Touch are reduced to Range 5/10/20. The alchemist is assumed to be scattering or throwing his brews as part of his Alchemy roll, so no separate Throwing roll is required.

**Duration:** Unlike with the normal No Power Points rules, alchemical potions and elixirs do not last for as long as the caster desires. Powers with a standard duration in rounds last an equal number of minutes. Longer duration powers, such as *light*, are unaffected.

**Interruption & Maintenance:** Once an alchemical power is applied (i.e. a power is cast), it cannot be interrupted, nor does it need to be maintained. It can be *dispelled*, though. However, alchemy is very tricky, and requires intense concentration. No alchemist can create more potions on-the-fly each day than the lowest of his Smarts or Spirit dice. Once the alchemist gets a full night's sleep, the counter is reset to zero.

## Laboratory Work

As well as concocting potions on-the-fly, alchemists can also create alchemical formulae in advance.

**Creation Time:** Each alchemical formula produced in

## Grimoires

A grimoire is a text detailing a single Tradition and Art. Consulting a grimoire that matches the magician's Tradition and at least one Art while casting a power involving the Art provides the magician with +1 bonus on his appropriate arcane skill roll. A magician may use a maximum of one grimoire during a casting.

For instance, your character knows the Ceremonial Magick Tradition and the Geomancy Art. If he acquires a grimoire detailing Ceremonial Geomancy, he can use the bonus when invoking geomantic powers. A grimoire on Theurgical Geomancy would provide no bonus, neither would one on Ceremonial Hydromancy. In the first case the Tradition is wrong, while in the second the Art is different.

Grimoires deserve special titles. Calling one a "Ceremonial Geomancy grimoire" is fine for describing to the player what the book does in terms of game mechanics, but for added flavor it really needs a realistic title. Something like *The Art of Conjuring Forth Spirits of the Earth through Matters Most Arcane* conveys the same game information while simultaneously making the grimoire seem more real to the character and the game world in general.

Rumors abound about so-called Grand Grimoires, texts that grant a +2 bonus. Any hero possessing such a book is likely to attract attention from other magicians sooner or later. Some may wish to purchase it, but others may prefer to take it by stealth or force.

this manner requires on entire day (8 hours) per Power Point of the power. Unlike on-the-fly casting, the alchemist can take breaks during the process without ruining his creation. However, he may only work on one potion at a time, even if he wants to create multiple batches of the same type, and no more than 8 hours a day can be used for this purpose. There is also the drawback of the alchemist needing space to work.

At the end of the required laboratory time, the alchemist makes his Alchemy roll as normal. He must record the final die result on his character sheet, as he'll need to know this when the potion is used. The modifier for difference in Rank still applies. Failure works as above, and also ruins the entire process.

**Use:** Potions prepared through laboratory work remain usable for a number of weeks equal to the alchemist's Smarts die type. Since these are physical items, they must be applied to a target. Ranged powers must be launched using Throwing, and have Range 5/10/20. Touch powers require a Touch Attack (+2 Fighting).

No casting roll is required (that has been made already), but an action must always be spent applying or throwing the alchemical concoction. Note that if the alchemist doesn't have his vials and jars readily to hand, it may take an action (or more) to find and prepare them, much like drawing a weapon.

# Gear



Musketeers are first and foremost soldiers. Having the right piece of equipment to hand can mean the difference between victory and defeat, life and death. Whether fighting on the battlefield or covertly investigating rumors of traitors among the nobility, a Musketeer needs the right tool for the right job. While the Musketeers only provide a man with the basic tools to perform his duties, there is often other equipment a soldier needs.

This chapter provides a list of items commonly available in 1636, and which Musketeers may find of use in the course of their duties to king and country.

## Currency

The France of *All for One* has four coins—the *Louis* (GL), *pistole* (P), *livre* (L), and *sous* (s). The *Louis* is a gold coin, the *sous* is copper, and the others are silver. The exchange rate is shown below:

1 *Louis* = 2 *pistoles* or 20 *livres* or 400 *sous*

1 *pistole* = 10 *livres* or 200 *sous*

1 *livre* = 20 *sous*

For ease, all monetary values are given in *livre*. Prices involving *sous* are noted in decimal format for ease, with one *sous* equating to 0.05 *livre*. Thus, the player characters need only track one type of coin during play.

No paper money yet exists in France, though banks can provide credit notes. To acquire a credit note, a person deposits a sum of money with a bank. In return, he is given a note detailing the amount deposited and the bearer's name. The credit note can then be handed in at any bank in France in return for hard money equal to the sum deposited. Credit notes are relatively easy to forge and with communication being generally restricted to the speed of horse, it is virtually impossible for banks to check a holder's identity.

## Earning Money

Most characters, even nobles, have little spare money. Being a Musketeer does not pay especially well. As a re-

sult, the characters are permitted to earn cash through work outside their life of serving the king.

At the start of each adventure, assuming enough time has passed to permit such activities, a character may make a skill roll of his choice. The choice of skill will help determine the income source. With a little thought, almost any skill can be used. Lackeys cannot use this rule—they have little spare time.

Picking Gambling, for example, means the character spent what spare cash he might have had trying his luck at cards or dice. A scholar might pick Knowledge, perhaps working as a private tutor to a noble scion or taking a teaching post at a university. A noble might decide to use Persuasion to conduct a small business transaction. Combat skills might represent a brief stint as a private guard, or maybe the character turned the tables on would-be thieves and ended up stealing from them.

He earns *livres* equal to the die roll. The only restriction is the character may never earn more than 10 *livres* this way. A roll of 1 on the skill die results in half the income generated by the Wild Die. A critical failure earns the character no *livres*, and may be used by the Gamemaster as a scenario hook.

While in general we recommend the character pick his skill, the Gamemaster may wish to present opportunities to the characters instead. He might decide a nobleman friend of a character invites him to a game of cards. Maybe a character is offered a chance to ride a horse in a competition or deliver a message. Someone may offer him a temporary post as a scribe or clerk, or hire him as a doctor. Or perhaps he is asked to rough up a business competitor or love rival. The character has the right to refuse, of course, but if he does he earns no spending money that month.

This option gives the Gamemaster the opportunity to set up a prelude to a later adventure ("You remember that young rake whose love rival you beat up? Well..."). It also means characters will not default to their highest skill each and every opportunity, representing the fact



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that sometimes a character must do whatever is necessary to make a little extra money.

## Melee Weapons

Musketeers may favor the matchlock musket as their weapon of choice, but firearms are slow to reload and thus only of limited use. To that end, a Musketeer must know how to use melee weapons. All Musketeers receive a rapier, but there are times when a heavy weapon is required, or when a Musketeer does not have his rapier to hand. The weapons listed below are those known to France and her neighbors during this era. Truly foreign lands know of a bewildering variety of melee weapons, but it is very unlikely a Musketeer will ever encounter one.

**Acid Dagger:** Favored by assassins, the slim, fragile blades of these weapons are constructed of thin glass. Contained within is a deadly and powerful acid. Since the glass breaks on impact, each dagger can be used to make but one successful attack. A critical failure means the attacker has broken his blade, perhaps by slamming it into an inanimate object by error, or dropping his weapon. Either way, it is broken and useless.

**Axe:** Two-handed axes include battle axes and more mundane axes used for chopping wood.

**Axe, Hand:** Small one-handed axes, such as hatchets and throwing axes.

**Club:** Clubs include anything from chair legs, sturdy wooden branches, and other bludgeoning implements. Because a bat can be fashioned from anything, they have no effective cost.

**Club, Two-handed:** Includes any large club wielded to hands, whether a strengthened war club or a large tree branch.

**Dagger:** Daggers are small-bladed weapons. An unattached bayonet functions as a dagger. Daggers can be thrown up to 30 feet.

**Dagger, Concealed:** Shorter and with thinner blades than regular daggers these small blades are easily concealed and thus are favored by assassins. A variety of forms and styles exist, thus enabling users to hide them inside fans or disguise them as long hair pins.

**Halberd/Pike:** Halberds, pikes, and other polearms comprise large blades attached to the end of a heavy pole. They are used by ceremonial guards, but are most often found in armies, where pikemen fight in densely packed units.

**Lance:** Lances are not the heavy-set pieces used by medieval knights, but are more akin to long spears. They can be used on foot as well as from horseback.

**Main Gauche:** A main gauche is similar to a dagger, but has a wide basket handle or horizontal prongs to aid parrying. The purpose of this weapon is more defensive than offensive. Held in the off-hand, the main gauche is used to deflect incoming blows, leaving the dominant hand to wield a rapier or other one-handed weapon. A character using a main gauche in his off-hand has a +1





bonus to Parry. This stacks with a rapier's Parry bonus only if the wielder is using the Defend maneuver.

**Rapier:** Rapiers have narrower blades than medieval weapons, and are designed for thrusting rather than slashing attacks. The guard of the rapier is often large and ornate, used to catch and deflect an opponent's blade. Rapiers are often used in conjunction with a dagger or main gauche in the off-hand.

**Sap:** A sap is a small leather pouch stuffed with lead shot, sand, or other heavy, dense material. Its main use is to strike someone on the head while they are unaware, more than likely knocking them out in the process.

**Sword, Great:** Two-handed swords include the German *Zweihander* and Scottish claymore. They are slow to use, but deliver incredible amounts of damage.

**Sword, Long:** Any sword with a blade in excess of 18 inches that can be wielded one- or two-handed counts as a long sword. They are rarely found in the hands of gentlemen.

**Sword, Saber:** A slightly curved blade favored by cavalymen.

**Sword, Small:** Small swords include large knives and small double-bladed swords. Small swords are light enough that can be wielded in the off-hand, often in conjunction with a larger primary weapon.

## Firearms

Firearms have come a long way since their inception, yet they are not the dominant weapons they will become in later centuries. Most are heavy, all are painfully slow

## Other Materials

**Cold Iron:** Regular weapons are hammered into shape when the iron is glowing hot and malleable. Cold iron weapons are beaten from raw, unheated iron. This leaves them brittle, but makes them more effective against demons (since the metal has never been touched by fire, a substance all too common in Hell).

Cold iron weapons cost twice as much as regular weapons (the process is more labor intensive), break if the attacker rolls a critical failure on his Fencing or Fighting attack, but inflict an extra two points of damage against creatures with the Demon notation.

**Silver:** A solid silver weapon would be extremely expensive and less sturdy than a standard steel one. To that end, silvered weapons are available, though at a cost of three times that of a regular weapon. Silvered weapons are edged or engraved with just enough silver to make them useful against certain forms of demon, but without turning them from tools of war into treasures best kept hanged on a chateau wall.

to reload, and few have any real accuracy. Yet they are becoming prolific on the battlefields, having replaced the crossbow and bow as the standard ranged weapon.

Muskets have a very high minimum Strength requirement. Not only are they heavy, their long barrels make them extremely difficult to aim unassisted. As well as using

## Melee Weapons Reference Chart

Type	Damage	Weight	Cost	Notes
<b>Blades</b>				
Acid dagger	Str+d4+4	0.5	100	See notes
Dagger	Str+d4	1	8	
Dagger, concealed	Str+d4	0.5	12	
Main gauche	Str+d4	1.5	15	See notes
Rapier	Str+d4	2.5	22	+1 Parry
Sword, great	Str+d10	8	20	-1 Parry, 2 hands
Sword, long	Str+d8	3	25	
Sword, saber	Str+d6	2	18	
Sword, short	Str+d6	2	18	
<b>Axes and Mauls</b>				
Axe	Str+d8	5	20	2 hands
Axe, hand	Str+d6	1.5	15	



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musket stands (p. 44) to reduce the Strength requirement by two dice, characters gain similar benefits if resting the barrel on a wall, tree, or even a lackey's shoulder. If the brace is inanimate and immobile (Gamemaster's call), the range is also increased, as per a musket brace. In general, lackeys are too nervous to make the weapon stable.

**Arquebus:** A short-barreled firearm favored by skirmishers and scouts.

**Flintlock:** The latest innovation in firearms is the flintlock. Although the firing mechanism has been known for many years, it only enters France in 1636, thus making it extremely rare and expensive. Flintlocks use a flake of flint to create a spark against a frizzen (a small metal block), which ignites the powder in the flashpan.

**Matchlock:** The matchlock is the most common type of firearm. Matchlocks are named for the slow-burning match (a special piece of cord) used to ignite the powder. In order to fire, the shooter pulls back the striker (a serpentine) in which the cord is gripped, aims, and pulls the trigger. The match is then automatically lowered in a flash pan, which holds a small quantity of gunpowder. The powder ignites, setting off the powder in the barrel and launching the ball.

The match is prone to being extinguished in rain, and is totally snuffed out if submerged. Once a match is wet, it requires an hour to dry out. For this reason, shooters should carry spares (ideally in a waterproof pouch). Cutting, installing, and lighting a match requires three full round actions. A character carrying a matchlock musket with a lit match has a -2 penalty to Stealth rolls in darkness due to the orange glow.

Matchlocks are prone to misfires as a result of their simple firing mechanism. Any time the firer rolls a critical

failure, his weapon misfires. It must be reloaded in order to fire again.

**Wheellock:** Wheellocks use a serrated metal wheel, which is wound up with a spanner, and a small piece of iron pyrite. When the trigger is pulled, the wheel rapidly unwinds, striking the iron pyrite and creating sparks. This then ignites the powder in the flash pan, which in turn ignites the powder in the barrel.

## Firearm Accessories

**Bandolier:** Hanging from shoulder diagonally across the body to the waist, a bandolier holds 12 apostles. An apostle is a wooden tube containing a measured amount of black powder. The loader simply bites or tears off the end, and pours it into the barrel.

**Lead Shot:** Black powder weapons fire balls of different weights and sizes. For ease of play, we assume all black powder firearms use the same size balls.

**Match:** A length of treated cord designed to blow slowly. A single length is good for creating 10 matches for a matchlock firearm.

**Musket Stand:** Muskets are long, cumbersome weapons, best fired when resting on something. A musket stand is simply a sturdy rod with an inverted U-shaped end in which a musket can be rested. When using a stand, the Minimum Strength rating of a musket is reduced by two die types. It also increases the range by an additional 2/4/8 because the weapon is more stable.

**Powder Flash or Horn:** Ranging from crude hollowed-out horns with caps to gilded brass flasks decorated in relief.

## Firearms Reference Chart

Type	Range	Damage	RoF	Cost	Weight	Shots	Min Str	Notes
<b>Black Powder, Matchlock</b>								
Arquebus	10/20/40	2d8	1	70	10	—	d6	10 actions to reload
Musket	12/24/48	2d8	1	60	15	—	d10	10actions to reload
<b>Wheellock</b>								
Arquebus	10/20/40	2d8	1	250	9	—	d6	6 actions to reload
Blunderbuss	10/20/40	1-3d6	1	150	12	—	d6	10 actions to reload
Musket	15/30/60	2d8	1	320	12	—	d10	6 actions to reload
Musket, 2 barrels	15/30/60	2d8	1	700	14	1	d10	6 actions to reload (per barrel)
Pistol	5/10/20	2d6+1	1	150	1.5	—	—	6 actions to reload
Pistol, concealed	5/10/20	2d6+1	1	225	1	—	—	6 actions to reload
<b>Flintlock</b>								
Musket	15/30/60	2d8+1	1	500	10	—	d8	6 actions to reload
Pistol	8/16/32	2d6+1	1	350	1	—	—	6 actions to reload

## Firearm Accessories Reference Chart

Accessory	Cost	Weight	Notes
Bandolier	2	2	
Black powder canister (60 shots)	15	2	See page 47
Flints (10)	0.70	—	
Lead shot (bag of 20)	1	1	
Match	0.50	—	Length for 10 uses
Musket stand	3	2	See notes
Powder flask or horn (holds 60 shots)	2	0.5	

## Primitive Ranged Weapons

Described here are a variety of ranged weapons. Many of these weapons are rapidly falling out of fashion, especially among soldiers. However, hunters still make use of bows, which are much quieter and easier to wield than firearms, and many peasant militias are equipped with crossbows.

**Bow:** Bows are still used by some hunters and some militias as the ranged weapon of choice. They can shoot a variety of different arrow types.

**Crossbow:** Crossbows are rare, but are still sometimes used by hunters or found hanging on the walls of stately homes and castles. Crossbows fire projectiles called bolts, which are shorter than regular arrows. Crossbows take one turn to reload after firing.

**Javelin:** Javelins are slender, light, throwing weapons. They are ineffective during melee combat.

**Longbow:** Bigger, thicker, and requiring more strength than a regular bow, longbows have superior range and penetration.

**Sling:** Slings use either small rocks or lead bullets, and are still utilized as an effective hunting tool. Because slings are crafted from simple, easy-to-find materials, they effectively have no cost.

## Primitive Ranged Weapon Accessories Reference Chart

Accessory	Cost	Weight	Notes
Arrows (20)	1	1	
Bolts (20)	1	1	
Bowstring	1.5	—	
Quiver	2	1.5	Hold 20 arrows/bolts

## Arrow Types

Bows can shoot a variety of different arrow types, each with different properties. Arrows are purchased by type and you may not combine the properties of more than one arrow type.

**Standard:** Typical arrows with a hard, pointed tip that do normal weapon damage.

**Blunt:** Arrows with a broad, blunt head that do nonlethal weapon damage.

**Fire:** Arrows designed to ignite a target. Attackers suffer a -1 penalty to Shooting, but may set a target on fire. Make an Archery touch attack.

**Hunting:** Arrows with a sharp or jagged head designed to do maximum damage. They add +1 to damage. They cost double the normal arrow price.





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## Primitive Ranged Weapons Reference Chart

Type	Range	Damage	RoF	Cost	Weight	Shots	Min Str	Notes
Bow	12/24/48	2d6	1	25	3	—	d6	
Crossbow	15/30/60	2d6	1	30	7	—	d6	AP 1, 1 action to reload
Javelin	3/6/12	Str+d6	1	0.5	2	—	d6	
Longbow	15/30/60	Str+d6	1	40	3	—	d6	
Sling	4/8/16	Str+d4	1	—	0.5	—	—	

## Artillery

In 1636 the word cannon (from the Italian meaning “large tube”) refers to a gun firing a ball of specific weight, not to all artillery pieces in general. Every type of artillery piece has a specific name, denoting the weight of the round it fires. While the English and Spanish opted for a wide range of artillery in the late 16th century, the French, under Henry II, opted for just six types.

The key difference between a cannon and a culverin is range. Cannons are designed for close range siege work or assaults, while culverins are intended for use at longer ranges, notably as anti-artillery pieces. Culverins have longer barrels than a cannon, though this by itself does not account for their ability to fire shot further. Cannons are cast of iron, making them cheaper though less reliable than bronze culverins. However, it is the use of bronze which gives culverins their superior range. They are cast breech-down, a process which strengthens the breech and enables the weapon to safely handle a heavy powder charge. As a rule of thumb, a culverin can handle a charge equal to four-fifths the weight of the shot, while a cannon is closer to two-thirds.

Artillery pieces are not designed to target individuals. This is an age when armies comprise massed ranks of pikemen and musketeers, and artillery is used to smash these formations (and shatter strongholds). Attempting to hit a single person inflicts a –6 penalty on the gunner’s Shooting roll.

**Crew & Powder:** Artillery pieces require a large number of crew, as detailed below. These are usually highly-trained professionals, often mercenaries, rather than regular parts of the army. Operating a gun is equal parts science, ritual, and faith. For each assistant missing, reload times are increased by one action. For each master gunner missing, there is a cumulative –2 penalty to Shooting rolls. The amount of powder is per shot fired.

Type	Crew	Powder
Falconet	1 master gunner and 1 assistant	1.5 lbs.

Falcon	1 master gunner and 2 assistants	2.5 lbs.
Saker	1 master gunner and 3 assistants	4 lbs.
Legitimate culverin	1 master gunner and 5 assistants	6 lbs.
Bastard culverin	2 master gunners and 8 assistants	13 lbs.
Great culverin	2 master gunners and 10 assistants	20 lbs.
Quarter cannon	2 master gunners and 8 assistants	11 lbs.
Half cannon	2 master gunners and 10 assistants	17 lbs.
Cannon	3 master gunners and 15 assistants	33 lbs.
Double cannon	4 master gunners and 20 assistants	67 lbs.

**Line of Effect:** Cannonballs don’t explode on impact. When used against troops, rather than fortifications, cannonballs damage everything on a straight line. The distance listed is how far the cannonball continues to fly upon reaching its target in game inches.

**Mobility:** Unlike in previous centuries, cannons are more mobile in the present era. The invention of trunnions, metal protrusions on a cannon which allow it to be placed in a two-wheeled wooden cradle (a carriage) and allow the gunner to alter the elevation, led in turn to the creation of the limber, a horse-drawn gun carriage.

For the first time in history, cannons can be moved around the battlefield during an engagement, thus allowing them to be repositioned as the unfolding action required. Even with a full team of horses, and the larger the gun the more horses are required, artillery moves only at walking pace, and commanders must be able to predict their need long in advance.

## Artillery Reference Chart

Type	Range	Damage	RoF	Cost*	Weight	Line	Notes
Falconet (2 lb)	80/160/320	2d8+1	1	1,900	500	0	AP 4, HW, 2 actions per reload
Falcon (4 lb)	100/200/400	3d6	1	3,200	1000	1	AP 4, HW, 4 actions to reload
Saker	120/240/480	3d6+2	1	3,500	2500	2	AP 4, HW, 4 actions to reload
<b>Culverins</b>							
Legitimate culverin (8 lb)	150/300/600	3d8	1	3,800	1500	2	AP 4, HW, 6 actions to reload
Bastard culverin (16 lb)	180/360/720	4d6	1	6,000	2000	3	AP 6, HW, 6 actions to reload
Great culverin (25 lb)	200/400/800	4d8	1	6,900	3500	4	AP 8, HW, 8 actions to reload
<b>Cannons</b>							

## Explosives Reference Chart

Type	Range	Damage	RoF	Cost	Weight	Shots	Min Str	Notes
Black powder, cask	—	4d6	1	45	20	—	—	Large Burst Template
Black powder, canister	3/6/12	3d6	1	15	2	—	—	Medium Burst Template

## Explosives

Explosives in this era are not complex devices. To create an explosion, one simply inserts a fuse in a cask or barrel of blackpowder, lights the fuse, and then runs. Similarly, defusing an explosive device requires only the fuse to be pulled out or extinguished, such as with water or stamping on it.

**Grenade:** Grenades are iron-spheres packed with a small amount of explosives and ignited by a slow-burning fuse. A typical fuse burns down in just one round, but this can be extended to virtually any length of time simply by inserting a long fuse. Lighting the fuse requires an action, while throwing one is a separate action. Unlike 21st century grenades, these early models are not specifically designed to fragment on detonation.

## Armor

The advent of firearms did not lead to the sudden abandonment of armor. During the early days of firearms, armor simply grew thicker to provide more protection. Modern advances in firearms, which have led to increased power behind a musket ball, are in the process of rendering armor ineffectual. Armor is also expensive, and few kings, princes, or generals see the need to waste money equipping easily-replaced soldiers with extra protection.

**Boots:** Knee- or thigh-high leather boots designed to protect the legs.

**Buff Coat:** The commonest armor worn by soldiers is a coat made from flexible yet thick leather.

**Gauntlets, Leather:** Sturdy leather gloves designed to protect the hand and lower part of the arm.

**Gauntlets, Metal:** Flexible metal plates on a leather backing designed to protect the hand and lower part of the arm..

**Helmets, Faceguard:** Helmets serve to protect the head against blows. This one has metal guards to protect the side of the face.

**Helmets, Metal Cap:** A basic pot helm designed to ward blows from above.

**Helmets, Leather Cap:** A basic cap made of stiffened leather.

**Leather Jacket:** Favored by peasants, this armor is

## General Equipment

As well as weapons, Musketeers need armor and general equipment to survive out in the field. Listed below are some of the armor, clothing, equipment, and tools that might come in handy during the course of an adventure.



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made of stiff hide or thickened leather and does not overly affect mobility.

**Plate:** Considered antiquated by most soldiers yet still favored by generals and rich nobles/

**Plate, Cuirass:** A thick breastplate designed to protect the front and rear of the torso. Favored by heavy cavalry and nobles.

**Plate, Three-Quarters:** Worn by heavy cavalry, front-rank pikemen, and officers. Essentially a cut-down suit of plate armor, three-quarters plate leaves the arms and legs uncovered at the rear to help reduce weight and cost.

**Shield, Buckler:** A small shield, generally a foot across, worn strapped to the back of the hand. Effective against most melee weapons, but useless against ranged attacks.

## Clothing

France considers itself the center of European fashion. Hence, styles come and go with great regularity. A person who wants to be part of the social scene needs to keep abreast of such changes, and thus have deep pockets.

Any outfit which grants a Charisma bonus remains fashionable for just one year from the time it is purchased. After this, the Charisma bonus drops one point, to a minimum of zero. Royal outfits thus remain partially fashionable until the end of the second year, after which they are *passé*. Wearing an out of date outfit in the higher echelon social scene can lead to ridicule from one's peers.

**Outfit, Average:** Average outfits are just that—the sort of clothes worn by regular people during the day.

**Outfit, Courtly:** Courtly clothes are worn by courtiers and nobles, and by those who wish to emulate them socially. They are always of the latest fashions and cut from the finest cloth. This outfit may result in a +1 Charisma bonus in circumstances where a person's clothing could have a social impact.

**Outfit, Crafter:** A typical crafter's outfit comprises sturdy pants and shoes, a leather apron, and possible leather gloves. It is the sort of garb worn by blacksmiths and carpenters, rather than scribes and artists.

**Outfit, Formal:** Formal clothing is worn during the day by wealthy magistrates, merchants, and master craftsmen, as well as university magisters (teachers), well-heeled gents, and military officers. Such an outfit immediately marks the wearer as a person of some means or status in society.

**Outfit, Poor:** The typical garb of the peasant class. It is dirty, out of date, patched together, or all of the above. This clothing may result in a -1 Charisma penalty in circumstances where a person's clothing could have a social impact.

**Outfit, Royal:** Extravagant to excess, this is the sort of clothing worn by the king on a daily bases and by nobles attending a major social function. This clothing may result in a +2 Charisma bonus in circumstances where a person's clothing could have a social impact.

**Uniform:** This is a catchall category covering everything from a soldier's badges or markings to a doorman's outfit. Uniforms can be practical and designed to withstand abuse, or decorative and impractical for anything beyond ceremony.



## Armor Reference Chart

Type	Armor	Weight	Cost	Notes
<b>Personal</b>				
Boots	+1	5	5	Covers legs
Buff coat	+2	8	25	Covers torso and arms
Gauntlets leather	+1	2	8	Covers hands
Gauntlets, metal	+3	4	15	Cover hands
Helmet, faceguard	+3	8	20	Covers head
Helmet, metal cap	+2	4	10	50% vs. head shot
Helmet, leather cap	+1	2	4	50% vs. head shot
Leather jacket	+1	6	18	Covers torso and arms
Plate	+3	50*	130*	Covers torso, arms, legs

## Clothing Reference Chart

Clothing	Cost	Weight	Notes
Outfit, Average	8	2	
Outfit, Courtly	50	2	See notes
Outfit, Crafter	6	2	
Outfit, Formal	24	2	
Outfit, Poor	2	2	See notes
Outfit, Royal	100	2	See notes
Uniform	10	2	

## Outdoor and Survival Gear

**Backpack:** A basic leather-over-wicker pack designed to be worn over the back. Backpacks can hold up to 30 pounds of equipment.

**Bedroll:** A woolen blanket large enough may a man to wrap himself in to stay warm and dry.

**Camp Cot, Portable:** A camp cot has a wooden frame which can be disassembled for easy transportation. Sleeping on a camp cot always makes for a comfortable night's sleep off the ground.

**Candles (12):** The price and weight are for a dozen tallow candles. Each taper candle burns for eight hours.

**Flint & Steel:** Sometimes called a tinderbox, this small, metal box holds a piece of flint and steel for generating sparks, and a small amount of tinder for starting fires.

**Grappling Hook:** A three-tined hook used for climbing, granting a +2 bonus on climbing rolls. If used as an improvised weapon, treat as a club (p. 42).





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**Kit, Mess:** Issued to all soldiers, a mess kit contains a pewter mug, a tin plate, and cutlery.

**Kit, Personal Basics:** This basic toiletry kit comprises a shaving brush, a small razor, combs, clippers, soap, and other personal hygiene essentials.

**Lamp Oil, 1-Pint:** A ceramic flask containing one pint of lamp oil.

**Lantern, Oil:** An oil lantern throws off light in a Cone Template if shuttered and a Medium Burst Template if unshuttered. A pint of oil lasts for eight hours continuous usage.

**Rations, Field (per day):** Cured or dried meat, a few slices of hard bread, and a measure of salt are the basic provisions contained in field rations.

**Rope:** A coil of strong hemp rope.

**Satchel:** A waterproof leather satchel worn across the shoulder. Typically worn by messengers to protect the letters they carry. A satchel can hold 5 pounds of equipment.

**Tarpaulin:** A twenty-foot by twenty-foot sheet of oiled canvas with eyelets on the corner and middle edges,

making it ideal for protecting an encampment from inclement weather.

**Telescope:** A rare and expensive item, telescopes are the cutting edge of optical technology. They can be extended to allow a character to see four times further than the unaided eye, and they collapse for easy carrying. Because your character uses only one eye when looking through a telescope, the field of vision is flat and does not grant easy depth perception.

**Tent, 1-Person:** A canvas, hemp rope, and wooden stake and pole tent small enough to be carried by a single person.

**Tent, 4-person:** As above, but with enough room to comfortably hold four people and their gear.

**Tent, 10-Person:** As above, but with enough room to comfortably hold ten people and their gear. These cumbersome items are typically issued to squads of soldiers, and are transported on mules.

**Waterskin:** A soft bag often made from an animal's bladder for storing liquid. A cork bung prevents spillages. Holds four pints of liquid.

## Survival Gear Reference Chart

Survival Gear	Cost	Weight
Backpack	2	4
Bedroll	0.5	1
Camp Cot, Portable	10	8
Candles (12)	1	1
Flint & Steel	3	—
Grappling Hook	4	2
Kit, Mess	5	2
Kit, Personal Basics	10	1
Lamp Oil, 1-Pint	0.5	1
Lantern, Oil	6	2
Rations, Field (per day)	0.5	1
Rope, 50-ft.	1	4
Satchel	3	1
Tarpaulin, 20-ft. by 20-ft.	8	5
Telescope	500	2
Tent, 1-Person	20	10
Tent, 4-person	50	25
Tent, 10-Person	100	50
Waterskin	1	1



## Tools and Kits

The tools described here are typically grouped into “kits” of several types of tools and equipment that are commonly used by a craftsman or artisan. Unique tools, or those commonly used alone, receive their own description.

**Crowbar:** A crowbar grants a +2 bonus to Strength rolls when breaking open chests, prying walls apart, or performing other feats of brute strength. It can also be used as a club.

**Handsaw:** A small saw designed to cut through wood.

**Kit, Actor:** A portable box that contains basic makeup, fake noses, moustaches, spirit gum, and other material used to create an effective disguise. This kit provides a +2 bonus to disguise rolls, and is good for five uses.

**Kit, Alchemist:** This small kit contains vials, tweezers, tongs, ceramic flasks, glass tubes, small jars of acids, minerals slats, and powders, and other equipment vital to the alchemist’s trade. An alchemist’s kit provides a +2 bonus to Natural Philosophy: Chymistry and Magick: Alchemy rolls, and is good for ten uses.

**Kit, Blacksmith:** Includes small anvil, tongs, hammers, and other implements used to forge tools and weapons.

**Kit, Carpenter:** Includes hammers, awls, planes, rulers, a saw, and other implement used for carpentry.

**Kit, Healer’s Bag:** This small kit contains basic materials to perform first aid. A healer’s bag provides a +2 bonus to Healing rolls, and is good for five uses.

**Kit, Lockpicking:** A Lockpicking kit contains picks, tongs, tweezers, skeleton keys, and other implements used to open locks. This kit provides a +2 bonus to Lockpicking rolls.

**Kit, Surgeon:** A surgeon’s kit has everything necessary to perform surgery. It includes scalpels, forceps, bandages, powders designed to sterilize wounds, and other special medical equipment. This grants a +2 bonus to Healing rolls, and is good for ten uses.

**Pickaxe:** In addition to loosening dirt and stone, a pickaxe can also make an effective melee weapon. A mattock is a similar tool, but has a broad-bladed end rather than the narrower one common to pickaxes.

**Shovel:** An essential wooden tool for peasants working in the fields.

## Tools & Kits Reference Chart

Tools & Kits	Cost	Weight
Crowbar	2	1
Handsaw	5	1
Kit, Actor	10	4
Kit, Alchemist	24	8

Kit, Blacksmith	400	100
Kit, Carpenter	100	50
Kit, Healer’s Bag	10	2
Kit, Lockpicking	40	1
Kit, Surgeon	30	3
Pickaxe	2.5	6
Shovel	1	3

## Miscellaneous Equipment

Described below are various pieces of equipment that do not fall into any given category.

**Cigars:** Ten slim cigars stored in a wooden case to help preserve the tobacco.

**Pipe:** A long- or short-barreled pipe for smoking tobacco. The bowl (where the tobacco is held) and stem can be plain or intricately carved, depending on the smoker’s purse.

**Tobacco:** A small leather pouch holding enough dried and ground tobacco for ten full pipe bowls.

**Pack Saddles and Harness:** A wooden frame with carrying hooks, breast collar harness, bridge and reins, halter and hitching straps, etc. Adjustable for horses and mules.

**Riding Gear:** Comprises a saddle, bit, harness, stirrups, and other equipment necessary when riding a horse.

**Saddle and Harness:** A leather saddle with coat and stirrup straps, saddle blanket, reins, halter, curb bit, and all the other equipment needed when riding a horse.

**Saddlebags:** A pair of sturdy leather bags for horses or mules. Each saddlebag can hold 5 pounds of equipment.

**Manacles:** Used to secure either the hands or ankles of prisoners, manacles comprise two metal claps connected by a short length of chain or a rigid iron bar. When used to bind the legs, prisoners have their Pace halved and cannot run.

**Playing Cards:** A set of playing cards suitable for a variety of games. Marked cards cost five times as much and give the owner a +2 bonus to Gambling rolls.

**Writing Equipment:** Quills, paper, and ink, ideal for taking notes, keeping a journal, and sending communiqués. Good for 10 uses.

## Miscellaneous Gear Reference Chart

Miscellaneous	Cost	Weight
Cigars (10)	2	0.5
Pipe, Smoking	0.5	—
Tobacco, 10 pipe bowls	1	—
Pack Saddles and Harness	6	25



# All for One: Régime Diabolique

## Historical Note: Transportation

The main modes of transportation in France have not changed in millennia. Horses are ridden by those who can afford them, while the majority of citizens must use their own legs. As a Musketeer, you will have access to a horse, and will be expected to ride it with some degree of finesse. For a one-way trip, it's not uncommon to buy a horse at your starting point and sell it at your destination.

Bulk cargoes are loaded into horse-drawn carts or wagons. These simple constructions have two (carts) or four (wagon) wheels, and are generally pulled by no more than a pair of horses. Whether in the heart of Paris or the rural hinterlands, the wagon is a ubiquitous sight. A recent advancement on the wagon is the carriage. These four-wheeled vehicles can be open-topped or enclosed to protect passengers from the elements, and have a very rudimentary suspension system for a marginally smoother ride.

While cities and large towns may have cobbled streets, paved roads are a rarity. Roman roads once crisscrossed France, but these have long fallen into disrepair, been lost to nature, or robbed of their brick and stone. Dirt tracks, deeply scored with wheel ruts, are prone to turning into a quagmire when it rains. Journeys between settlements are slow, uncomfortable, and dangerous.

From the Orient, European explorers brought back a new form of transportation in the late 16th century—the sedan chair. Essentially an enclosed seat carried on poles by bearers, the sedan quickly proves popular in big cities, especially among the nobility. Sedans have one great advantage over carriages—a sedan can literally pick up a passenger from his doorway and drop him off right outside the door at his destination. The passenger need never place his feet on the filthy streets, nor interact with the equally filthy citizenry. Being considerably smaller than carriages, sedans can also navigate the winding alleys of cities.

With war raging inside France's eastern territories, starvation and deprivation elsewhere, and the nobility's lack of compassion for the plight of the downtrodden masses, the roads of France are far from safe. While bandits are a fact of life, dark rumors have reached Paris of starving villagers who welcome strangers into their homes, only to drug them and devour their flesh, of wolves growing bold enough to attack armed men, of witches and warlocks calling upon unholy powers, and of unspeakable horrors prowling the foreboding forests and dark streets.

Saddle and Harness	12	20
Saddlebags	2	4
Manacles	5	1
Playing Cards	2	—
Writing Equipment	3	0.5

## ❧ Taverns & Entertainment ❧

Whether its at the end of a long day serving the King, taking a break on a long journey, or carousing to earn a little extra money gambling, sooner or later, every Musketeer is going to enter an inn or tavern.

### Inn Reference Table

Inn	Cost
Excellent quality*	7+
Good quality*	3
Common quality**	1
Poor quality	0.5
Stabling (per horse)	0.2

\* *Private room.*

\*\* *Can be a private room for an extra livre.*

### Food and Drink Reference Table

Food/Drink	Cost
Ale, one gallon	0.3
Ale, one mug	0.05
Brandy, one mug	0.25
Cider, one mug	0.1
Wine, one bottle, good quality	1
Wine, one bottle, common	0.15
Meal, excellent*	5
Meal, good**	2
Meal, common***	0.5
Meal, poor****	0.2
Horse feed, per day	0.75

\* Fresh bread, variety of cheese, meat and vegetable soup, beef, pork, lamb, or venison (either sliced or in a creamy sauce), goose liver pate, stuffed partridge, variety of pastries, potatoes, fresh vegetables.

\*\* Fresh bread, cheese, meat and vegetable soup, small chunk of beef, pork, rabbit, or chicken, smoked sausage or bacon, some fresh vegetables, stuffed pastry.

\*\*\* Bread, cheese, thin vegetable soup with a single piece of meat.

\*\*\*\* Almost stale bread, thin soup with no lumps of vegetable (and definitely no meat), overripe cheese.

## Entertainment Reference Table

Entertainment	Cost
Lady's "company"	0.5 to 100
Opera ticket*	0.1 to 12
Theater ticket*	0.25 to 0.5

\* Depending on the establishment, who is performing, and where one wishes to stand or sit

## Transportation, Land

**Carriage, Enclosed:** A four-wheeled wooden box mounted on a chassis. Carriages have primitive suspension, making them a more comfortable ride than a cart or wagon. Although a carriage only requires a crew of one (a coachman), those used by nobility also have a footman, who job it is to open the door and lower the folding steps for the passengers.

**Carriage, Open:** As above, except the passengers are exposed to the elements (and attacks).

**Cart:** A two-wheeled horse-drawn vehicle, used for transporting goods or people. They lack suspension, and thus are uncomfortable to ride for long periods.

**Sedan Chair:** An enclosed wooden box mounted on two poles and carried by a pair of human bearers. Excellent for short trips across town, but of little practical use for long journeys.

**Wagon:** A four-wheeled horse-drawn vehicle, used for transporting goods or people. They lack suspension, and thus are uncomfortable to ride for long periods.

## Vehicle Reference Chart

Type	Top Speed	Toughness	Crew	Cost
Carriage, enclosed	Animal's Pace	10 (2)	1+4	750

Carriage, open	Animal's Pace	10 (2)	1+4	500
Cart	Half animal's Pace	11 (2)	1+6	120
Sedan chair	Bearer's Pace	6 (2)	2+1	25
Wagon	Half animal's Pace	11 (2)	1+12	200

## Transportation, Water

The ships presented below are simplified versions. Some also date from slightly later in the 17th century, but since *All for One* is not an historical game, we've chosen to include them.

Most mercantile ships carry only legitimate culverins (8 lb) cannons due to their weight and expense. Dedicated warships are usually fitted with bastard (16 lb) or great culverins (25 lb). Standard warships are marked "\*" for ease of reference. Note that any ship can be outfitted as a warship. Typically, the Gamemaster should increase the gun size but half the numbers of cannons.

Note that the number of cannons is the total compliment. A ship normally carries half its full compliment on each side.

## Ship Descriptions

**Brig:** Two-masted (fore and main), square-rigged vessel. They are fast and maneuverable, making them ideal as warships and merchantmen.

**Brigantine:** Two masted vessel. Only the foremast is square rigged.

**Caravel:** Small, maneuverable Portuguese design with lateen rigged sails. It is capable of sailing up rivers due to its low draft. However, it is an old design, hampered by limited space for crew and cargo. Depending on the size, a caravel can have one to three lateen rigged masts.

**\*Cromster:** Small, three-masted Dutch warship. In England, the hoy is a similar design.

**Dutch Fluyt:** Originally designed as an inexpensive cargo ship. Has two or three square-rigged masts. In rear profile it resembles a pear, with a large cargo hold but narrow deck.

**\*Frigate:** Three-masted, square rigged warship boasting one or two gun decks. They are built to be fast and maneuverable.

**\*Galiot:** In the Mediterranean a galiot is galley with 20 oars and one or two masts. Both use simultaneously, when wind allows, for propulsion. In the French Oceanic fleet the term describes a one or two masted sailing ship. On two masted vessels, the rear mast is always shorter than the main mast.

Cardinal Richelieu is experimenting with bomb ships—these forgo cannons, instead carrying mortars



# All for One: Régime Diabolique

## Vehicle Reference Chart

Type	Acc/Top Speed	Toughness	Crew	Cannons	Notes
Brig	4/10	13 (3)	10-16	10-18	Heavy Armor
Brigantine	2/6	12 (3)	100	10	Heavy Armor
Caravel	2/7	9 (3)	20	4-6	Heavy Armor
Cromster	2/6	13 (3)	60	16	Heavy Armor
Fluyt	2/6	14 (4)	12	12-16	Heavy Armor
Frigate	3/9	15 (3)	180	40	Heavy Armor
Galiot	2/8	16 (4)	50-100	2-10	Heavy Armor
Galleass	2/8	20 (5)	500-800	50	Heavy Armor
Galleon	2/6	18 (5)	90-100	20-50	Heavy Armor
Schooner	3/6	15 (3)	75	8	Heavy Armor
Sloop	3/8	14 (3)	75	12-14	Heavy Armor
Xebec	2/8	13 (3)	300	18-24	Heavy Armor

designed for shore bombardment. These can be treated as cannon, except they can arc shots over intervening obstacles, such as walls.

**\*Galleass:** A larger version of the galiot, boasting three masts, 32 oars, and the addition of both a fore-castle and aftcastle. Heavily armed, their design makes them unsuitable for the rougher waters outside of the Mediterranean.

**\*Galleon:** The primary warship of the age, the gal-

leon is a multi-deck ship with three or four masts rigged square at the front and lateen at the rear. In times of war, the crew number is greatly expanded, reaching as many as 500. Many of these are soldiers, designed to unleash volleys of musket fire at close range or commit to boarding actions.

**\*Schooner:** Multiple masted, maneuverable ship similar in appearance to the cromster.

**Sloop:** Single masted ship built for maneuverability and speed.

**Xebec:** Originally a merchantman, the two or three mast, lateen rigged xebec is a small but fast vessel. Barbary corsairs (North African pirates) favor xebecs.

## Animals

Although every Musketeer begins with a horse (and tack), there may be time when he wishes to purchase an additional horse, or perhaps a donkey or mule for his lackey or to carry his excess equipment. Additionally, he may desire to own a hunting dog.

## Animal Reference Chart

Animal	Cost
Cat	0.25
Dog	2
Donkey	15
Horse	200
Mule	30
Rat	Free



# Living in the Era



This chapter provides a lot of background material concerning France in 1636. There are no rules here, but the information is useful to both players and GMs, especially if they are not well versed in this historical era. *All for One* is not a history book, and many aspects have been greatly simplified, and in some cases twisted to fit the nature of the setting.

## Brief Timeline of the Thirty Years Wars

**1610** - Louis XIII becomes King of France at the age of nine. His scheming mother, Maria de' Medici, is named Queen Regent.

**1618** - Bohemia revolts against Austria in a backlash of Austrian attempts to eradicate Protestantism. Rampant nepotism and family infighting between the nobles of the Holy Roman Empire underlie the religious intolerance.

Ferdinand of Styria, King of Bohemia, is ousted by the Bohemians, and the crown given (by the Bohemians) to the Protestant Elector Count Frederick V of the Palatinate.

Bohemia acquires support from the Duke of Savoy (through the mercenary force of Mansfeld) and Bethlen Tabor, a Transylvanian rebel.

Tabor besieges Vienna, the Austrian capital.

Richelieu is exiled by the King for plotting with the Queen Regent.

**1619** - Ferdinand of Styria is elected Holy Roman Emperor and rules as Ferdinand II.

**1620** - The Spanish invade the Palatinate to protect the "Spanish Road," Spain's route of march to the Netherlands. A treaty with the Dutch was set to expire in 1621, and Spain expected the war to resume.

Lutheran states promise not to assist Bohemia or the Palatinate, and thus secure their own safety.

The rebels are defeated in Bohemia. The Bohemian crown

reverts to Ferdinand II. Frederick's Elector-Prince status is revoked and given to the Duke of Bavaria.

**1621** - Catholics turn on the Calvinist Palatinate as punishment for Frederick's support of Bohemia in defiance of the Holy Roman Empire, and to clear the Spanish Road.

**1622** - The states of Baden and Brunswick attempt to aid the Palatinate, but their armies are defeated.

Catholic forces reach the Palatinate capital, Heidelberg. Frederick flees to the Dutch Republic.

The first rounds of fighting between Spain and France begin, as France tries to cut the Spanish Road at the Valtelline, a crucial pass through the Alps.

**1624** - Richelieu becomes First Minister of France.

**1625** - The Danish, threatened by the chiefly Spanish Catholics, secure support from England, France, and the Dutch Republic.

**1626** - Mansfield and the Danes are defeated, leaving Catholic forces free to ravage Denmark. Denmark withdraws from the war.

Bethlen Tabor finally agrees to peace terms with the Holy Roman Empire.

In France, killing someone in a duel becomes a capital crime.

**1627** - French forces, led by Cardinal Richelieu, besiege the fortified Huguenot (French Protestants) city of La Rochelle. The siege lasts 14 months, resulting in the unconditional surrender of the Huguenots.

**1628** - General Wallenstein is appointed "General of the Oceanic and Baltic States" by Emperor Ferdinand.

Lord Buckingham (of *Three Musketeers*' fame—the queen's lover who is involved in the diamonds escapade, and who historically supported the Huguenots besieged at La Rochelle) is assassinated.

**1629** - The Edict of Restitution seeks to restore Catholic authority over the Holy Roman Empire by erasing Protestantism from central Europe and crushing the primary source of power of the many princes. This bold power play by the Emperor leads to fear and resentment, fanned by the subordinate rulers of Europe and the Empire.

Parts of the Edict of Nantes (signed 1598), which granted



# All for One: Régime Diabolique

Huguenots almost equal rights with Catholics and ended the French Wars of Religion, are withdrawn, though the persecution ends.

The Holy Roman Emperor makes Wallenstein Duke of Mecklenburg. Wallenstein is also the primary enforcer of the Edict of Restitution, becoming one of the most powerful (and resented) men in Europe.

**1630** - At the Diet of Regensburg, French envoys agree to a peace treaty with Spain. Cardinal Richelieu refuses to ratify the treaty. The Electors of the Empire, fearful of Wallenstein's power and influence, force Ferdinand to dismiss him as general of the Imperial army.

Sweden enters the war and invades northern Germany.

The Day of Dupes: Richelieu's enemies believe they have convinced the King to remove Richelieu from office. Richelieu wins out and the King's mother, Marie de' Medici, is exiled.

**1631** - France supports Sweden with funds and supplies. Magdeburg is sacked by the Imperial army as punishment for allying with Sweden. 25,000 citizens out of the population of 30,000 are slaughtered.

The states of Saxony and Brandenburg ally with Sweden.

The Swedish army led by King Gustavus Adolphus, a military genius who ushered in the modern age of warfare, utterly crushes the Imperial army at Breitenfeld. The Emperor's power in northern Germany is wiped away, and Protestant hopes soar. Protestant German states flock to Gustavus' banner. Seeking a savior, the Emperor reinstates Wallenstein over the army.

**1632** - The Swedish army rampages through Germany, winning a crucial victory against Wallenstein at Lutzen, although Gustavus Adolphus is killed in the battle.

**1634** - With Gustavus dead, the Emperor again dismisses Wallenstein. This time, the general's enemies assassinate him to prevent another return to power.

Spanish, Imperial, and Bavarian troops smash the army of the Swedes and their Germanic allies—Sweden's military might is exhausted, and its Germanic allies drop out of the war.

**1635** - France enters the war on the side of Sweden, but its first campaign is an unmitigated disaster.

Richelieu declares war on Spain.

At this point, the war is no longer focused on religion, but rather on nationality. For perhaps the first time in history, nationality determines on which side men fight.

## 1636: Present Day

Cardinal Richelieu preaches against the Huguenots, rekindling the old hatred.

Spanish and Imperialist troops turn west and enter France. They begin a long march toward Paris, ravaging the countryside as they go. [Historically they get to within 100 miles of Paris, but this is your game and anything could happen!]

French peasants, angry at the recent tax increases, rebel openly. Cardinal Richelieu begins a ruthless campaign to crush them.



## ☼ Alchemy ☼

The science of the ancients, alchemy represents mankind's first foray into understanding the nature of his world through experimentation and observation. While it introduces the concepts of scientific methodology, alchemy is a pseudoscience, blended with astrology, religion, and mythology.

## What's in a Name?

The word alchemy can be traced back through the Old French term *alquimie*, through the Latin *alchimia*, and back to the Arabic *al-kimia*. Its origins, though, seemingly lie with the Greek word *chemeia*, or "the art of casting metals." One school of thought is that the origin is far older, dating back to the ancient Egyptian word *kbmi*, or "black land" (so named after the fertile black soil that lines the Nile). Alchemy could thus be literally translated as "the art of the black land," or, more worryingly, "the black art."



## A Very Brief History

Attempts to transmute base metals into noble one is not a modern endeavor. The ancient Greeks, Chinese, and Indians all practiced the art, at first developing it independently and later combining their learning with that of other cultures. The Greek alchemists, whose input did most to shape the modern art, were centered around Alexandria, the Egyptian city that became a center of learning under the Ptolemaic pharaohs.

Alchemy first became a forbidden art when Egypt fell under the shadow of the Roman eagle. Ever wary of rebellious intent, the Romans sought to curb the creation of alchemical gold, fearing it might be used to fund insurrection. Although nothing could be proven, the Emperor Diocletian reacted to an Egyptian rebellion in 296 A.D. by ordering the destruction of 300 alchemical manuscripts. Alchemy would remain hidden until after 642, when the Arabs invaded Egypt and began translating Greek manuscripts on the subject.

Alchemical texts first appeared in western Europe in the 11th and 12th centuries by Crusaders returning from the battlefields of the Levant. Robert of Chester's translations of an Arab text into Latin created a spark that rapidly turned into a fire, the strange art and its promises of wealth and immortality catching the imaginations of Europe's philosopher-scientists. Yet the texts now highly sought by Europeans were cryptic, leading to a rapid division of philosophies and methods.

Throughout the Middle Ages there was no end to the number of alchemists who claimed to have created the philosopher's stone, the key substance that would allow the transmutation of metals and extend life beyond earthly measure, yet few could repeat their claims on demand. The stone, it seemed, remained as elusive as ever.

While many alchemists sought material wealth, others saw alchemy in a different light, Paracelsus, widely regarded as one of the forefathers of modern chemistry, applied alchemy into creating medicines, chemical compounds that would remove man's need to rely on the herbal remedies of the ancients.

Despite offering much in the way of new discoveries, alchemy remained tainted by the base lust for gold. European kings and emperors indulged alchemists with vast sums of money in the hope of procuring a greater financial return. With so much money freely on offer, alchemy became sullied by charlatans. Some were scientists, men who knew how to make substances similar in appearance to gold, while others used sleight-of-hand to magically produce small lumps of pure gold. The punishments for failure could be harsh—Duke Julius of Brunswick had the alchemist Marie Zeigler burned alive in 1575 for failing to produce gold, while Frederick I, duke of Württemberg, ordered the alchemist George Honnauer hanged in 1597 for a similar offense.

Alchemy is currently a forbidden art in France, banned by order of Cardinal Richelieu, who has declared it the work of the Devil, who incites men to crave material

## Alchemical Texts

Alchemists are both vain and secretive by nature. They guard their experiments and methods jealously, and yet simultaneously boast of them in written texts. These tracts are always written in code or allegorical terms, disguising the truth behind layers of enigma.

Below are the names of a number of real world alchemical texts. Gamemasters may use them straight from the page as flavor when an alchemist finds a text, or as the basis for their own creations.

\* *Emerald Tablet (aka Smaragdine Table, Tabula Smaragdina, and Secret of Hermes)*: Arabic translation; unknown date; reportedly written by the Hermes Trismegistus, a combination of the Greek deity Hermes and the Egyptian god Thoth.

\* *Aurora consurgens*: Latin; 15th century; attributed to Thomas Aquinas.

\* *Buch der heiligen Dreifaltigkeit ("Book of the Holy Trinity")*: German; 15th century; attributed to Frater Ulmannus (a Franciscan).

\* *Compendium veritatis philosophicum*: German; 15th century; attributed to Basilus Valentinus.

\* *Fasciculus Chemicus*: Latin; 1629; anthology compiled by Arthur Dee.

\* *Hortulus Hermeticus*: Latin, 1627; Daniel Stolz von Stolzenberg.

\* *Kitab al-Zubra*: Arabic; 8th century; Abu Musa Jabir ibn Hayyan (aka Geber, after whom "algebra" was named and "gibberish" gets its name).

\* *Musaeum Hermeticum*: German; 1625; anthology compiled by Lukas Jennis.

\* *Mutus Liber*: Latin; first printed copy 1677, but earlier handwritten copies may exist; written by Isaac Baulot (born 1612).

\* *Speculum Alchemiae*: Latin (12th century); translated into English in 1597; Francis Bacon.

\* *The Compound of Alchymy*: English; 1477; George Ripley.

\* *Theatrum Chemicum*: Latin; 13th century; Albertus Magnus.

\* *Turba Philosophorum*: Latin; 11th century; author unknown.

\* *Viridarium Chymicum*: Latin, 1624; Daniel Stolz von Stolzenberg.

\* *Voyrich Manuscript*: Unknown language; 15th century; author unknown.

things, and as the work of charlatans. It is also locked in a battle with science: the Age of Enlightenment is dawning, and men are turning away from the hocus-pocus of mysticism into the light of true scientific experimentation.

## Alchemists of the Age

Below are brief biographies for alchemists practicing in 1636 or who will become leading lights in the field in the years to come.



# All for One: Régime Diabolique

**Arthur Dee (1579-1651):** Eldest son of Doctor John Dee, the famous Elizabethan magician, by his second wife. Like many alchemists he was also a physician, appointed to the court of Tsar Michael I of Russia in 1637. He returns to England in 1637 after the death of his wife.

**Daniel Stolz von Stolzenberg (1600-1660):** Bohemian physician and writer on alchemy. Studied alchemy under Michael Maier (1568-1622), a famous German alchemist. By 1636 he has penned two works on alchemy.

**Elias Ashmole (1617-1692):** Although a young man in 1636, Ashmole goes on to become a solicitor, military officer, antiquarian, alchemist, astrologer, and Freemason. In 1661 he becomes one of the founding members of the Royal Society.

**Jan Baptist van Helmont (1579-1644):** Flemish alchemist and physician. Introduced the word "gas" into the scientific lexicon. Suspected of heresy in 1621, but no charges were ever brought against him.

**Johann Daniel Mylius (1583-1642):** German alchemist and composer for the lute.

**Michał Sedziwój (1566-1636):** Polish alchemist, philosopher, medical doctor, and pioneering chemist. Reputed to have created true philosopher's stone, but ceased transmutations after being robbed by a German rival (named only as Muhlenfels).

**Nicolas Flamel (133?-1418):** A French scribe and manuscript seller, Flamel is widely credited as the only alchemist to have perfected true philosopher's stone, achieving with his wife, Perenelle. Although there is no hard evidence, Flamel went from being near penniless to fantastic riches almost overnight. He is credited with authorship of numerous alchemical texts.

Despite officially having died in 1418 around the age of 80, many alchemists claim to have met and studied under Flamel.

**Nicolas le Febure (1615-1669):** Currently a medical student, le Febure goes on to become a physician to Louis XIV and Charles II of England, as well as an alchemist.

## Alchemy and the Law

Historically, alchemy was an excepted art, not quite a science, but not a form of witchcraft, either. It was an art practiced by men of the cloth as a means of understanding the physical aspect of God's creation, yet also contained spiritual instruction. Kings and emperors, ever greedy for wealth to fund their endless wars and extravagant building projects, employed alchemists to make them richer. Unfortunately, the number of men who claimed to be able to transform base metals into precious ones was legion, but those proven to succeed beyond reasonable doubt numbering exactly zero. Thus, while practicing alchemy was not itself a crime, making false claims of its results was.

The default for *All for One* is that Alchemy is a form of magick and, thanks to Richelieu stirring up trouble, forbidden (at least in France), punishable by all manner

of horrific methods of torture and death. Gamemasters may wish to bring Alchemy out of the shadows and reinstate it as an accepted part of life in their campaigns, albeit one still shrouded in mysticism. Practicing alchemy would thus be a legitimate profession, although using it to mislead or harm others would remain a crime.

For instance, selling curative elixirs or potions declared to have temporary effects would be acceptable, but throwing explosive compounds at one's enemies, using "alchemical gold" (produced by the temporary transformation of base metals into precious ones) to purchase equipment, or trying to sell impossible elixirs, such as ones claimed to grant permanent effects, means either a lengthy spell in jail, or, if an accusation of devilry is leveled and proven, a trip to the rack and a roasting at the stake.

## The Twelve Processes

Alchemical experiments are defined by steps known as processes. The creation of the philosopher's stone requires all 12 processes to be followed in order, while lesser experiments, the sort that produce magickal effects, require just one or two processes to be completed.

Each process consists of a general action and one of three methods. When spoken, these are referred to as "action" through "method." The first process, for example, is Decomposition through Calcination.

That there are exactly 12 processes is not coincidental—each process is dominated (or ruled) by one of the zodiacal signs.

\* **Decomposition:** The breakdown of chemicals into elements of simpler compounds.

*Calcination (Aries):* Breaking down a substance through heat. It is achieved through either actual or potential calcination. Actual calcination comes from burning fuels, such as wood, while potential calcination involves corrosive chemicals, ones that produce heat without flame.

*Digestion (Leo):* The application of gentle heat over a prolonged period. The chemical might be left exposed to sunlight, or covered in manure.

*Fermentation/Putrefaction (Capricorn):* The substance is left to rot naturally and undisturbed. It typically relates to organic materials, as it would take millennia for a rock to "putrefy" (i.e., crumble to dust).

\* **Modification:** Changing the nature of a substance to create a new substance.

*Congelation/Coagulation (Taurus):* Increasing a liquid's viscosity. The process can turn liquids into solids.

*Fixation (Gemini):* A process that "fixes" a volatile substance, giving it a new form (often solid) that renders it immune to further transformation by heat or fire.

*Ceration (Sagittarius):* Continually heating a substance that cannot be made into a liquid until the substance softens. It is used to break down hard substances into a more malleable form.

# Living in the Era

\* **Separation:** Changing a substance or mixture of substances into two or more unique products. A modern example is taking liquid water and producing oxygen and hydrogen gas.

**Distillation (Virgo):** Separation of liquids through the application of heat. Liquids vaporize based on their boiling point, the vapor then passing through tubes to condense in a separate vessel, separating it from the original mixture and leaving two distinct liquids.

**Sublimation (Libra):** Transforming a substance from solid to vapor without going through the liquid state. When the vapor cools it creates solid sediment, again without ever becoming liquid.

**Filtration (Scorpio):** The separation of liquids from solids by means of a medium through which the solid cannot pass (such as a finely woven cloth).

\* **Union:** Causing two or more substances to bond together to create a unique substance.

**Solution (Cancer):** Dissolving one substance into another (such as salt and water to create saline solution). Such substances may be solid, liquid, or gaseous.

**Multiplication (Aquarius):** Combining a substance (usually a putrefied one) with another, so as to transform the second substance into something new. Once created, the transformed substance can be divided into small quantities and the process repeated to multiply the amount available. Thus, from an initial small quantity, one can quickly build up a large stock. Each time the process is repeated, the quality and quantity of the substance increase, while the time to complete the multiplication decreases. It is said of the true philosopher's stone that its creation takes three years. However, multiplying the substance again takes but one week for the second time, then three days, one day, and finally one hour.

**Projection (Pisces):** Specifically, this is the transmutation of a heated substance through application of the philosopher's stone. The ideal projection is, of course, taking a base metal and projecting it to gold or silver. More generically, it involves heating two or more substances to create a new substance.

## Alchemical Equipment

Many of the tools used by alchemists would not look out of place in a modern laboratory. Some of the more common instruments are briefly described below purely for added flavor. Larger items, such as the athanor and bain-marie, are not found in the alchemist kit, but instead form part of the alchemist's static laboratory.

**Alembic:** An alchemical still, used to distill liquids. Comprises two vessels connected by a tube.

**Aludel:** A series of bottomless earthenware pots designed to fit over each other. Used in sublimation as a condensing tube.

**Athanor:** An alchemical oven, designed to provide low heat over a long period. Also known as the Furnace of Arcana or Tower furnace (after the Tarot card of the same name).

**Bain-Marie:** A water bath used to provide gradual and gentle heat.

**Crucible:** A container in which chemicals are heated. May be clay or metal.

**Cupel:** An inverted truncated cone used to separate noble metals from base ones.

**Hessian Crucible:** A form of crucible designed to withstand high external temperatures from heating and internal ones produced by chemical reactions.

**Mortar & Pestle:** A bowl and heavy handled-shaped tool used for grinding.

**Retort:** A glass vessel with a long downward-pointing neck. Used in distillation.

**Sand Bath:** A sand-filled container used to provide even heat when heated from beneath.

## Crime & Punishment

Justice in 17th century France is harsh, swift, and by modern standards far from just. For the poor, being dragged before the courts is nearly a guaranteed sentence, for without status or influence there is no presumption of innocence. Furthermore, judges require payment for their services from the parties involved in the case. Thus, not only are the poor assumed guilty by dint of being commoners, but they have little hope of bringing a case before the court when wronged—yet another injustice to add to the growing list suffered by the citizens of France.

Judges have the right to order a suspect tortured to extract a confession or force him to reveal his accomplices. By ancient tradition, nobles may only be subjected to such low methods by written authority of King Louis or Cardinal Richelieu. Torture is generally reserved for the most serious offenses, though those who have offended Richelieu may find themselves being strapped to the rack for even a minor infringement of the law.

## The Courts

In days past, justice on the estate of a nobleman or bishop was their sole purview, largely free of outside interference. Over time, much of that power has been eroded—against the nobles' wishes—in favor of more centralized authority, leaving the nobility and Church with little true judicial power.

The national judicial system is made up of regional tribunals divided into a number of *bailliages* (the jurisdictional area of a bailiff in medieval France). In the south of France, these divisions are known as *sénéchaussée* (an area where a *sénéchal* represented the king). For the sake of game play, each province of France is assumed to have one tribunal, with the number of *bailliages* varying based on the province's size. *Bailliages* are in turn divided into local court regions known as *prévôtés*, overseen by a *prévôt*.



# All for One: Régime Diabolique

A *prévôt*, the bottom rung of the judicial system, is responsible for judging most ecclesiastical and non-noble cases, handling everything from petty theft to murder. He acts as sole judge and jury during the trial, though he must consult with legal experts known as *avocats* during cases. The judicial system allows a *prévôt* to choose his own legal team, leaving much room for corruption. Appeals made against his rulings must be made to the *bailliage*.

The second tier of the judicial system, the *bailliage* hears cases concerning heresy and sacrilege, rape, kidnap, sedition, insurrection, the possession of illegal arms, and violations of the dignity of the king, the last a convenient term that includes such frivolous acts as disagreeing with a royal command. They are also responsible for judging nobles and bishops accused of crimes. Appeals against their decisions are heard by the local *parlement*.

The *parlements* (not to be confused with the English word "parliament") are supposed to record, publicize, and uphold laws issued by the King. However, they dislike the growing practice of centralized government interfering in regional affairs. They have been known

to refuse to accept new laws with which they disagree, enforcing them only when issued a *lettre de cachet*, an order from the king countersigned by a senior minister that cannot be appealed. *Parlements* have the right to create new laws, but can only enforce them in their jurisdictional territory.

There are *parlements* based at Arras, Metz, Nancy, Colmar, Dijon, Besançon, Grenoble, Aix, Perpignan, Toulouse, Pau, Bordeaux, Rennes, Rouen, and Paris. The Parisian *parlement*, often known as *The Parlement*, is the largest, responsible for much of northern and central France.

Heading up the entire judicial system is the Lord Chancellor, the final point of appeal, though he rarely interferes in justice unless a powerful noble is involved.

## Intendants

*Intendants* are civil servants of good birth appointed directly by the King, at least in theory. Lacking interest in





# Living in the Era

affairs of State, King Louis has left Cardinal Richelieu to oversee their appointments. To ensure absolute loyalty to the King (meaning Richelieu, as their true patron), their positions are never hereditary, nor can they be purchased.

Unlike other civil servants, *intendants* have no fixed base. Instead, they are appointed to a region as required. Their posting is always far from their main sphere of influence, reducing the prospect of corruption. Furthermore, appointments are only for short periods, preventing the *intendants* from ever building up a new circle of social connections among those they are supposed to be overseeing.

Ironically, Richelieu is a firm advocate of the *intendants* and their anti-corruption stance. While corruption is good in his eyes, Richelieu not only gains more power by increasing the sphere of central authority, but his heavy-handed approach causes friction between the King and the *parlements*.

*Intendants* are appointed to one of three roles. In all instances they are servants of the Crown, less interested in common criminals than policing the regional authorities. They are, in effect, the King's watchdogs.

***Intendant de Finance:*** *Intendants* assigned to this position are responsible for overseeing the timely and accurate collection of royal taxes, supervising lesser financial officers, and overseeing the finances of educational and religious establishments. They have the right to demand to inspect ledgers kept by the nobility, the Church, and government officials.

Additional duties include making provision for famine by buying and storing grain and foodstuffs during good harvests, and selling it during hard times.

***Intendant de Justice:*** *Intendants* serving the judicial department supervise the lower courts of the *prévôtés* and *bailliages*. They ensure justice is handled swiftly, in accordance with the law, and as a check against corruption among judges. They have the power to transfer legal cases to another jurisdiction, and to impose themselves on a *prévôt* as an assistant judge with equal say in the case. Naturally, these powers make them very unpopular with other judicial officers.

***Intendant de Police:*** *Intendants* given this post are responsible for monitoring public opinion, and ensuring educational establishments are not promoting seditious or heretical thought. They have the authority to intervene in religious affairs when deemed in the best interests of France. They also oversee the local *maréchaussée*, mounted police responsible for patrolling the highways to keep them free of bandits and vagabonds.

All *intendants*, regardless of specialty, have the authority to call upon military support, though they are expected to show great restraint in wielding this power. They may raise a militia to help in their duties, doing so by random lot of all adult males of good fitness.

## Prison

As it is true that not all prisoners are necessarily guilty of a crime, it is just as true that not all are treated equally by their jailors.

## The King of the Thieves

While there are many who may claim to be an "Upright Man," or gang boss, there is only one who carries the title of The Upright Man.

His pseudonym is known in taverns, back alleys, and gentlemen's clubs across much of France. He is said to be the King of Thieves, a man (or woman) whose influence stretches throughout Paris, if not all of France. It is said he has contacts straddling every step of the social ladder, and that he bribes, blackmails, or threatens officials at every level of the courts, army, church, and government into obeying his wishes. The only man he has no hold over, so the tales go, is Cardinal Richelieu.

It is also said every thief, beggar, and con man in Paris pays him a cut of their profits through a convoluted chain of agents and dead drops. Those who fail to pay their tribute receive a verbal warning for the first offense, a sound thrashing for the second, and found floating in the River Seine after the third transgression. Yet exactly who he may be remains a complete mystery. Everyone knows the name, many fear him, yet no one admits to ever having seen him in person. Even the most skilled torturers at the courts' disposal have failed to uncover any hard evidence concerning The Upright Man. He is nothing more than a name, a specter who lurks always out of sight, whose presence is felt everywhere.

This has led some to question whether or not he even exists. That someone collects tribute from the vagabonds and deals out punishments is undeniable, but whether every beggar and thief is under his sway is open to debate. All admit to paying their dues, but that may simply be out of fear the questioner is an agent of The Upright Man.

One theory claims The Upright Man is no more than the ultimate con, someone getting one over on the entire criminal fraternity by preying upon their fears. Another story claims he is a bogeyman, a mythical creation used to intimidate rivals and force them to hand over part of their ill-gotten gains. Others insist there was once an Upright Man, but that he is long dead, his name and reputation used by various minor gang bosses to secure wealth without labor.

But such talk quickly ends when a single gold coin is delivered to them, stamped not with the king's head, but with a simple staff tipped with a smiling mask—the calling card of The Upright Man, a warning that he is watching and listening. If the troublemaker does not desist in spurious talk, or those activities the master criminal finds offensive, the next visit will not be so friendly: those who continue to offend The Upright Man have a nasty habit of disappearing—permanently.



# All for One: Régime Diabolique

Those with money or influence can live a life of relative luxury, with proper beds, furniture, or even works of literature and writing equipment. Visitors are permitted, though only ones of good social reputation. Those of lesser means may have a mattress (changed yearly) and perhaps a table and chair, small comforts in an otherwise wretched life.

The poorest prisoners are quite literally forgotten, left to rot in rat-infested, windowless cells covered in filthy straw. Those whom madness does not claim suffer the ravages of starvation and disease, which is rife in the prisons.

France has literally hundreds of prisons. A few of the more notable ones are listed below.

- **The Bastille:** Originally a fortress part of Paris' eastern defenses, the Bastille is now Cardinal Richelieu's private prison. He alone decides who is incarcerated here and for how long. While he allows those with wealth to retain some dignity, no visitors are permitted without the Cardinal's permission. Its most famous prisoner is the Man in the Iron Mask.

- **Château d'If:** Built as a deterrent against seaborne invasion, the castle sits on a small rocky island a mile off the coast of Marseilles. Thanks to strong currents and steep cliffs, it is regarded as being escape proof. Inmates are religious and political prisoners rather than common criminals. Considered traitors to God and King, their life is a living hell. Bribery is useless, as wealth buys nothing here, save contempt and aggravated beatings from the jailors.

- **Conciergerie:** Located close to Notre-Dame Cathedral in Paris, the Conciergerie houses both common and political prisoners. Originally a royal palace for the Merovingian kings and later those of the House of Valois, it became a prison in 1391.

- **Prison de Saint-Lazare:** Formerly a Parisian hospital for lepers, since 1632 it has been run by Vincent de Paul and the Congrégation de la Mission, a religious brotherhood. Although it is a prison, the inmates are not men and women sentenced by the courts, but those who have become embarrassments to or brought disgrace upon their families. Length of incarceration varies, from until the prisoner's indiscretion is forgotten by polite society, to life. While they may live comfortably within its walls, they are still prisoners.

## Death Sentences

In keeping with their status and position, nobles sentenced to death for their crimes are executed by decapitation with a sword. Anne Boleyn, second wife of Henry VIII, was beheaded by a French executioner, a token gift by her husband in respect of her birthright.

Commoners are hanged by the neck or, for more serious crimes, broken on the wheel. The latter is both torture and execution, a form of punishment which can last for hours, or days if the person is strong of flesh and mind. Victims are lashed to a cartwheel, their limbs

broken in multiple places with a club or large hammer. "Merciful" executioners strike blows to the spine or chest, inflicting a painful but quick death. Special dispensation by the courts, the *retentum*, permits the convict to be strangled either before the first blow lands or after the first few have shattered his limbs.

The victim's mangled limbs are threaded through the spokes of the wheel, and the whole apparatus hoisted aloft a tall pole, the flesh left for the birds to feast upon. Unfortunately, the victim is not always dead or even unconscious, when this occurs.

Heretics and atheists are disposed of by being burnt at the stake. Those who repent are strangled before being burnt alive.

## A Life of Crime

Courts are necessary because the world is not an honest place. All manner of thieves and con men prey on the gullible, the charitable, and the stupid. Murderers, rapists, arsonists, heretics, and traitors are more common than people would care to admit.

While some people are naturally of criminal bent, perhaps even been raised as thieves from an early age by their nefarious parents, many who occupy the role of thieves and con men, commonly termed "vagabonds," are just unfortunate souls.

Sadly for them, the very notion of giving someone money simply because they do not have a job is inconceivable in this age—in the minds of those with money, poverty equates to laziness. This mentality is true even of almshouses—being crippled or otherwise unable to work is one thing, but being fit and not having a job is another. (This is one reason beggars fit for work must feign injury if they are to receive any charity.) If circumstances reduce a man to poverty, the only real way to provide any sort of income is thievery.

Thus, most criminals are not members of a thieves' guild or criminal fraternity, but lone men and women struggling to survive. Whether or not this makes their actions morally acceptable is a question the characters, whether judiciary or criminals, may have to answer at some point.

## Vagabond, Rogue, Thief

Thomas Harman, an Elizabethan author, wrote about vagabonds and thieves in his work *A Caveat or Warning for Common Cursitors, vaguely called vagabonds*, published in 1566. Some of the rogues he described are detailed below, along with more conventionally named criminal occupations. Although the names are English, the nature of these con men and thieves makes them universal.

**Abraham-man:** Con men who claim to be stricken by mental illness and beg for alms. When refused, they threaten violence, playing on the fear that all those suffering brain ailments are by nature violent psychopaths.

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**Autem Mort:** These thieves are a female version of Dickens' Fagin, a "mother" to gangs of children who are cut-purses and robbers. The mother never engages in crime herself, but lives off the proceeds of her "wards."

**Bawdy Basket:** These female rogues are peddlers, roaming the towns visiting well-to-do houses. Some commit acts of burglary, while others incite servants to steal items from their masters, which the bawdy basket then purchases at a knockdown price.

**Counterfeit Crank:** Part con man and part thief, the crank waits for a wealthy citizen to cross his path and then feints suffering from epilepsy (the "falling sickness"). When the honest gentleman helps him up, the crank lifts his purse or other valuables.

**Courtesy Man:** This con man preys on patriotism. He claims to represent soldiers of good character and service who have returned from war but have been unsuccessful in finding work and are too proud to beg for charity.

**Cracksman:** A safe cracker.

**Cut-Purse:** While pockets are known, most people still keep their money in a pouch. Cut-purses are skilled at severing the cords attaching the purse to a belt.

**Demander for Glimmer:** Beggars fall into two categories—those who, due to an event in their life, have a license permitting them to seek alms, and those who do not. Demanders carry fake licenses, claiming their worldly goods were destroyed in a fire, granting them permission to beg for charity.

**Denter:** A burglar, more commonly a cracksman (see above), who specializes in using gunpowder to gain access.

**Dummerer:** A beggar who feigns being mute. A fairly easy scam to carry off, but one which can be easily revealed through trickery or violence.

**Fingerer:** Well-dressed and urbane, a fingerer befriends a gentleman victim, and arranges for the pair of them to enter a gambling game with a complete stranger (actually the fingerer's accomplice). The "stranger" cheats both men out of their money, which he then splits with the fingerer when the victim leaves.

**Frater:** These vile con men literally take money from the poor. Armed with fake licenses, they visit the houses of the rich claiming to be collecting alms for the poor on behalf of a hospital, church, or other charitable institution.

**Freshwater Mariners:** Con men who claim to be shipwrecked sailors trying to make their way home. The Ministry of the Sea, the equivalent of the English Admiralty Office, issue licenses to actual shipwrecked mariners to try and curb this scandalous profession, which has only provided jarkmen (see below) another avenue of business.

**Highwayman:** A mounted bandit who holds up travelers on the open roads between settlements.

**Hooker:** As opposed to the modern day term, a hooker pays a visit to the houses of the rich during the day seeking alms. During his visit he carefully watches for items of clothing in reach of the windows. At night, he returns armed with a long pole with a hook at the end, which he uses to fish for clothing. The clothes are then sold.

**Jarkmen:** A forger specializing in various licenses, especially those relating to begging. Harman insists that all vagabonds are of the lowest class, ill-educated, and thus incapable of writing, but many jarkmen are in fact middle-class citizens in poorly paid occupations. A partico is a jarkman who specializes in ecclesiastical licenses, such as marriage licenses.

**Loaner:** Loaners are con men. They dress smartly and speak in well-educated tones, for their victims are always gentlemen. They approach a potential victim, befriending him over a period of days or weeks. They slowly reveal a story of financial woes, eventually claiming to have a promissory note worth a considerable sum that, for some plausible reason, they cannot immediately call in. They offer to sell the note for half its supposed value in return for hard cash to help settle their debts. The promissory note is, of course, a forgery.

**Palliards:** Palliards are beggars who fake injuries, mainly using herbs to raise welts or cause nasty-looking but harmless rashes.

**Priggers of Prancers:** This comical term is used to describe horse thieves. With France mustering a larger army, horses are in great demand and can fetch a good price. In order to prevent horse thievery, many *parlements* have issued laws that require anyone who sells a horse at a market or fair must have two people to vouch for the seller. This has done little to stop the crime, though it does mean the trigger needs two accomplices to help scam the prospective owner.

**Prigman:** A seemingly innocent traveler who steals clothes hanging out to dry on hedges or draped over window sills.

**Ring-faller:** The ring-faller is a con man who plants an inexpensive ring that appears quite valuable in the street, and waits for a suitable victim to come along. As the victim stops to pick up the ring, the ring-faller does the same. At first he claims half the ring's value as co-finder, but quickly convinces his victim to buy his share for cash.

Some are quite willing to take the ring to a jeweler to have it evaluated, just to ensure the victim pays an honest price. Unfortunately for the mark, the jeweler in question is usually in on the scam, and vastly overinflates the ring's value. Naturally, he receives a cut of the profits for his time and "professional" opinion.

**Ruffler:** Former soldiers, rufflers have opted to turn to a life of thievery rather than seek honest employment. They are not fussy in how they acquire wealth, robbing, begging, and extorting money through threats of violence. Many go on to become Upright Men (see below).

**Smuggler:** A criminal who transports goods across regional and national boundaries, avoiding customs and excise duties. Although France and England are enemies, smugglers can make good money transporting French wine and brandy across the English Channel.

**Swadders:** Another term for a peddler. Many peddlers are honest folk seeking to make a humble living, but swadders are notorious for being fences of stolen goods.



# All for One: Régime Diabolique

**Upright Man:** Not quite the kingpins of crime, Upright Men are nevertheless masters of criminal gangs, especially beggars and thieves. In return for providing a safe house, food, and drink, they take a huge cut (typically 90%) of a rogue's illegal gains. Within the criminal community, Upright Men are accorded great respect, mainly out of fear. One perk of being an Upright Man is the right to take money from beggars, even those not affiliated to them.

While usually of the lower classes, a nobleman might pose as an Upright Man for his own nefarious ends. Such criminals will find it hard to conceal their upbringing, mainly because of their refined speech, but they would be unlikely to dress in their finest clothes or use their real name.

## ❧ Diplomacy ❧

Diplomacy is not a new idea. Since the dawn of civilization, cities and states sent representatives to negotiate with neighbors and rivals. Modern diplomacy is oft cited to have began in the early Renaissance, when the city-states of northern Italy, most notably Milan, created permanent embassies in the other Italian cities. As is the way of things, the practice spread, with Milan sending an official representative to the French court in 1455. Ironically, Milan initially declined to accept a French delegation, fearing both French meddling in its affairs and espionage.

The first country to send a permanent delegate to a foreign court was Spain, its ambassador taking up residence in England in 1487. By the end of the 16th century, the idea was firmly entrenched as part of European politics, with every nation having multiple embassies to conduct diplomatic relations with the various heads of state. The sole exception was the Holy Roman Empire, a scattered realm of semi-independent states who rarely agreed on anything. Expansion into Russia and Easter Europe will take the best part of another century to achieve.

Politics is the polite way of getting what you want (war is the ugly way). In order to deal from a position of strength, one requires intelligence on rivals' strengths and weakness. The gathering of intelligence falls to spies. Every nation has its spy networks, and every nation knows its rivals operate spies in their territory. As well as gathering information through larceny, seduction, bribery, and blackmail, spies work to uncover and disrupt enemy plans, relay false information to their foreign counterparts, assassinate enemy agents, or convert them to work as double agents. While many nobles employ spies, sometimes even using them against the crown, Cardinal Richelieu is the unrivaled spymaster of France, if not the entirety of western Europe. Through his position and true origin, he has a veritable army of intelligence gatherers at his fingertips. Among his agents are private individuals (such as Milady de Winter), the cipher breakers of the Cabinet Noir, France's acknowledged premier spy agency, and the mystical and fanatical Hounds of Richelieu.

## Diplomatic Ranks

As official representatives of their monarch or republic, ambassadors, the most senior diplomats, are noblemen. Depending on the nation he is attending, an ambassador's noble title varies from a lowly chevalier to that of duke. Sending a low ranking nobleman to a prestigious court is highly insulting, though rarely a cause for war. Regardless of personal status, ambassadors are expected to lead lavish lifestyles. Their houses are grand, bold statements about the wealth and status of their homeland, the frequent parties they throw are opulent affairs, and they are expected to maintain a large personal retinue.

Titles aside, ambassadors in and among Catholic nations are arranged in a strict hierarchy based on the status of their homeland. Ambassadors from the Vatican are rated highest. Beneath them are the representatives of kingdoms, then independent principalities and duchies, and so on. The lowest ranking ambassadors are, in Catholic





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eyes, always those from republic states. Unfortunately, no clear precedent exists within these categories, and ambassadors from the great nations, such as France and Spain, are often in direct competition to hold a superior position in a foreign court.

Ranking beneath ambassadors are envoys. These are usually from smaller states, and while they have the same level of ability to represent their liege, they are not as prestigious or socially important (or expected to lead the same lavish lifestyle) as ambassadors. The same rank may be used to represent the assistant ambassador.

Next down are consuls. While a nation maintains just a single embassy in a foreign land, it may have multiple consulates. These are smaller delegations, usually found in major cities, and serve to protect the interests of the consulate's countrymen at a local level. They are not representatives of their country in the same way as ambassadors, and have little to no access to the royal courts. Of similar rank are counselors. These are senior advisors to an ambassador or envoy.

Secretaries serve as managers, watching over the attachés and acting as an intermediary between the senior staff and the lower echelons. They have no authority to represent their homeland in a foreign court.

Unlike in the modern age, ambassadors and envoys are rarely men with political ambition—being an ambassador is very much about the social status, not the work. To ensure they perform their duties effectively, ambassadors are surrounded by professional staff, career diplomats, historians, lawyers, scholars, and scribes. Whereas ambassadors are usually reassigned every few years, their staff might remain in the embassy for their entire political career. Ranking among the staff are members dedicated solely to espionage. Senior members of each department hold the title attaché, while their assistants are entitled assistant attaché.

## Diplomatic Immunity

In general, diplomats have enjoyed a degree of immunity throughout the ages. The Mongols, widely regarded as barbarian horsemen with few civil traits, held that diplomats were sacrosanct. Any mistreatment of their envoys would be met with fierce and bloody retaliation, and anyone who harmed a foreign emissary could expect a swift execution. Islamic tradition requires messengers not be harmed based on their nature or their master or the contents of the message they carry. But without formal rules, this protection was not always assured.

Ambassadors and envoys hold noble titles. During the Renaissance it was not unusual for such delegates to be relatives of their liege. Even today, all senior diplomats hold high noble titles, though few are of royal blood. As a result, diplomatic immunity in 1636 is based on one's social status rather than one's role. The movement of a foreign ambassador might be slightly restricted during war, but the thought of placing an emissary under arrest, even house arrest, just because his master is currently one's enemy is unthinkable. However, this courtesy extends only to western Europe.

## Codes & Ciphers

Anyone who wishes to prevent others from reading their messages needs to encode the missive. Fortunately, a variety of ciphers exist. Historically, the word cryptography ("hidden writing") comes into use in the decades after *All for One*. During this age, steganography ("concealed writing") is the common term. Unlike a coded message, which attracts unwanted attention, steganographic codes may appear as plain text, the code being something as simple as reading the first letter of each word or every third word to decipher the true meaning of the missive. A small few of the ciphers employed in this age are briefly described below.

**Alberti:** Invented 1467. Uses two concentric discs attached by a pin, allowing both discs to rotate freely. Works by polyalphabetic substitution and changing the rotation at varying intervals in the message.

**Alphabetum Kaldeorum:** A Middle Ages substitution code, swapping standard letters of the alphabet for those in a pictogrammatic language. Different versions are used on the same message to prevent deciphering through spotting common letters.

**Caesar Cipher:** Named after Julius Caesar. A simple letter substitution, formed by moving to an alphabet a set number of places to the right. For instance, with a code of 3, B becomes E, C becomes F, and so on. Easily broken by analysis of letter frequency.

**Grand Chiffre:** ("Great cipher") Invented by Antoine Rossignol, of the Cabinet Noir and his son, Bonaventure, in 1630. Based on 587 numbers that stand for syllables. A series of traps, including codes that told one to ignore previous letters, and "nulls" (such as meaningless words whose starting letters are used to form meaningful words) prevent frequency analysis of the code. It is France's premier code, used by its embassy staff and trusted spies.

**Mirror Writing:** Text that appears readable only when viewed in a mirror. Easily deciphered. Popular with Leonardo da Vinci.

**Poem Code:** A series of numbers that relate to words in a pre-arranged poem. Once the poem is identified, the code is easily broken.

**Polybius Square:** A rudimentary substitution code using letters drawn in a grid pattern, with each row and column numbered. Letters are referenced by a two-digit code (row and column). Requires the recipient to have the same grid.

**Scytale:** Message written on a strip of parchment wound around a cylinder. Requires a cylinder of similar size to decode, but is very easy to break.

**Vigenère Cipher:** Invented 1586. A substitution system using a series of Caesar ciphers. Known as *le chiffre indéchiffrable* ("the unbreakable cipher") because of its reliance on a repeating keyword to mask the message and deter frequency analysis.



# All for One: Régime Diabolique

The whole notion of war and how it affects foreign relationships deserve a little further explanation. In the age of *All for One*, wars are fought between monarchs (or similar rulers), not nations or individuals. As an aside, nationalism has its origins in this era thanks to the ongoing war in the Holy Roman Empire, but it is not yet a firm concept (and won't truly come to pass until the era of the American and French Revolutions).

As a result, foreign nationals are treated little different to normal. France may currently be at war with Spain, but all Spaniards are not viewed as potential spies or saboteurs. Indeed, while cannons boom and pikes clash across the battlefield, trade and exchanges of cultural, scholastic, and scientific ideas continues with only minimal interruption.

Officers, who are almost always of noble birth, frequently meet and fraternize with their opposite numbers during truces, with no fear of treachery. Captured officers may offer parole, a promise not to try and escape and to behave like a gentleman, in return for being held in very loose captivity until their freedom is negotiated. Such officers are entitled to bear arms while still classed as prisoners, and often spend their days socializing with the native population of their captors.

Spies, though, face different reprisals. A spy of noble birth likely faces arrest and expulsion, saved from execution by his birthright. Lower class spies have no such fall back—torture and execution await. Within France, Richelieu's agents may carry *carte blanche*, an official document which guarantees protection from repercussions. Anyone seeking to abuse this protection should do so with great caution—captured bearers of the card are taken to Richelieu in person, thus bringing them to his direct attention.

## ⌘ Duels ⌘

Duels are fought between two parties when honor has been impugned. D'Artagnan challenged all three of his future comrades to duels one after the other, but such an occurrence is rare, and immensely foolish. The Cardinal, in his wisdom, has declared dueling illegal, but it is still a daily occurrence. Dueling is a pastime for noblemen—never challenge a peasant or a woman unless you want to become the butt of jokes.

A duel begins with a challenge. Normally a challenge is issued after an insult to one's honor has been delivered. Exactly what constitutes an insult is open to interpretation, but an insult delivered in front of witnesses is harder to ignore than one delivered privately.

The insulted party must initiate the duel. Normally he throws down his glove as a sign of his displeasure, but he has the option of a verbal challenge. Once the challenge is made, the other party has no choice but to accept. Refusing to duel is the mark of a coward and a clear sign the insult is fraudulent. The challenged party may accept the challenge with a verbal reply, or he may

pick up the glove and slap the challenger with it, thus reaffirming the insult as a matter of fact.

Both parties then nominate a second. Although Musketiers have a lackey to hand, it is best to pick someone with a little more common sense as your assistant. A friend, preferably one skilled in blade and pistol, is preferable, since a second may, in rare instances, be called upon to fight.

Gentlemen do not discuss the details of where they meet. That honor is left to the seconds. Unless the duel is taking place in a remote location, it is best to fight at dawn. This way there is less chance of your illegal activity being discovered and the authorities alerted.

The offended party has the choice when it comes to determining victory conditions. Sword duels can have one of three conditions. A duel to first blood is quite literally what it says: regardless of the severity of the wound, the drawing of blood ends the duel. To help detect minute traces, duelists commonly wear white shirts. A grade up from this is a duel to incapacitation. Fighting continues until one man physically cannot, or will not, continue. It is permissible to kill a man in such a duel, though it is considered bad form. Finally, the duel may be fought to the death. Only a fool or a skilled swordsman ever chooses death.

In pistol duels, the participants stand back to back. On a given signal, they walk a number of paces, turn, and shoot simultaneously. The exact distance walked depends on the severity of the insult. A truly grave slur might result in taking just a few steps, thus all but guaranteeing someone will be injured. For a minor insult, the distance might be as much as 50 feet per man, reducing the chances of injury, dramatically.

Each participant fires one shot. Should both shots miss their target, the challenger retains the right to end the feud by declaring his honor satisfied. He may, of course, demand further satisfaction, in which case both men reload and try again. By tradition, a duel automatically ends with honor satisfied if the duelists have fired three shots and no one has been wounded.

## ⌘ Entertainment ⌘

The Roman motto of "bread and circuses" neatly encompassed two crucial points of running a society: the people remain generally content if fed and entertained. France may be suffering great hardship, but for now, her citizens can still enjoy a variety of diversions and spectacles.

Like most things, entertainment in 17th century France is divided by social class. Some activities are enjoyed by all, while others are limited to those of the right station.

### Noble Activities

The aristocracy, those with plenty of spare time on their hands, virtually live to hunt. From dusk to dawn, they kill game birds, deer, and wild boars to adorn their tables at meal times (and their walls, in the case of deer),



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wolves (seen as vicious predators), and foxes (a test of skill against the fox's speed), bringing them down with muskets or, for those who favor a more active lifestyle or have sentimental links to the past, bows and arrows, or even swords. Falconry remains popular, with birds of prey trained to hunt small animals such as rabbits, or snatch other birds on the wing.

And when the hunt is over, there is nothing like settling down to a game of cards. Despite being illegal, gambling is rife among all social classes. While the poor gamble for a few coins or scraps of food, the nobility wagers vast sums of money on the roll of a die or the turn of a card. More than one nobleman has lost his chateau on the whim of Lady Luck. With such sums of money at stake, it is little wonder that cheating has developed into an art form, so rampant in fact that it is a very fortunate (or Devil-favored) man who plays an honest game.

A new fad sweeping the nobility is the construction of ornate gardens. While in later years many of these would become public gardens, in the 17th century they are private places, built to show off one's wealth in extravagant style, to demonstrate man's dominance over nature.

Fountains, aviaries, menageries, and formal landscaping form the core of a garden. Select guests could stroll through the gardens, many specially created to give the impression of being in a forest, while listening to choruses of caged birds, marveling at the kept exotic animals brought back from distant corners of the world.

Although the age of heavily armored mounted knights is long over, the nobility still enjoy the thrill of the joust. Such contests are always extravagant spectacles, fanciful versions of the older martial events. Weapons are wooden to avoid injury, and helmets are adorned with over-sized *papier-mache* animal heads. For the truly decadent, horses are replaced by peasants dressed in hobby-horse costumes, ridden by members of the aristocracy.

## Games & Sports

*Paille maille* is an early form of croquet. The aim of the game is to knock a one-foot diameter ball down an alley and through an iron arch (sometimes a raised hoop) at the other end. Victory goes to whoever knocks their ball through the arch in the fewest hits.





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*Jeu de mail*, a precursor to *paille maille*, while being largely out of fashion, is still played in more provincial areas. Variations involve hoops and holes, as well as simply seeing who can knock their ball the furthest or reach a set point in the least number of strokes. Golf, brought to France by Scottish soldiers seeking employment, is yet another variation of this game.

Billiards bears little resemblance to the modern game. The 17th century incarnation is played on a pocketless table and a mace is used to push (not strike) the ball. The handle end of the mace, the *queue*, is used only to hit balls against the rubber cushion. (In later years, it is this which gives rise to the billiard cue and the notion of striking the ball with the tip.) The general aim is to push a ball off one or more cushions and strike other balls to earn points.

More athletic citizens play tennis (*jeu de paume*). This is not modern lawn tennis, but a racquet-and-ball sport played on specially designed courts: wide and long, with a high ceiling (or open roof), enclosed by walls of four sides. Three of these walls have sloping roofs known as “penthouses,” with buttresses that protrude into the court at floor level. Both features form key parts of the playing area. Spectators sit in galleries beneath the penthouses. Despite two kings, Louis X and Charles VIII, dying while playing upon the tennis court, the sport remains hugely popular in France. Unlike most sports in this age, it is possible to be a tennis professional—Charles IX granted the Corporation of Tennis Professionals a constitution in 1571, creating the world’s first professional tennis tour.

For those who favor games of strategy and thought, both chess and backgammon are popular pastimes.

Word of a new game may soon reach France. In 1636, the French Jesuit missionary Jean de Brébeuf observed Huron Indians playing a stick and ball game. He named the game “la crosse,” after the French word for a bishop’s crosier, which the sticks resemble. (De Brébeuf never returns to France—dying gruesomely in New France at the hands of the Iroquois in 1649—but those who serve with him may return with news of the game.)

## Music, Dance, and Speech

Singing and playing instruments are skills found across the social spectrum. Of course, the nature of the songs, tunes, and instruments varies immensely. Few aristocrats are familiar with the bawdy ballads and lively jigs of the downtrodden masses, and a lower class singer invited to attend an upper class social gathering is usually there as a jape, not a serious entertainer.

For those with the time and money, balls, concerts, and masques (singing, dancing, music, and acting with elaborate stage designs, costumes, and themes) are a vital part of the social scene. Whether or not one appreciates the host or his choice of entertainment, they are *the* places to be seen, as well as presenting an opportunity to engage in intrigue and gossip.

Ballet began in Italy during the Renaissance, spreading to France under the patronage of Catherine de’ Medici (the wife of Henri II), from where it became a more

lavish spectacle combined with speech, verse, and song. Ballet is not yet the modern dance form, but instead takes the form of courtly dances, the dancers attired in the fashions of the age.

Among the burgeoning middle class, it is becoming common to take advantage of increased leisure time and the growing availability of books to show one’s intellect by discussing politics, literature, and science. Such talk can be dangerous if the speaker gets carried away on his topic, for sedition is only a slip of the tongue away, and the Cardinal has spies everywhere. Popular literature takes the form of romances and novels, the former concentrating on a single hero or heroine, telling of their grand adventures, while the latter are more akin to morality plays, far shorter in scope and much less grand in their imagery.

Storytellers, bards, and traveling musicians frequents the fairs and taverns of the lower classes. Such entertainment is often coarse, far better suited to the uncultured masses, with a large amount of satire aimed at the upper classes.

Strange as it may seem, attending sermons is a popular pastime for the poor. With the temptations of the tavern and theater always present, preachers were forced to “up their game” to ensure that worshippers would come to church. Whether a lowly rural priest or a bishop, a skilled orator could become something of a celebrity, the message being less important than the speaker.

## Theater

Theater is one form of entertainment enjoyed across the social strata. Unlike modern theater, where the audience sits quietly, 17th century theater is much more lively and even interactive. While the actors perform, the audience talks, drinks, eats, smokes, and even gambles. Audience participation is common, making plays more akin to modern pantomimes, with the crowd shouting out to prompts from the stage.

The Church is strongly opposed to all forms of theater, deeming it a breeding ground for licentiousness and violence, not to mention theaters being a public health hazard. Yet despite this outcry, playwrights enjoy the patronage of the nobility, even royalty.

Actors hold a dubious position in society. While the major stars of the age are celebrities, adored by the masses and popular guests at social functions, actors of lower ability are reviled. Indeed, non-celebrities are denied a Christian burial because of their chosen profession. It is this era in which the use of a stage name becomes a must—using one’s real name is an open invitation to be attacked in public by angry crowds deploring the actor’s chosen profession. Females are prohibited from acting, which has resulted in men playing female roles. This in turn has led to unsubstantiated claims that actors engage in forbidden sexual practices, and more than one case of mistaken identity. Costumes depend not so much on the needs of the play, but on the ego of the actor. The more popular an actor is, sometimes only in his own mind, the grander and more elaborate his costumes tend to be.

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## Combat

The most popular form of theater is *Commedia dell'Arte*, an improvisational play originating in Italy with recurring characters and themes with which the audience can easily associate. Actors often lampoon or satirize local personages, tailoring their lines to regional tastes for the amusement of the crowd. While this pleases the peasants, it usually raises the ire of those lampooned. Among the recurring characters are: Harlequin (Arlecchino), an acrobatic clown instantly recognizable by the diamond-shaped pattern of his costume; Scaramouche, a masked rogue clad entirely in black; and Pantalone, an elderly miser often dressed only in pajamas.

For characters looking to attend the theater, a good servant is essential. Unless a character is wealthy enough to have a private box, tickets cannot be reserved in advance. Instead, it is common practice to dispatch one's lackey to reserve a place, be that an area of ground with the commoners, or a seat in a box. Generally, admission fees are collected only after everyone has taken their place, rather than in advance.

## Blood Sports

Blood sports are generally the domain of the lower classes, though many a rakish noble with a taste for peasant entertainment, can be found skulking at such events. Cockfights, dogfights, and bare-knuckle boxing are the most popular blood sports in France.

Bear-baiting, where dogs are used to attack a chained bear, is a purely English "sport," one looked down upon by the more "civilized" French. A variant on bear-baiting is bear-wrestling, in which a man pits his strength against a bear. Although this sounds like an impressive test of strength, the bears are usually de-clawed, often toothless, and far from healthy specimens.

While not technically a sport, one particularly gruesome form of public entertainment common in France is cat-burning. Fuelled by the close association between cats and witches, citizens round up cats, stick them in nets or wicker baskets, and set fire to them, laughing and joking while the defenseless animals immolate. Ironically, collecting the ashes is supposed to bring good luck—not for the cats, of course.

In a similar vein, public executions are immensely popular. Crowds gather to jeer the condemned, pelt them with stones or rotting fruit, and cheer when the grisly act is performed. Executions are normally held on market days, when the streets are packed with citizens.

Combat sports are popular among rich and poor alike. Exhibition matches are fought between professionals paid out of the takings and the charity of supporters throwing them money. Matches may involve fencing, shooting with firearms and bows, or bare-knuckle boxing. Skilled professionals may find themselves patronized by the elite, hired as bodyguards, to put on shows for their entertainment, or even to act as tutors in the martial arts.

Many schools put on exhibition matches as a means of attracting new patrons and students. When two schools have a disagreement, it is not unusual for them to host a public competition to prove which is the better. Such grudge matches attract huge crowds, and because they are not officially duels, are perfectly legal.

Contests, on the other hand, are open to any who fancy a chance to prove their skill. Some boxing and fencing matches are fought between a champion and a member of the public. If the challenger can survive so many minutes, or avoid being tossed from the ring, he takes half the earnings as his prize.

Illegal fights are more common than the authorities would like to admit. Here, two opponents pit their skill and strength against each other (or sometimes a wild animal) for money. The fight lasts until one party cannot continue, and serious injury, even death, is not uncommon. It is widely held, though unproven, that the nobility routinely pay or





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force peasants to fight to the death for their amusement. If true, such activities are a throwback to the ancient days of the gladiators during the Roman Empire—a clear sign of how decadent France's nobility has become.

Others are general contests open to anyone. Such events are usually fought in elimination rounds, the victor continuing through later stages until he reaches the final. This format is extremely popular at *faïres*, but not all contests are as open as they seem—an entrance fee is charged, and it is not unusual for the contest arranger to place a "ringer" among the contestants to ensure he keeps all the money.

## Fêtes and Faïres

Fêtes and *faïres*, often held to coincide with markets or religious holidays, are a major source of entertainment for the masses. As well as market stalls, these festivities attract acrobats, contortionists, jugglers, storytellers, acting troupes, fire-breathers and fortune-tellers like bees to honey. Most are genuine performers, but thievery is a way of life among such traveling folk.

Many plays are still morality works, a throwback to the medieval Passion and Mummers' Plays. The latter is an English term, but the French have their equivalent.

Passion Plays are religious and, as the name implies, focused on the Passion of Christ. As such, they are usually held around Easter. Mummer Plays, while the characters vary, are themed around battles between good and evil, and almost always feature the death and subsequent resurrection of the main hero, usually by means of a magical potion. Such stories, while not overtly religious, have obvious parallels to Jesus' battle with Satan, and his subsequent death and resurrection. Although actors are generally despised, performing these sorts of plays at least earns the tacit approval of the Church.

Freaks, either fakes or the result of natural mutations, attract crowds. In many instances, these unfortunates are made-up to resemble mythical beasts and forced to perform stage shows for the amusement of the crowd.

Fortune-tellers are popular. While many fortune-tellers do read the future, most are paid to interpret dreams. In the world of *All for One*, where the supernatural is a very real and evil force, fortune-tellers must tread carefully, lest they be accused of witchcraft. A great many are fakes and are experts at cold-reading—picking up clues to the customer's nature by his body language, speech patterns and so on, giving out generalized information that could apply to a variety of people in a variety of situations.

Carnival is a festive season held before the start of Lent. Clad in masks or disguises, the aristocracy and peasantry alike hold celebration and processions, abandoning the mores of daily life for a brief but wild fling before the self-imposed austerity of Lent and solemnity of Easter. Although a Christian celebration, Carnival has its origins in the dim and distant pagan past—a fact not lost on those who work evil.

In addition to these many activities, citizens can take part in feats of strength, footraces, throwing balls

at wooden pins, and other low forms of entertainment. Sometimes prizes are offered, but often the reward of victory is nothing more than brief public adulation and bragging rights.

## Prostitution

Although illegal in France, the oldest profession is alive, well, and quite prosperous. Prostitutes are among the lowest members of society, but for many of France's poor it is a means to earn a basic living. A small few prostitutes are spies, or assassins paid to seduce, extract secrets from, or kill their patrons.

## Fashion

The late 16th and early 17th century marks the dawn of a new age. The early days of colonialism, scientific advancement across multiple fields, a shift toward religious absolutism, and advances in warfare are changing the face of Europe. But these are not the only changes. For those with money and status, there are changes in fashion.

## Clothing

France is at the heart of a new wave of fashion. Having dispensed with the ruff of previous decades in favor of elaborate garments, French fashion has crossed the English Channel, becoming popular in the English court. The elaborate patterns and high ruffs of old have been replaced with solid colors and delicate needlelace collars and cuffs, while ornamentation, once functional, has become overstated and purely for adornment.

## Ladies' Fashion

Previously, women of all social strata had adopted the bodice, a sleeveless garment fastened with laces that covered the torso from neck to waist. Some favored a high neckline, the garment fastening below the windpipe, while others preferred a deep, rounded neckline that revealed a little bosom. Whereas necklines remain personal choice, those keen to keep up with changing trends wear bodices with a high waistline. The addition of tabs allows the skirts to be fastened to the bodice.

Sleeves, which are worn as separate garments either attached to the bodice or tied across the shoulders, have steadily grown shorter, looser, and fuller. Currently in vogue is the virago sleeve, a slashed garment gathered into two puffs and tied just above the elbow.

Kerchiefs, a square or triangular piece of silk or cloth, once worn by the middle classes, are all the rage in France. Frequently decorated with lace trimming intended to match the collar, kerchiefs are very much fashion items, not practical headgear.

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The most common form of dress is a gown, a loose garment of varying sleeve length worn over the bodice and skirt, and fastened at the waist with a length of ribbon. Until just a few years ago, skirts were often open-fronted, revealing the petticoats beneath. Times are changing, and closed skirts are becoming the norm.

Beneath one's dress and bodice one wears a linen shirt, known as a chemise, a corset to enhance one's waistline, and a French farthingale, a padded waistband designed to push the overgarments away from the hips, giving them a voluminous appearance. Linen drawers remain optional—modesty is not a French trait.

All in all, fashionable women's garments are both restrictive and plentiful, a trend that will continue, if not expand, down the ages.

Although elaborate wigs arise in later decades, the groundwork for their introduction is laid in the early decades of the 17th century. Fashionable ladies wear their hair with a short fringe, loose at the sides (often with gentle curls or waves), and gathered into a high bun at the rear. Married women of high fashion sense have discarded the linen cap favored in the previous decade, in favor of uncovered hair or hats.

## Men's Fashion

The male equivalent to the ubiquitous bodice is the doublet, a hip or waist length overshirt. As with bodices, fashions have changed from those of previous generations. Once tailored to hug the body and arms, they are now worn looser, with higher waistlines. Slashes in the upper body and arm may be added to show the shirt beneath, though these are optional. The bottom of the doublet's front is V-shaped, and, in the latest fashion, barely covers the groin.

Breeches (also known as *slops* or *galligaskins*) cover the legs to just below the knee. Belts have yet to be invented, and so breeches are attached to the doublet with laces known as points. The laces are tipped with metal to prevent fraying and allow easy attachment. Those with money to show adorn their points with precious gems. Side fastenings are either buttons or buckles, with the latter being considered more fashionable. Beneath one's breeches one wears stockings.

The current trend for overgarments is a cape, a form of short cloak. Hanging to the hip and usually fitted with sleeves, it is typically worn with the hem thrown over the left shoulder, thus revealing the doublet beneath. Although favored by the social elite, no student of Dardi would be caught dead without his cape. Fashion dictates that the fabric match that of one's breeches, while the lining compliments the doublet. When the weather turns foul, men don longer cloaks.

Although traditionally a male garment, female Dardi students also wear capes, a non-standard social convention guaranteed not only to raise eyebrows, but potentially reveal one's fighting style. Cunning swordswomen (and some men) forgo the cape, snatching one from a nearby man should the need arise.

## Geography of France

Northern France is relatively flat, with deep coastal plains along the coast. In the south, France is more mountainous. The Pyrenees dominate the southwest, while the Alps rise in the southeast. The southern central lands comprise the Massif Central, an elevated realm of mountains and plateaus lying between the Pyrenees and Alps. In between these regions are flat plains, low hills, dark forests, and river valleys.

France has four major river networks. The Loire, the longest river, begins in the southeast of the Massif Central, runs north toward Orleans, and then turns west-southwest, entering the Atlantic near Saint Nazaire.

The Seine, perhaps France's most famous river, is navigable by oceangoing ships for almost 75 miles and is a major highway for smaller craft. It rises near Dijon, flows northwest through Paris, and enters the English Channel in the La Havre estuary.

The Rhône rises in Switzerland, is joined by the southward flowing river Saône near Lyons, and then turns south toward the Mediterranean and the port of Marseille. At Arles it branches into two separate rivers—Grand Rhône and Petite Rhône. For much of its course through France, it divides the Massif Central from the Alps.

The Garonne enters France along a subterranean channel in the Pyrenees and flows northwest toward Bordeaux, whereupon it merges with the Dordogne to form the 60-mile long Gironde estuary.

The north enjoys a temperate climate. Along the Atlantic Coast, the rainfall is higher but the temperature more stable, with warm summers and cool winters. While the Pyrenees and Alps suffer heavy snow and freezing temperatures in the winter, the coastline between these ranges enjoys a warm summer, thanks to hot winds blowing across the Mediterranean from Africa. Central France suffers heavy thunderstorms in the hot summer months, and icy winters with frequent snowfall.

Collar-length hair swept back from the forehead is the latest fashion, with the most fashionable growing a single lock (a lovelock) to drape over one shoulder. The loose curls favored by women have yet to become fashionable, though a few trendsetters are adopting the practice.

The hat of choice for men and women is the *capotain*. Formerly worn with a tall crown and narrow brim, these have been reversed in recent years, resulting in a wide-brimmed but shorter hat. *Capotains* are usually worn cocked to one side, and are lavishly decorated with ostrich plumes.

## Shoes

While modern man is used to seeing shoes with heels, the addition of a low heel became fashionable only in



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1610. Formerly practical ribbon ties that fastened over the instep have been replaced with lace or ribbon rosettes, and are worn by all fashionable citizens. Indoors, and in less formal occasions, one dons *pantofles*, backless slippers designed for comfort.

Heeled boots arrive on the fashion scene only in 1620, and are thus something of a new invention. Boot tops are wide, and designed to be folded down below the knee. The "bucket-top" boot, as seen worn in *The Three Musketeers* movies, is only just become the norm.

In order to protect ones shoes or boots from sinking into soft mud or dirt, wooden clogs are placed over the main footwear. Kicking these off toward a foe makes for a fine Trick.

Although socks are nothing new, few people wear them. Instead, sturdy linen *bootbose* are worn over one's stocking to protect them from rubbing. These tie at the level where the breeches end, and are often decorated with lace, which is turned down over the boots.

## Children's Fashion

Children of both sexes wear gowns and skirts until they are toilet trained. These are worn long and prevent the child from walking. Once it is clear the child wants to walk, he or she is "shortcoated," given a shorter garment that allows more mobility. Strings were attached to the "shortcoat," allowing parents not only to steady the toddler, but also to prevent him from wandering off.

Once a boy has mastered the complicated ties holding up breeches, he is "breeched." Donning breeches for the first time is an important stage in a man's life (a modern equivalent to tying his shoelaces, riding a bicycle, or shaving). As well as denoting a certain level of achievement, it also marks the age when the father begins to take an interest in the affairs of his offspring.

Other than these intermediary steps, fashion for children was similar to that of adults.

## Peasant Clothes

The lower classes have clothes, but they are far from fashionable. For the most part their clothing is little different from that of the elite. Rarely decorated, of rougher fabric, and less form fitting, they nevertheless wear *capotains*, doublets, shirts, skirts, bodices, stockings, and breeches. The latter are usually worn full length, and are thus the forerunner of trousers (or pants as they are also known). Jerkins, once fashionable for all men without sleeves, have been consigned to the peasantry.

## Fashion Police

In 1629 (and again in 1633), King Louis passed a sumptuary law prohibiting all but the high nobles (Status 4+) from wearing trim, lace, and extravagant embroidery, and curtailing the amount of ribbons, puffs, and slashes anyone could wear. Although nowhere near as dour as Puritan garb, the laws do reel in the excesses of French fashion.

## Cosmetics

Clothes may maketh the man, or so the saying goes, but cosmetics add the final touches.

## Perfume

Used since before the days of the Egyptian pharaohs, perfume (*parfum* in French) is the name given to any fragrant blend of essential oils (a thin, fragrant oil distilled or expressed from plants) or compounds intended to produce a pleasant scent. Perfume in 1636 is worn not so much to enhance one's attractiveness, but to conceal unwanted odors caused by the continuing European reluctance to take frequent baths.

Although European perfumery begins in the 13th century, the Arabs had mastered the craft centuries earlier. The first true treaty on the subject dates from the 9th century, while in the early 10th century they had mastered the extraction of oils using distillation, a great improvement over earlier methods, which relied on crushed herbs and leaves blended with oil.

Renaissance Italy dominated European perfumery until the late 16th century, when Rene the Florentine became personal perfumer to Catherine de' Medici, the wife of King Henry II of France. Due to his influence and the queen's patronage, France quickly rose to become a major producer of perfumes and cosmetics.

Those who manufacture perfumes are known as perfumers, and sometimes as a *nez* (from the French for "nose"). Although a rudimentary knowledge of chemistry is required, their greatest requirement is a refined sense of smell. Not only can a good perfumer identify hundreds of individual ingredients by smell alone, but he can pick them out of blended compounds, even when present in minute amounts.

The ingredients they blend come from both flora and fauna. The bark, flowers, blossoms, fruits, leaves, twigs, resins, roots, seeds, and woods of plants are all used, most commonly in the form of essential oils. Animal ingredients include ambergris (a waxy substance found in sperm whale vomit), musk of the African civet (an expensive ingredient shipped to Europe predominantly via the Barbary Coast trade routes, though as Portugal's influence in Africa continues to expand, so new routes are opening), honeycomb, and deer musk.

Techniques for obtaining the fragrant molecules include maceration (soaking the raw material in a solvent to extract the desired compounds), distillation (raw materials are gently heated and the compounds collected through condensation), expression (squeezing the material to collect a concentrated liquid), and enfleurage (combining the raw ingredients with hot animal fat).

Perfumers jealously guard their secrets. It is said that Rene the Florentine's laboratory was linked to his patron's palace by a secret tunnel, which he used to prevent his formulae being stolen while en route to audiences. Most perfumers lack the patronage for such elaborate

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security measures, and so must resort to writing their notes in code or short hand.

## Make-up

Many modern beauty applications, such as mascara, bronzer, eye shadow, and nail polish are not used in early Enlightenment France, despite having been known of and used during previous eras.

In a reverse of modern trends, the rich and those of high social status of 1636 desire pale skin. Dark skin is a sign that one has spent a great deal of time outdoors. It is commonly linked to peasants working in the fields. To avoid looking like a member of the lower class, or worse, being accused of being lower class, women (and some men) apply white lead paint, chalk, or flour to their faces. Some prefer to resort to bloodletting, which, they believe, also has medicinal benefits. Egg whites are sometimes brushed onto the skin to create a shiny complexion (when it gets warm, this is another reason to wear perfume). Rouge is applied to the cheeks to produce the rosy glow of a youthful appearance and highlight the cheekbones. Combined with a stark white face, the look can be disastrous if not applied with care.

Women have applied lipstick for millennia. Banned by the Church in the Middle Ages for being an incarnation of the Devil, it has slowly come back into fashion thanks to the influence of Queen Elizabeth of England. However, its use is commonly associated only with high-class women and prostitutes.

Soap is another area where France excels, having been a major producer since the late 15th century. Within a century, the industry has moved from animal fats to vegetable oils as the base. Despite these refinements, soap remains rough, scouring away dirt, and unscented.

## Finances

When it comes to the finances of France, Cardinal Richelieu has a very simple policy: if France needs money, then the people have to pay. And France is in desperate need of money. Hardly wealthy to begin with, Richelieu entered France into the war raging across the Holy Roman Empire in addition to setting about greatly expanding and modernizing France's navy—neither of which is an inexpensive venture on its own, let alone engaged in simultaneously.

Publicly, Richelieu proclaims that he wants to see France rise to become a dominant European power. With the Holy Roman Empire teetering on the brink of total collapse and Sweden threatening to fill the growing void, he has (or so he says) acted on the best long-term interests of France and her people. Lacking the overseas holdings of Portugal and Spain, he is reluctantly forced to burden the citizens of France.

France's regions have a varying status when it comes to taxation. The most privileged hold the status of *pays*

*d'état*. Although the system might seem bewildering to modern minds, these chosen few regions have been granted permission to set their own rates of tax they must pay the crown. Naturally, the nobles who live within these regions are very keen to preserve the status. Most regions hold *pays d'élection* status, receiving commands from the royal court as to their rate of taxation. This is non-negotiable. Whereas nobles within the *pays d'état* regions can control their own destinies when it came to supporting the crown, those less fortunate have no such freedom.

Beginning in 1624, the Superintendant of Finances, Michel de Marillac, who had just been appointed to the post, began a crusade against corruption, targeting the nobility and their special privileges. He considered the *pays d'état* system too open to abuse, and sought to abolish it, an act which would expand royal power into the provinces.

Unfortunately, his ambitions coincided with Richelieu's dramatic rise to power. Following the Day of the Dupes (1630), Richelieu arranged for Marillac, a close ally of Marie d'Medici, to be tried by a panel judges he had personally picked. Unsurprisingly, he was found guilty and sentenced to life in prison, dying there a mere two years later.

At first Richelieu toyed with the idea of continuing Marillac's idea. He had total control of King Louis, and thus any extension of royal power would be an extension of his own influence. Instead, he chose to keep the *status quo*. However, the regions would be allowed to keep their special status only so long as they remained loyal to the crown. Of course, he knew such loyalty would likely be a token gesture, but Richelieu had no intention of alienating the nobility—he was quite happy to allow them to continue their corrupt practices when it came to taxation.

Richelieu's plan had hidden consequences for France. Tax levels were raised again and again, the burden falling on the regions with *pays d'élection* status. As always, it was the peasants who suffered the most. The fires of rebellion had been lit, stoked by the excesses of the nobility, who shouldered little of the burden.

In 1633, Richelieu was warned by his peers holding Great Offices that his fiscal policies were leading France down a path that would end in civil war. While he placated his fellow ministers with well chosen words, he smiled inwardly—his plan to ruin France was working. He did react to the charges, however, but not in the manner his peers hoped. He appointed extra *Intendant de Finance*, entrusting them with ensuring the taxes were raised by any means, and their heavy-handed approach only fanned the embers. Reports soon reached his ears that certain nobles were actively encouraging the peasants to forgo their taxes, simply to stop open rebellion against those the peasants saw as their oppressors: the nobility. Richelieu tightened his grip, stripping away local power by making the *Intendants* answerable only to the crown. Given that King Louis has little interest in governing France, that onerous burden fell to Richelieu.



# All for One: Régime Diabolique

## European Currencies

Characters may have reason to journey outside France at some point. A sample of common currencies is given below, with denominations listed in order of descending value. Note that most countries have a great number of coins of differing values, but for ease, we use only those we consider the most common.

Exchange rates are heavily rounded up or down to produce easy numbers, but are intended for flavor purposes only. *All for One* is a game about swash-buckling horror, not playing the currency markets. Keep all prices in *livres*—if a hero has 200 *livres* in his purse, then he has the local equivalent of that amount.

**Denmark/Norway:** Krone, rigsdaler, mark, skilling, penning. 1 krone = 8 marks; 1 rigsdaler = 6 marks; 1 mark = 16 skillings; 1 skilling = 12 penninge

*Exchange rate: 1 livre = 2 marks*

**England:** Pound, shilling, pence. One pound = 20 shillings; 1 shilling = 12 pence

*Exchange rate: 1 livre = 1 shilling*

**Holy Roman Empire:** The HRE uses a variety of coins based on region. For simplicity, we use gulden, kreutzer, and pfennig. One gulden = 60 kreutzers; 1 kreutzer = 4 pfennigs.

*Exchange rate: 1 livre = 30 kreutzer*

**Italy\*:** Ducat, lire, soldo, denaro. One ducat = 6 lira; 1 lira = 20 soldi; 1 soldo = 12 denari

*Exchange rate: 1 livre = 2 lira*

**The Netherlands:** guilder, stuiver, pennings. One guilder = 20 stuivers; 1 stuiver = 16 pennings

*Exchange rate: 1 livre = 16 stuivers*

**Ottoman Empire:** Gurush, zolota, yirmilik, para, akche. One gurush = 40 paras; 1 zolota = 30 paras; 1 yirmilik = 20 paras; 1 para = 3 akches

*Exchange rate: 1 livre = 2 zolotas*

**Poland:** zloty, grosz, denar. One zloty = 30 grosz, 1 grosz = 18 denars

*Exchange rate: 1 livre = 1 zloty*

**Portugal:** Real. Portugal mints a variety of coins all based on the value of the real (plural reis)

*Exchange rate: 1 livre = doze vinténs (240 reis)*

**Spain:** Peso, real, maravedi. One peso = 16 reales; 1 real = 34 maravedis

*Exchange rate: 1 livre = 2 reales*

**Sweden:** Mark, öre, örtugar, penningar. One mark = 8 öres; 1 öre = 3 örtugars, 1 örtugar = 8 penningar

*Exchange rate: 1 livre = 2 öres*

**Switzerland:** Florin, sol, denier. One florin = 12 sols; 1 sol = 12 deniers.

*Exchange rate: 1 livre = 3 florins*

*\* Italy has no unified currency. Figures quoted are for Venice.*

In one fell swoop he had stripped the authority of those nobles who sought to thwart his plans.

With France now firmly involved in the war, Richelieu has again raised taxes. The peasants, along with a fair number of lesser nobles, openly rebel in the spring of 1636. Before the revolt ends it spreads to consume one-quarter of France, forcing the King to order troops intended for the war to instead crush the insurrection. As a result, Spanish forces drive deep into France.

The great irony of the current state of the economy is that France could have been a mercantile superpower. It has vast tracts of arable lands and a climate suitable to many types of crops, thriving tapestry, glass, and silk industries (set up by King Henry IV), and a military machine capable of protecting her borders. Instead, its adherence to the outmoded feudal system, the political machinations of its nobility, and their constant feuds with the monarch stunted any hope of prosperity.

The second irony is that due to the tariff system, which is paid upon passing through any noble's territory, prices tend to be very high when goods reach their final destination. Coupled with the fact the peasants have very little money, trade is severely hampered. Worse, it sometimes means that while famine ravages one province, crops in another are left to rot because no one can afford them.

## Taxation

France is no different to other countries in that it burdens its citizens with a number of taxes. Some of these are described below.

**Aides:** These are tariffs placed on most products, including wine, the drink of choice for most Frenchmen. They are set at a national level. Local tariffs placed on specialty goods are known as the *douane*, while the tariff placed on goods entering Paris is the *octroi*. Local sales tax is applied to all goods sold at markets and fairs.

**Dîme:** A mandatory tax paid to the Catholic Church.

**Gabelle:** The *gabelle* is a tax on salt and is the most hated tax in France. Not only is salt taxed at different amount by region, an amount which ranges from one to 60 *livres* per *minot* (a unit of weight equivalent to a bushel), creating deep-seated feelings of inequality, but every citizen above the age of 8 is legally required to purchase a set amount of salt each week at a price set by the state. Every province has had salt granaries since 1342, when the monarch assumed control of all salt production and sale. By law, all salt produced or brought into a province has to be taken to one of the granaries. The price paid is fixed by the individual warehouse manager. He then sells it on to the retailers at an inflated rate, who sell it to the citizens at the state set rate.

**Taille:** The *taille* is a land tax, imposed on each household according to the amount of land it possesses. As householders, the nobility has the largest tracts of land, but they are exempt from this taxation.

**Taillon:** The *taillon* is a tax raised only when France



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needs to invest in her military. Now at war, France needs to invest heavily in a rapidly expanding army, the forging of new artillery pieces, and the formation of a powerful navy, which means yet another all-too-heavy burden on an already desperate population.

## Salt Smuggling

In years to come smugglers will make their fortunes transporting shipments of wine and brandy to England and circumventing customs duty. In this age, the produce of choice is not alcohol, but common salt.

Since every citizen is forced to purchase salt at a fixed rate, smuggling it is a very lucrative business. Smugglers purchase it from regions where it is cheap (due to the lower tax rate), and sell it in areas where it is expensive, undercutting the legal price, but still making a sizeable profit. Keen to ensure its income stream remains open, the state penalties for salt smuggling are harsh. Unarmed smugglers face becoming a galley slave if arrested without carrying weapons. For armed smugglers there is only one penalty—death.

Salt smugglers are known as *faux-sauniers* (“false salters”). A special branch of customs agents set up to break the smuggling rings have been nicknamed the *gabelous*, a word deriving from the onerous salt tax.

Although Europe is in the midst of a commercial revolution that is boosting trade, France is lagging behind its major European rivals.

Spain's colonies in the New World are filling the king's coffers with plentiful silver and gold. The Free Dutch States are expanding eastward into the Indies, slowly stealing trade routes once firmly under Portugal's monopoly. The English, through the recently formed East India Company, are also setting sail eastward, and they have fledgling colonies in America. The Hanseatic League, although suffering attrition of its trade routes by Dutch merchants, still dominates along the Baltic coast. Even Venice, ravaged as it has been in recent decade by plague and steadily losing out to Dutch and Portuguese merchants, remains a center of international commerce.

Although international trade is booming, at least for some, the influx of so much gold and silver into Europe has created a serious problem affecting all of Europe—inflation. In the decades leading up to 1600, prices for most items doubled. Although the rise has slowed, costs continue to creep upward.

A boost to merchants, inflation has resulted in the creation of the middle class—rich citizens without land (which is taxable). But what is a boon to some is a bane to many, for wages are lagging far behind inflation. Even the nobility are suffering, for their money buys less than it did a year ago.

## Acquiring Money

Banking is in its infancy in the time of *All for One*.

## Sample Wages

This sidebar gives sample annual income for a variety of professions. It should be used to judge lifestyle, not spare money, the latter being covered by the Rich Edge. All values are in *livres*.

### Aristocracy

**Chevalier:** 1,500

**Country Gentleman:** 4,000 to 60,000

**Nobleman:** 2,000 (poor baron) up to 80,000 (duc).

### Military

**Cavalry:** 800 (private), corporal (1,200), lieutenant (2,000), captain (3,000), sergeant-major (4,500), colonel (6,000)

**Infantry:** 80 (private), corporal (120), lieutenant (1,000), captain (2,500), sergeant-major (4,000), colonel (6,000)

**Militiaman:** 40

**Musketeer:** 600 (private), corporal (800), sergeant (1,000), ensign (1,500), lieutenant (3,500), captain (6,000)

**Navy:** 200 (seaman), 300 (certified mate), 500 (first master), 1,000 (lieutenant, first class), 2,000 (ship-of-the-line lieutenant), 4,000 (frigate captain), 6,000 (ship-of-the-line captain)

### Clergy

**Clergyman:** 100 (deacon), 200 (priest), 500 (dean), 6,000 (bishop), 20,000 (archbishop), 50,000 (cardinal)

### Civilian

**Apothecary:** 200

**Court Poet or Musician:** 1,000

**Craftsman:** 400

**Farmhand:** 120

**Intendant:** 1,100

**Farmer, Land-Ownning:** 100 to 1,500

**Laborer, Skilled:** 200

**Laborer, Unskilled:** 100

**Officer of the Crown:** 1,000 to 20,000 (on top of anything granted by having noble or military rank)

**Popular Actor:** 5,000

**Physician:** 2,000

**Teacher:** 160

Citizens who need to acquire extra money, perhaps a nobleman to host a ball or a peasant just to survive the winter, have only a few options available to them.

## Money Changers

Money changing is a dying practice. In earlier times, towns and cities within the same country minted their own coins, leading to a bewildering array of coins marked with a variety of rulers' effigies and of different weights, and thus value. In order to trade with the natives, coins needed to be exchanged for locally minted ones.

Much of the money changers' business occurred at markets and fairs, popular with merchants from across the region. Exchange rates were fixed between the start



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and end of the fair, thus ensuring the money changers could not suddenly hike up the rates in their favor. At the end of the fair, the merchants exchange their takings for coins of their native realm.

With standardized coinage and centralized mints now common place in many countries, there is little need for most merchants to change coins. However, the practice still occurs when foreigners (those from another country as opposed to another city) visit the markets and fairs of France, and vice versa, and travelers always need to exchange currency.

## Moneylenders

Unlike pawnbrokers (see below), moneylenders lend money on unsecured loans. Kings and peasants alike use their services, though the terms invariably favor richer clients, who are considered lower risk than peasants.

With no formal banks yet in existence in France, moneylenders are extremely wealthy citizens willing to take a financial risk in return for a sizeable return. Uncontrolled by the state, moneylenders can charge whatever rates of interest they want—the borrower always has the right to find another lender if he finds the rate disagreeable. Rates vary from a lowly 5% up to 50%, depending on the lender's greed and the value of gold and silver.

Payments might be required weekly, monthly, annually, or after a set period of time. Defaulters are visited by debt collectors, usually violent men who confiscate property and livestock to the value of the sum owed. So long as there is a contract between lender and borrower, debtors have little recourse through the courts if the debt collectors come calling.

## Pawnbrokers

Citizens in need of ready currency and own something of value can take their possessions to a pawnbroker. The pawnbroker assesses the value of the goods and offers the pawn (the person who owns the object) a sum. The pawned item is collateral for a loan, which must be paid back with interest and within a certain time frame. If the pawn defaults, the pawned object becomes the legal property of the pawnbroker. Typically it is sold to recoup the losses. Because the loan has collateral already handed over, debt collectors are never involved if the pawn defaults.

The pawnbroker's symbol, three gold balls suspended from a bar, originates in Italy, with the Medici family. According to legend, one of Charlemagne's employees was a Medici. Using three bags of rocks, he slew a giant terrorizing the king's lands. These bags became the family's symbol, evolving into the three gold orbs. As the Medicis grew in power, thanks to their successful financial ventures, the symbol was copied by other families, and eventually by pawnbrokers.

## Mont de Piété

A "mount of piety" is a charitable institution operated

a manner similar to a pawn shop. Run by Christians (and first established in Italy to break the Jewish monopoly on pawn brokerage), the organization is less concerned with profit, instead favoring the borrower with favorable interest rates. Unlike with pawn brokers, the loan is fixed at a year and the value a mere two-thirds of the item's value.

When a client brings an item to a *mont de piété*, he interacts with an intermediary who oversees all matters between the client and the organization's other employees. Once he is satisfied the client is the legal owner of the object and thus entitled to pawn it, he passes it over to scribes, who record its condition. An assessor then appraises its value. The intermediary then hands the borrower three receipts, each meticulously denoting the owner's name, the nature of the object, its condition, its value, and loan value, and the date of the transaction. The intermediary keeps a fourth copy for his records, and a fifth is attached to the object while it is being stored. Once this laborious process is complete, a cashier finally hands the borrower the money.

Each cashier is responsible for maintaining records on money loaned, repayments, and the interest payable when the borrower returns to repay the loan. Any shortfall due to poor accounting must be paid from the cashier's personal income.

In order to reclaim his possession, the borrower must produce one of the three receipts (and hand over the repayment fee). No receipt, no returned possession.

## French Army

War is a bloody, brutal affair that inflicts pain and misery not only on the active participants, but also on the civilian population. War is not glorious, except in stories, and much of a soldier's life is spent facing hardship and unsanitary conditions. *All for One* is a game about stories, about small bands of heroes who face overwhelming odds and emerge victorious. It is also a game set against the backdrop of the Thirty Years War.

## The Face of War

Warfare is, has been, and always will be, continually evolving. Advances in technology give way to new types of weapons and troops, and well as tactics and strategy. In ancient times, many wars would begin and end with a single battle. In the 17th century, wars are extended affairs, fought as a series of small engagements between companies, weakening enemy forces, and capturing territory, all the while jockeying for position at the strategic level.

Months might pass before the field armies meet, and when they do, warfare is no longer about clashing armies grinding each other down in a grand melee. Commanders maneuver infantry squares and cavalry around the battlefield, seeking to gain the upper hand and exploit

enemy weaknesses before committing their forces to the final assault.

## Recruitment

In 1636, France's army stands at 132,000 soldiers, roughly half that of Spain. Of these, around one-quarter are full-time soldiers. With France now an active participant in the war ravaging the Germanic states, it requires more and more troops to ensure its safety. Commanders are responsible for recruiting their own men. They, or a gentleman officer under their command, visit the villages and towns, along with veterans paid to espouse the glories of military life.

Recruiters prefer to hire veterans, men who have already served, since they require only minimal refresher training—and they are also accustomed to life in the field—but the promise of three square meals a day and steady wages is often enough to lure young men out of a life of few prospects and into the army. Army service offers not only decent wages (when they are received), but also gives one a chance of social advancement. This in turn can lead to better marriage prospects. Campaigning may also bring rich rewards in spoils of war, though this is not guaranteed.

Once they pledge loyalty, recruits are given basic funds, enough to equip themselves and then travel to the company's mustering station.

## Unit Structure

The basic military unit is the company, a body of men typically between 100 and 200 strong. This is not a firm rule—the Gardes Françaises has 300-man companies, for instance. Each company is commanded by a captain, who is assisted by a lieutenant, a standard-bearer known as an ensign, and one corporal per 25 men. Unlike in 21st century military units, a corporal is a junior officer.

Ten companies form a regiment led by a colonel with a sergeant-major serving as his second. Again, the rank sergeant-major should not be confused with its modern counterpart—in the 17th century they are senior officers, second in rank only to their colonel. Regiments are typically named after their colonel. An army, which comprises one or more regiments, is led by a general.

The phrase “rank and file” stems from this era and relates to the standard battle formation of a company. Files run from front to back, while ranks run side to side. Hence, when a unit marches in single file it forms a line one man wide.

Companies and regiments are not always under state control. Colonels hold a commission from the king, but all recruitment, pay, discipline, and supply falls into their hands. Since the colonel pays the men, it is he to whom they hold the greatest loyalty. Furthermore, the Church has its own military units, men bound not so much by the lure of wealth as by religious conviction. In order to allevi-

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## Military Tracts

While war is often described as an art, many contemporary writers saw it as a science. Thanks to the printing press, treatises on warfare could reach a wider audience in the 17th century. The following texts are actual historical works. They are listed not because we expect the Gamemaster to read them, but as a means of tying reality to the fictional world of *All for One*.

*Book of War* (Leonhard Fronsperger, 1565)

*Instructions for Gunners* (Marc' Antonio Bellone, 1548)

*Instructions for Artillery* (Eugenio Gentilini, 1598)

*Military Parallels* (Francesco Patrizi, 1595)

*On Artillery* (Lechuaga, 1611)

*On War* (Machiavelli, 1521)

*Precepts for a Modern Army* (Ruscelli, 1595)

*The Bombardier's Examination* (Girolamo Cataneo, 1567)

*The Tactics of Aelian* (1616)

*Theory and Practise of Modern War* (Roger Barrett, 1598)

ate the burden of maintaining a full-time army, nations are hire mercenary companies as and when they are needed.

## Troop Types

The age of heavily-armored knights thundering across the battlefield, with dark clouds of arrows launched by ranks of archers is long gone, made obsolete by the advent of gunpowder. In their places are squares of pike and musket, lighter and more mobile cavalry, and artillery pieces capable of shattering bone and rending flesh at ever greater distances.

Nations do not maintain large permanent armies due to the expense involved. Should the need arise, men are recruited or conscripted to fight on a temporary basis.

## Infantry

Muskets are slow to reload, leaving musketeers susceptible to cavalry charges. In contrast, pike units are well protected against cavalry but highly susceptible to enemy musketeers. As a result, the two formations march together for mutual protection.

For ease of maneuverability and assembling, the standard formation is a central block of pikemen with musketeers on two flanks (known as sleeves), or on all four sides (known as a surround). The Spanish preference is for the *tercio*, a pike square with smaller musketeers squares at the corner (known as horns). When cavalry threaten, the musketeers withdraw into the pike square, leaving the horsemen facing a near-impenetrable line of bristling pikes.



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While a massed volley of muskets can be devastating, it also means there is a sizeable delay while the unit reloads. A common musketeer tactic is the countermarch. The front rank of musketeers opens fire, then walks to the rear of its line and begins the lengthy reloading process. Meanwhile, the second ranks steps forward and fires. Although the quantity of guns is reduced, the maneuver allows for a near-continuous stream of fire. A similar formation, the *caracole*, is employed by pistol-wielding cavalry.

In addition to pikemen and musketeers, grenadiers are employed. Strong and tall, grenadiers are most often employed in sieges, especially defensively. When the enemy breaches a wall, it is the grenadiers' task to advance and repel the attackers with their deadly gunpowder-laden iron orbs.

## Cavalry

Thunderous charges by massed ranks of heavy cavalry are largely things of the past, though cavalry still have

a place in modern warfare. However, just 12,000 of France's military are cavalrymen.

Cuirassiers are heavy cavalry. Clad in three-quarter plate and armed with pistols, they are the modern counterpart of the medieval knight, though noble birth is not required. Their role is not to engage in melee, but to ride up to the enemy, unload their pistols into the massed infantry ranks, and beat a hasty retreat.

Demi-lancers are the last true remnants of the knight, though they are rarely employed any more. Clad in plate armor from the waist up, they are equipped with both lance and a brace of pistols. Their primary role is not a full frontal charge to shatter enemy lines, but to attack the weaker flanks and give chase to routing units.

Dragoons are light cavalry trained to fight both as cavalry and infantry (the King's Musketeers are dragoons).

## Artillery

Artillery comes in two sorts: that intended for siege warfare and that intended for use on the battlefield. The





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former comprises heavy guns in static positions, while the latter is lighter and more mobile, able to be maneuvered to where it is most needed as the battle unfolds.

As well as cannons and culverins, mortars are employed for siege warfare. Mortars are much shorter than cannons, but of larger caliber. Since the 15th century, when mortars capable of firing stone shot weighing between half a ton and a ton were fashionable, the size of mortars has decreased. Partly this is due to the desire for mobility, but primarily it is a result of improvements in gunpowder. Whereas a century ago the weight of the ball was as important as the velocity in inflicting damage, more refined gunpowder allows smaller balls to be fired at greater velocities, producing similar levels of damage. Mortars fire at low velocity, short range, and high arc, allowing them to fire over walls and intervening obstacles. Unfortunately, this makes them little use on the battlefield, even against infantry squares.

Master gunners are men of learning as well as war. Mathematics is an essential skill for judging elevation, windage, range, and so on. Entire volumes dedicated solely to this aspect of warfare were written, and expected reading for a master gunner (see the sidebar on page 77 for details on these works).

## France's Soldiers

France's permanent army consists of the *Maison du Roi* ("Royal Household") and a number of permanent infantry regiments. Other regiments and cavalry companies are raised as required and disbanded when their duties are completed. A colonel, normally the nobleman from whose lands the troops are raised, commands each regiment.

Although entitled to a wage, soldiers often find payment is deferred for months on end. While prompt payment is problematic during peace time, it is almost nonexistent in war. The Musketeers, as a royal regiment, tend to suffer less from this problem, but "Sorry, pay is being delayed again this month," can be a good motivator for adventures.

**Garde du Corps** ("Bodyguards"): This senior cavalry regiment comprises the 1st Scottish Company (though few Scots now serve), and the 1st, 2nd, and 3rd French Companies.

**Gardes de la Manche** ("Guards of the Sleeve"): An elite squad of just 24 men drawn from the eldest members of the 1st Scottish Company. They are the King's permanent bodyguard, standing so close as to be brushed by his sleeves (hence the name).

**Cent Suisses** ("Hundred Swiss"): Swiss mercenaries who serve inside the Royal Palace and perform ceremonial duties. Discipline is harsh, but the pay excellent.

**Gardes Françaises** ("French Guards"): A regiment comprising 30 companies, each of 300 musketeers. Like the Musketeers, members are allowed to take other jobs when not summoned to war. In 1636 they are on duty

outside Paris, guarding against Spanish attack. They are France's top soldiers, and are given special privileges, such as choosing their battle position, leading assaults, and being granted special trials if accused of a crime.

**Gardes Suisses** ("Swiss Guards"): A second Swiss company. They are responsible for guarding the grounds and entrances of the Royal Palace.

**Mousquetaires de la Garde** (Musketeers of the Guard): See page 99 for more details.

**Vieux Corps** ("Old Corps"): Six permanent infantry regiments—*Régiments de Champagne*, *La Marine*, *Navarre*, *Normandie*, *Picardie*, *Piémont*.

**Petite Vieux Corps** ("Little Old Corps"): Four permanent infantry regiments raised by Richelieu since 1635—*Beueanue*, *Maugiron*, *Neerestang*, *Rambures*, *Saint-Luc*, *Sault*, *Vaubecourt*.

## Cardinal's Dragoon Regiment

As well as boasting his own musketeer company, Cardinal Richelieu founded the *Régiment de Dragons du Cardinal* in 1635. Despite its name, the 500-strong regiment is largely comprised of cuirassiers. Like the Cardinal's musketeers, Richelieu's cavalry regiment is fanatically loyal to him and his earthly causes, with little knowledge of his true nature. When wearing their armor, the cavalymen sport red plumes on their helmets.

The 1st Company, known informally (and somewhat ironically) as the Devil's Riders because they favor blackened armor and black plumes, is the regiment's elite fighting force. The name also applies equally to the color of their souls, for they are all wicked men. Every member was former convicted of and sentenced to death for treason against King Louis. Richelieu secretly spared their lives in return for unquestioning loyalty to him, not the monarch.

Although they fight France's enemies, they are also engaged in activities against the people of France. As always, orders that would seem against the interests of France are given in loose terms, allowing Richelieu to brush aside any claims that he is somehow involved in agitating the peasants and nobility. As with all his minions, Richelieu is not above executing a few to help maintain the illusion that he a supporter of the King.

## Guard Gendarmes

The *Gendarmes de la Garde*, a 200-strong company of cuirassiers, are the last true vestiges of medieval knights. Unlike the cuirassiers, membership in the prestigious company is restricted to members of the nobility.

## Marines

Officially known as the *Compagnies Ordinaires de la mer*, but colloquially as the *Troupes de Marine*, the marines are infantry under the command of the Ministry of the Sea. Founded by Cardinal Richelieu in 1622, they serve aboard ship. Richelieu has plans to extend their



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remit to include protection of France's colonial interests, especially in New France. At present, their strength is 50 companies, each of 100 men.

## Fortifications

The advent of cannons has made medieval fortifications obsolete. Rounded, thin walls, ideally for stopping early siege weapons, have given way to low, yards-thick, sloping stone walls designed to deflect cannonballs. Towering gates have been replaced with small ones, less of a target for artillery and easier to defend should they be breached. Multi-story artillery towers and open platforms provide firing positions for defensive cannons, forcing the besiegers to erect their own defenses.

Most often the defenders erect *gabions*, wooden or wicker baskets filled with earth and staked to the earth to prevent them flying around when struck by a cannonball. When empty they are light and easy to transport.

As well as pounding the walls with relentless volleys of heavy shot, mining remains a key strategy. Against subterranean mining, the only sound defense is counter-mining. In narrow, dark tunnels attacker and defender fight close-quarter battles with pistols, daggers, and grenades. Surface attempts to undermine walls or plant explosive charges is countered not with boiling oil of old, but with angular bastions designed to provide overlapping fields of fire, preventing the enemy from seeking refuge at the base of the wall. Sconces, earthworks shaped like a truncated cone, provide an added layer of defense on the approaches, allowing musketeers and small cannons to break up massed assaults.

As a result of these defensive improvements, sieges require considerable manpower and time to properly invest. The siege of La Rochelle (1627-28), for instance, lasted 14 months and tied up over ten thousand soldiers and support personnel. War has become not only time-consuming, but also very expensive.

France's fortifications are sorely lacking. In 1625 Richelieu ordered the destruction of all castles and fortified positions not required for the protection of France. In essence, he removed the strongholds of the nobility, ostensibly to prevent them from ever rising up against King Louis. This act, as planned, only fueled their anger against the Cardinal and his puppet monarch.

## Logistics

Logistics is a major issue in warfare, one a good commander must take into consideration when planning his next campaign. While an army may number thousands of soldiers, such figures rarely include all the necessary followers—bureaucrats, craftsmen, doctors, laborers, animal handlers, and so on required for a modern army to function. With defensive fortifications nigh impreg-

nable, sieges require greater manpower and materiel than in ages past.

Cannons are just as hungry as soldiers, consuming thousands of pounds of gunpowder a day. In addition, cannons require large numbers of horses to pull them, and the horses require food as well. A rule of thumb from the age was one pair of oxen per 1,000 lbs or one pair of horses per 1,200 pounds. This figure assumes flat, dry ground—maneuvering artillery up hill in wet conditions requires extra beasts.

War is fought during summer because the weather is often better, men can be spared from the fields, and it is easier for an army to forage for supplies. In winter, it is nigh impossible for a large army to live off the land.

## Life in the Field

Army life is tough, dirty, and uncomfortable—and that's before the enemy starts shooting at you. While officers sleep in tents and eat decent food, the common soldier most often sleeps beneath the stars, wrapped in a blanket if he is lucky. Rations are meager, and foraging is essential if one wants to eat well... or at all.

In order to alleviate the problem, especially in winter, Cardinal Richelieu has decreed that the local populace must accept soldiers into their homes, providing food and shelter for the brave soldiers of France. In return, the patriotic citizen is given a small tax exemption. Soldiers are unruly at the best of times, more so when bored. The tax break is also barely adequate to cover the increased expenses. As France's army grows ever larger, so more and more soldiers are forced upon the citizens when the campaign season ends. For this reason among so many others, resentment grows among the citizenry.

## ✧ French Navy ✧

France had a navy long before 1636, but it is only since the reign of King Louis XIII the navy has evolved into a true military power. Throughout the latter quarter of the last century and the early years of the current century France was beset by external problems, with both the Papacy and the Spanish seeking to exert greater influence over her. Vast expenditure on land armies to defend France's long borders drained the royal coffers and saw the navy suffer drastic cuts.

Fortunes were reversed in 1622, when Cardinal Richelieu devised a plan to rebuild the navy as a truly powerful force, allowing France not only to defend her maritime waters but also to wage war on foreign powers, notably the hated English. Due to its geography, France has two distinct coastlines—the Mediterranean and the Atlantic (including the English Channel). Richelieu's plan involved the formation of two equally distinct naval forces.

The Mediterranean navy was to comprise nothing but galleys. These shallow-keeled vessels are well-suited to

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the calm waters and pitiful tides. Richelieu's initial plan called for 40 galleys, but was subsequently cut back to 24 due to a shortage of galley slaves. However, the Mediterranean navy's fortunes have recently been reversed.

Men-of-war would form the bulk of the second navy, named the Oceanic. Never one to scrimp when it comes to spending taxes on his pet projects, Richelieu ordered the construction of large, heavily-armed ships (ranging between 300 and 2,000 displacement tons), with the largest of these vessels carrying up to 50 great culverins (25-pound cannons). Unfortunately, France's maritime industry remained poor, and many of the early ships were actually constructed by the Dutch.

By late 1626 France had invested a small fortune in new ships, yet still the Oceanic navy was grossly under strength. Richelieu knew civil war was coming, largely due to it being a result of his machinations, and had deliberately ordered the Mediterranean fleet constructed first so as to leave France weak against English influence. King Louis, in a rare moment of interest in affairs, declared the venture to be a complete waste of time and money. He was close to abolishing further construction when other events unfolded.

In June 1627, the English under George Villiers, 1st Duke of Buckingham, landed a force of 6,000 men close to La Rochelle, an act which sparked the Anglo-French War of 1627-29. Although the English were eventually repelled, La Rochelle had by then declared itself against King Louis, leading to a lengthy siege. With no decent fleet of their own, the French were forced to rent ships from the Dutch and Spanish at exorbitant rates in a bid to help break the siege, and blockade the port city against English efforts to supply and reinforce its forces there.

Following the Royalist victory in 1628, Louis promptly bade Richelieu to continue with the formation of the navy at any cost, investing his minister with new powers, and promptly ridding himself of any involvement in the matter. New taxes were quickly introduced to raise funds, followed by new laws imposing slavery as a punishment for even minor transgressions.

In the coming years and decades, France will emerge as one of the greatest naval powers in the world.

## ☼ Healthcare ☼

Until comparatively recently, man's knowledge of the human body stemmed from the work of Galen, an ancient Greek philosopher who dissected animals in order to study the workings of the inner body. Unable to work on human corpses due to the laws of the time, Galen made many assumptions, most notably that humans and animals, specifically apes, shared the exact same internal structure. Although considered revolutionary at the time, his work would hold mankind back in the field of medicine for over a millennium.

Thanks to the advent of the printing press, medical textbooks became cheaper and more widely disseminated.

The standard textbook of the age is *De Medicina*, a printing of a 1<sup>st</sup>-century work by the Roman encyclopedist Aulus Cornelius Celsus. The compendium of medical lore covers topics such as diet, pharmacy, and surgery.

Although Europe stands on the brink of the Enlightenment, the specter of the Middle Ages refuses to bow out with grace. While a few pioneers push forward the boundaries of knowledge through scientific experimentation, most doctors still believe in the four humors—blood, phlegm, yellow bile, and black bile. Sickness is held to be caused by an imbalance in the humors, and treatments intended to rectify this. While doctors have stopped sipping a patient's urine to determine the nature of his illness, the use of leeches and bloodletting with knives remains popular. Medicines are primarily based on herbal remedies, unproven scientifically but given authority through centuries of use, though chymistry is beginning to make inroads into superstition. Despite being learned men, doctors still consult astrological tables to help diagnose those suffering earthly ills.

It is also an age of unsanitary conditions. The aqueducts and sewers of ancient Rome, intended to bring fresh water to cities and carry away waste, have long fallen into ruin. Cities and towns of the age are crowded, veritable breeding grounds for disease. Human and animal waste is unceremoniously dumped into the streets, and from there runs off into the local water supply.

## Recent Timeline

**1249:** Roger Bacon discusses using convex lens as a treatment for longsightedness.

**1403:** Concave lens used to treat nearsightedness.

**1478:** Theophrastus von Hohenheim, who goes by the name Paracelsus (literally "surpassing Celsus"), decries blind belief in the works of the ancients. He promotes the notion that experiment and experience are the only valid methods for scientific research.

**1510:** Leonardo da Vinci produces detailed anatomical drawings. Much of the material, which runs to hundreds of pages, is ever published.

**1513:** *Rosengarten*, a book on childbirth, is published by Eucharius Roslin. An English translation, *The Birth of Mankind*, is published in 1540. Although most midwives are women, it becomes the *de facto* reference book.

**1518:** The College of Physicians is founded in London. It acquires the prefix "Royal" in 1674. Its creation is largely due to one Thomas Linacre, a physician and scholar who printed many of Galen's treatises.

**1536:** Ambroise Pare discovers that a mix of egg whites, rose oil, and turpentine poured onto gunshot wounds inhibits infection. At the time, it was believed gunpowder poisoned the blood, requiring such injuries to be cauterized with oil. He also pioneers the use of ligatures to stem bleeding.

**1541:** Charles Étienne discovers a channel running through the length of the spinal column.

**1543:** Andreas Vesalius performs dissections on human corpses, proving that Galen's work is erroneous. His



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findings are printed in *The Structure of the Human Body*, a book containing many accurate anatomical diagrams. Until his work, differences between the internal structure of apes, as detailed by Galen, and humans are blamed on abnormal cadavers. Although accurate, his work upsets more traditional elements within the field of medicine, who maintain belief in Galen's work, despite the passage of almost 1,500 years. Regardless, it is Vesalius for ignites the first flame of the medical Enlightenment.

Vesalius also studies and illustrates the brain, though he has minimal comprehension of its function. He developed a criterion for muscles, requiring them to have voluntary motion. Since the heart beat involuntarily, it was, in his opinion, not a true muscle. His cardiac studies identified two chambers and two atria, though he did not deduce their true purpose. Unfortunately, he was not immune to Galen's teachings—Vesalius held to the ancient belief that blood was created in the liver. He did, however, dispel Galen's myth the liver comprised five lobes (he believed it had one, wherein fact it has two).

**1546:** One of the pioneers of this new age is Girolamo Fracastoro. In 1546 he publishes *On Contagion*, in which he promulgates that infectious diseases are not created spontaneously, as his ancestors believed, but rather are the result of "disease seeds" or "spores," microscopically small seeds spread by touch or carried on the wind. It is debateable whether he thought of these as chemicals or living organisms. Although it would be almost three centuries before his theory could be studied, Fracastoro had made the first tentative steps to the discovery of germs. His epic three-book poem, "*Syphilis or The French Dis-*

*ease*," provides the name for syphilis, taken from Syphilus, a shepherd boy who is cursed with a horrible illness. *On Contagion* also includes the first description of the effects of typhus.

**1547:** Amato Lusitano demonstrates the presence of valves in veins. His work helped the dispel the myth that blood flows out of the heart through both arteries and veins. Giambattista Canano, a famous anatomist, was present at the demonstration, and later falsely accredited with the discovery of bloodflow.

**1553:** Miguel Serveto pioneers the study of the circulatory system by describing how blood flows through the lungs. His work his not widely known, as it is published in a theological treatise, not a medical one.

**1559:** Matteo Realdo Colombo publishes *De Re Anatomica*, in which he suggests that venous blood (deoxygenated) travels from the heart to the lungs, whereupon it is mixed with air and returned to the heart as arterial (oxygenated) blood. His work is the

cornerstone for later anatomists and scientists.

**1563:** Garcia de Orta publishes his book pioneering tropical medicine after visiting India. He is the first to describe the effects of cholera in scientific terms.

**1564:** John Caius secures a grant to collect two corpses of executed criminals for anatomical research on an annual basis.

**1603:** Girolamo Fabrici discovers valves in the veins of the legs which allow blood to flow in only one direction, toward the heart.

**1628:** William Harvey publishes his theory that the heart is a pump, and that its contractions move blood through the veins. He publishes his findings in *The Anatomical Function of the Movement of the Heart and the Blood in Animals*. Although he explains the mechanism, Harvey cannot explain the true purpose of the circulatory system. That remains a mystery until the discovery of oxygen in the 18th century. Similarly, until capillaries are discovered, Harvey cannot explain how the veins and arteries are linked.

## Medical Professions

The medical professions in 1636 are not yet unified. Depending on the nature of one's ills, a patient will consult one of three legitimate persons.

## Apothecaries

Apothecaries formulate, manufacture, and dispense medicines. While much of their work involves dispens-

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ing cures prescribed by doctors, they have a basic understanding of minor medical ailments and are able to provide patients direct advice regarding cures.

Like other branches of medicine, pharmacy remains teeter-tottering between the old and new. Herbs, whose properties are renowned but scientifically unproven, are still widely used in medicines, but those skilled in chymistry are using scientific methods to study the properties of elements and compounds in the search for new cures. Although alchemy is a forbidden art by Richelieu's decree, its practitioners are well versed in the creation of curative tonics and medicines. Although Richelieu has tried to brand them as witches, wise women and other traditional healers skilled in folk medicine, remain the primary source of cures in rural parts.

Despite these scientific advances, the use of metallic elements, most notably mercury, in medicine remains commonplace. When it comes to drugs, "kill or cure" is very much the motto of the age.

## Physicians

Physicians, also known as doctors of medicine, are trained to diagnose and advise on treatments for diseases and injuries. They are regarded for their scholastic knowledge, not their practical skills. In some instances, a doctor is more famous for his clientele than his medical experience or knowledge.

## Surgeons

Surgery is considered the last resort for most patients. The main practitioners are not physicians, who look down on surgeons, but barbers, men more accustomed to bloodletting and snipping hair.

Bloodletting remains a common service, used to rich and poor alike to ease their ills. According to Galen, fevers were the result of excessive blood in the body. That erroneous train of thought led to the "logical" conclusion that reducing the amount of blood alleviates the cause, and this produces a cure. Unfortunately, less than sterile conditions and instruments coupled with excessive bleeding lead to many deaths. Naturally, these are put down to the fever, not the practice of bloodletting.

However, thanks to mankind's fondness of war, surgery is slowly rising to a position of more prominence among the medical community. Slashing and piercing weapons have been used for millennia, and surgeons are well accustomed to treating such injuries. The invention of black powder weapons, though, has led to new types of injury—gaping holes, torn flesh, and shattered bones. Treating these wounds requires new approaches to healthcare, and through the study of modern battlefield wounds new advances are being made.

## Quacksilver

A Dutch word meaning "hawker of salve", a quack is a charlatan who pretends to have a knowledge of medicine

and uses it to fraudulently make money. In most cases their remedies are harmless but ultimately ineffective; in others, their medicines may do considerable harm. Quacks prey on the vulnerable, gullible, and just plain stupid in society.

## ✧ Hôtels ✧

An *hôtel*, more fully an *hôtel particulier*, is not a commercial establishment catering to travelers, but rather an elegant house in a large town or city. Most houses are built adjoining their neighbors and fronting a street, but not an *hôtel*. It is a form of mini-chateau, isolated from its neighbors by a wall and complete with an ornamental garden (a rarity in a city).

Like a chateau, an *hôtel* contains a grand ball room, numerous bedrooms and sitting rooms, a library, a games room, a music room, a dining hall, and a solarium (and maybe more than one of each) for the entertainment of guests. Some sport a gallery, where portraits of ancestors are hung for all to admire, and where ladies can walk and gossip during bad weather, and for those of athletic nature, a tennis court. There are also servants' quarters, a kitchen, pantries, boot room, and so on. Large houses may boast a private garrison, complete with barracks and armory.

Outside, one finds stable blocks and a coach house, as well as the garden (possibly with a hedge maze), which typically contains statues imported from Rome or Greece.

*Hôtels* are at the center of Paris' social life, for these estates are the demesnes of the nobility and other powerful individuals within French society. Extravagant feasts, elaborate balls, masques, scientific showcases, and literary readings take place in these residences on an almost nightly basis.

As Musketeers, the player characters are likely to spend time at the *hôtel* of M. de Tréville, Captain of the King's Musketeers and therefore their superior officer. Captain de Tréville's *hôtel* is located in the Rue du Vieux-Colombier in Paris, and serves both as his residence and his office. A large number of Musketeers are garrisoned here as protection, heavily armed and always ready for action.

## ✧ The Nobility ✧

This section takes a peek behind the scenes of what it means to be a noble, and one's actual class and title within the nobility.

## Privileges, Responsibilities, & Taboos

All nobles, regardless of rank or status, are entitled to privileges not found among the common citizens. They may hunt without being accused of poaching, wear a sword, possess heraldry, raise local taxes, and own inheritable lands (the fief). Perhaps the greatest benefit in this time of hardship is their exemption from paying



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the *taille*, a tax based on land ownership used to fund France's military. While commoners can hold certain offices within the court and government, many are restricted to those of noble birth.

But with power comes responsibility, something too many nobles are ignoring in these dark days. First and foremost is their oath to honor, serve, counsel, and obey the king. They are also expected to perform military service, which results in many young officers being awarded ranks based on their blood, not their ability to command or tactical acumen. Nobles are expected to protect their peasants, ensure the laws and justly applied, and maintain law and order on their estates.

Regardless of title or wealth, nobles are expected to live up to certain ideals that place them above the working classes. With no need to work for a living, the nobility are expected to excel at dancing and poetry, appreciate the arts, be erudite and witty, and display a courtly attitude toward love reminiscent of the medieval notion of romantic chivalry. Displays of wealth and power are important, including the building of grand houses, hosting extravagant parties, purchasing fine art, decorating chateaux in opulent style, and generosity to one's peers—all the while acting as if money didn't matter.

The nobility are expressly forbidden from engaging in mercantile commerce and manual labor, these activities considered far beneath their station. Nothing, however, prevents a noble from owning a business which involves such activities.

## Class

Regardless of their actual noble title, which is discussed below, not all nobles are equal. While titles do pass from parent to child, citizens may be awarded noble titles based on service to the king. In order to differentiate the old guard from the new order, the nobility of France use a series of classes based on how the title was achieved.

Even within the same noble titles, there is one-upmanship—those families who have held their titles over several generations don't wish to be grouped with the more recently titled. Families bearing the title *noblesse chevaleresque* (knightly nobility) have held their title since before 1400, while the *noblesse d'extraction* have held their title for a minimum of four generations.

Even among the families who have earned their title from service to the king or state there is separation based on the title it took to earn the position. *Noblesse au premier degré* (nobility in the first generation) is used to show those granted a noble titled as a result of the first generation to hold a specific post, whereas *noblesse graduelle*, refers to those who took two (or more) generations to fulfil their ambitions.

\* **Noblesse Ancienne (The Old Nobility):** Hereditary nobles who can trace their lineage back to the reign of Louis XI (mid-15th century) at the latest. Also known as *Noblesse d'épée* (nobility of the sword).

\* **Noblesse de Chancellerie (Nobility of the Chancery):** Nobles awarded a title through serving in

an important position at the royal court. Such titles are awarded after a minimum of 20 years' service. Traditionally, non-nobles pay for the honor of holding a court title, something the true nobility find to be in poor taste.

\* **Noblesse de Lettres:** Nobles granted their titles through the award of "lettres patentes" from the king. These titles are not granted freely, but are purchased. Thus, they represent the rich upper and middle classes ascending to the nobility by dint of their wealth.

\* **Noblesse de Robe (Nobility of the Gown):** Nobles granted status by holding an important office within the civil service. As with the *noblesse de chancellerie*, non-nobles pay to hold such posts, though noble status is not conferred until two generations of the same family have held the post for a minimum of 20 years apiece.

\* **Noblesse de Cloche (Nobility of the Bell):** Granted to those who hold office as a mayor or other leadership position within a town or city. Not every large conurbation grants this privilege, however.

\* **Noblesse Militaire (Military Nobility):** Nobility conferred by military service. Typically such titles are awarded only after a minimum of two generations at equal or higher rank than one's predecessor. The minimum rank to qualify is lieutenant.

## Title

Regardless of how a noble earned his status, his name carries a noble title.

\* **Duc (Duke):** In order to be a duke one must possess a duchy (duché) and be officially recognized by the king; to claim the title without the king's recognition is considered an act of treason.

\* **Marquis:** Governance of a marquessate (marquisat) is technically required to call oneself a count. However, presumptuous, arrogant, or ambitious families often adopt the title. In such cases they rarely have the land required to hold the title.

\* **Comte (Count):** As above, except he possesses a county (comté). Again, non-noble families may claim the title regardless of any legal rights to do so.

\* **Vicomte (Viscount):** Runs a viscounty (vicomté).

\* **Baron:** Ruler of a barony (baronnie).

\* **Seigneur (Lord):** A generic title which can be held by non-nobles. In *All for One*, true nobles take the title *chevalier*, which implies knighthood.

## Courtiers

This section takes a look at courtiers, both at the highest level and the more modest levels. Either level can be attained by characters if the Gamemaster wishes to run a campaign where the heroes wield considerable power.

## The Great Officers

Detailed below are the Great Officers of the Crown of France, the most senior court and government posi-

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tions in France. While each is subservient to King Louis and Cardinal Richelieu, they rank among the richest and most influential men in France. The Great Officers of the Royal Household (*Grand Office de la Maison du Roi de France*), which has a similar name and includes several great officers, is an entirely separate body.

Unlike many other government posts, those of the great officers are not hereditary. The king is supposed to personally appoint each one personally, though in truth he takes Richelieu's advice and merely signs the documents. Each post is held for life, or until the Cardinal tires of the great officer and arranges for a vacancy to open.

The great officers make ideal patrons and high-level evil masterminds whose dastardly and grandiose plots they must foil. These are not sort of men one crosses lightly, for they have many resources and powerful allies. Attempting to remove one from office through violent means carries a death sentence—not even M. de Tréville can save a Musketeer from his fate if he is foolish enough to attempt this course of action. Where known, the title holder from 1636 to the early 1640s is given. Dates in parentheses are those for which he held office.

\* **High Constable (Connétable)**: Formerly the most senior officer serving the king and commander-in-chief of the French army. Cardinal Richelieu abolished the post in 1626.

\* **Lord Chancellor (Chancelier)**: The lord chancellor oversees the entire judicial system. The Keeper of the Seals (*Garde des Sceaux*), an official authorized to stamp official court documents on behalf of the king, assists the lord chancellor in his post.

*Post Holder*: Pierre Séguier (1635–1672)

\* **High Steward (Grand Maître)**: The head of the royal household, the high steward is responsible for appointing new officers of the royal household, managing the king's personal budget, policing the court (thus he has strong links with the Musketeers, despite the great marshal having more authority over them), and governing the king's private estates.

*Post Holder*: Louis de Bourbon, comte de Soissons (1612–1641)

\* **Grand Chamberlain (Grand Chambellan)**: Originally in command of the king's bed chamber and wardrobe, the office now includes signing royal charters, taking part in trials concerning peers of the realm (peers are the most powerful nobles and churchmen), and recording oaths of allegiance made to the king.

*Post Holder*: Claude, duc de Chevreuse (1621–1643)

\* **High Admiral (Amiral de France)**: Commander of the French Navy. Duties include ensuring the navy is adequately manned and equipped, protecting France's shores, and issuing letters of marque to corsairs.

Note that this title, as well as those of Great Marshal and Great Master of Artillery, are civil posts, not military ranks. That said, the titleholders are all men who served as victorious commanders.

*Post Holder*: The post is currently vacant.

\* **Great Marshal (Maréchal de France)**: Since the post of high constable has been abolished, the great

## Addressing the King & Cardinal Richelieu

The Musketeers are fortunate in that they have access to the King, though rarely on a personal basis. As such, every Musketeer must know how to address him correctly to avoid causing offense. All Musketeers, regardless of their Diplomacy rating, are taught these important facts.

When referenced, either in writing or spoken word, the term, "His Most Christian Majesty" is used. His title, Louis XIII, may be added as the referrer desires. When addressing the King personally, one should only use, "Your Most Christian Majesty" or "Monsieur Le Roi."

Cardinal Richelieu is referenced as "His Eminence, Armand Jean du Plessis Cardinal-Duc de Richelieu, First Minister of France." He is addressed as "Your Eminence," or more unofficially as "Cardinal." His nickname, "the Red Eminence," is used only out of his earshot.

marshal is now commander-in-chief of the army. The title holder is always a general, awarded the post for recognition of services to the crown.

*Post Holder*: Maximilien de Béthune, duc de Sully (1634–1637), Charles de Schomberg, duc d'Halluin (1637–1639), Charles de La Porte, marquis de Meilleraye (1639–1641), Antoine III, duc de Gramont (1641–1642), Jean-Baptiste Budes, comte de Guébriant (1642), Philippe de La Mothe-Houdancourt, du de Cardona (1642–1642).

\* **Master of the Horse (Grand Écuyer)**: In charge of the king's stables, his travel arrangements, and his entourage. He also oversees horse breeding and provincial military academies across France.

*Post Holder*: Roger de Saint-Lary, Duc de Bellegarde (1621–1639), Henri de Coëffier de Ruzé d'Effiat, Marquis of Cinq-Mars (1639–1643)

\* **Great Master of Artillery (Grand Maître de l'Artillerie)**: Commands the artillery of France's army, oversees the manufacture of gunpowder and cannons, and manages the state arsenals and fortifications.

*Post Holder*: Charles de La Porte, Marquis, puis Duc de La Meilleraye (1634–1646)

## Lesser Officers

In addition to above powerful posts, there are a number of lesser titles which still wield great authority. Other important titles within the court and government include the High Almoner, Colonel General of the Infantry, Colonel General of the Cavalry, Standard-Bearer of the Oriflamme (the king's battle standard), Grand Hunter of France, Grand Falconer of France, Wolfcatcher Royal, the Royal Cup-Bearer, the Lieutenant-General of the Realm (a provincial governor in direct service to the king), and



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## A Hard Life

France's population numbers 26 million souls, over 80% of whom are peasants. Some 5% are nobles, though not all hold a title. With the recent famines and France's willingness to enter the religious war wracking the Holy Roman Empire, life expectancy is set to drop sharply. Child mortality is 30%, with many dying in their first few years. Still, if you can reach double digits, you might be looking at 50 or 60 years, depending on social status.

the Secretaries of State for Foreign Affairs, War, the Navy, the Royal Household, and Protestant Affairs.

## Notable Persons

As well as giving the GM an insight into some of the notable persons alive in 1636, the people on this list can also be encountered by the characters on their adventures.

For instance, Milton wrote his famous poem *Paradise Lost* (about Satan's fall from Heaven) in 1667, but he could have encountered actual demons in 1636 while in France during his six years of private study (1635-1641). There are no historical reports placing him in France in that period, but not every day of his life has been recorded, and a great story should always trump historical accuracy.

Similarly, while Descartes spent much of his adult life in the Dutch Republic, he could return to France for some reason, or the heroes may be instructed to deliver something to him or seek his advice on a matter, thus having to travel through the Spanish Netherlands, with which France is at war.

André le Nôtre, French landscape architect (1613-1700)  
Anne of Austria, Queen of France (1601-1666)  
Aramis, Musketeer (1602-1655)  
Athos, Musketeer (1595-1661)  
Cardinal Mazarin, Richelieu's protégé (1602-1661)  
Cardinal Richelieu (1585-1642)  
Charles I of England, Ireland, and Scotland (1600-1649)  
Charles II of England, Ireland, and Scotland (1630-1685)  
Claudio Monteverdi, Italian composer (1657-1643)  
Cyrano de Bergerac (1619-1655)  
D'Artagnan, Musketeer (1611-1673)  
Ferdinand II, Holy Roman Emperor (1578-1637)  
Galileo Galilei (1564-1642)  
John Milton, author of *Paradise Lost* (1608-1674)  
King Louis XIII of France (1601-1643)  
Louis II de Bourbon, Prince de Condé (1621-1686)  
Louis XIV, future King of France (1638-1715)  
Marie de' Medici, Louis XIII's mother (1575-1642)  
Marin Mersenne, "father of acoustics" (1588-1648)

Nicholas Poussin, painter (1594-1665)  
Oliver Cromwell, English, former Member of Parliament (1599-1658)  
Philip IV of Spain (1605-1665)  
Pope Urban VIII (1569-1644)  
Porthos, Musketeer (1600-1695)  
Queen Kristina of Sweden (1626-1689)  
Rembrandt, famous painter (1606-1669)  
René Descartes, French philosopher (1596-1650)  
Robert Fludd, English physician, philosopher, and mystic (1574-1637)  
Samuel de Champlain, French explorer (1575-1635)

## Radicals

*"Liberté, égalité, fraternité!"* While it will be more than a century before those words echo across France and the nobility lose their heads, the seeds of dissension have already fallen upon fertile ground.

The citizens of France have many reasons to rebel against those in authority. The nobility live opulent, lavish lifestyles, largely free of the heavy burden of taxation. While they host extensive dinners, the peasants are forced to beg like dogs for scraps. Many nobles are corrupt, though few suspect just how deep the black stain truly runs. The King dines and dances in his grand palace, showering his favorites with expensive gifts, allowing more power to slip into the steely grasp of Cardinal Richelieu, while ignoring the greater ills gnawing at the weak heart of France. Richelieu has allied France, a Catholic nation, to the Protestant cause, bringing her into conflict with the superpower that is Spain and raising the ire of Rome. The Church grows rich on donations and tithes, yet rarely is that wealth funneled back into communities. Its lack of tolerance toward other religions has led France to civil war and divided families. Sickness, illiteracy, and poverty are rife.

Yes, without a doubt, the citizens of France have plenty to be angry about.

## Types of Radical

Not every radical is equal in his desires. Republicans, for example, desire to overthrow the monarchy and hand power to the people. Anarchists fall into two main groups. The first seek not mob rule or chaotic society, but one in which the legal system is written to avoid the current problems of the rich oppressing the poor, and the abolition of private property. The second faction desires the overthrow of existing governments. Reformists seek change to existing systems, sometimes for their own benefit and sometimes for the greater good. The Rosicrucians believe that all men are equal and that knowledge is the way to bring about equality, a view not shared with many in authority, who would rather keep the masses downtrodden

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and reliant on them—free thought is a dangerous notion in the 17th century, and can only lead to trouble.

## Weapons of the Radical

In general, radicals have four main weapons at their disposal—pranks, education, theft, and destruction.

Pranks are intended to humiliate opponents and strip away a figure's air of authority by making him a source of ridicule. Caricatures may be drawn up on flyers and handed out or pinned in public places. Statues may be dressed in gaudy clothing or as women, or daubed with paint mustaches and rude slogans. Officials may be subjected to paint bombs, open the door of their carriage to find it filled with fresh animal dung, or step through a door only to be soaked in sticky glue followed by a cloud of feathers. Those who favor daring acts may sneak into an official's house and exchange a prepared speech for a seditious tract, or cut his trousers to ensure they fall during a public engagement. More disruptively, animals may be let loose in churches, government buildings, or even a noble's chateau. This tactic is especially embarrassing to the host or owner when some sort of function is taking place.

Education is a luxury only the elite can afford. Few citizens have the inclination to learn to read and write, university placements are expensive, and most are controlled by the state or Church, allowing them to vet applicants. Radical education may take the form of free schools, written pamphlets, or street corner preachers espousing on scientific, theological, and philosophical principles.

Theft involves robbing tax collectors, treasuries, or nobles. Anyone who openly displays wealth may become a victim of theft. The more elaborate the theft, the more embarrassing the act for the victim. Entering a duke's chateau, sneaking past his guards, overcoming his elaborate security, and then walking out with the duchess' diamond necklace or a prized painting by a vaunted master will send him into fits of apoplexy.

Most often the act of theft is not to benefit the radical directly. Much of the wealth is redistributed to the poor, earning the radical scathing damnation from the injured party and heartfelt thanks from the recipients.

For those of a truly radical nature, theft may involve kidnapping people. Most are held for ransom and released safe and sound when suitable monies are paid. A small few fall into the hands of violent radicals. They may be beaten or tortured for information. A variant on the theme of "stealing" people is the liberation of unjustly held prisoners. The word "unjustly" is important, for few radicals wish to see murderers, arsonists, and rapists let back into the world. Political prisoners, those held due to jealousy or rivalry, or those sentenced because they refused to obey an unjust law may be sprung from jail and smuggled back to their loved ones, or out of the country entirely.

Destruction involves damage. In its least violent form, destruction involves character assassination, besmirching a name or honor, or destroying a reputation beyond salvage. More violent means include destruction of property and possessions, or defacing statues or emblems. Those looking to destroy buildings are often looking to make a grand statement. They don't burn down a noble's carriage when they can destroy the bridge that crosses the moat to his chateau. Destruction on a large scale requires more than hammers and chisels. Explosives and fire are the chief weapons of the destructive radical.

Moving upward, bloodshed and death are extremely effective weapons in the radicals' armory. Again, bombs are a favored tool, not only for their destructive power but because explosions make impressive visual statements. Poison is another powerful weapon, for it means the assassin can strike at the very heart of his enemy's stronghold, penetrating layers of security. Toxins tend to induce feelings of paranoia among intended victims. Firearms are also popular, mainly because they allow death to be delivered from a safe distance.

## Science

Europe stands at the brink of the modern age. Through the development of science, learned men and women are beginning to challenge the medieval mindset of superstition, moving towards the making of a rational world. Although the process is still in its infancy, it heralds the start of a wondrous new age.

## An Age of Discovery

It is not yet the schools and universities that drive the great advances in knowledge, but practical knowledge discovered in the world outside of the classroom. Improvements in rudder technology have made ocean voyages safer, prompting more demand for better navigational aides, and so sailors became proficient in the study of magnetism and compasses, tides, and winds. Artillery improvements have heralded the study of ballistics, while the opening of new mines, especially in the New World, has prompted research into metallurgy, ventilation, and pumps powered by water or air. Curiosity plays its part, but much of the innovation is powered by the desire for profit in a world slowly evolving from agrarian practices into an industrial one. Since the mid-15th century, mankind's knowledge has advanced in leaps and bounds.

## Astronomy

Copernicus challenged millennia of thought by placing the Sun at the center of the solar system (1543). His work has been expanded upon by the likes of Galileo,



# All for One: Régime Diabolique

## Modes of Thought

The Age of Enlightenment is dawning throughout Europe. Humankind is taking its first tentative steps on the road of scientific discovery, attempting to explain the universe in terms beyond those purely of the philosophical and religious. Some of the modes of thought of the age are described below.

**Deism:** The study of the natural world and its laws, not dogma and doctrine, proves the existence of God. God created the world, formulated the natural laws, set His creation in motion, and allows it to unfold without direct intervention. Superstition, faith, angels, demons, miracles, and magick, have no place in the world. This belief, while not specifically heretical, does threaten the role of priests.

**Dualism:** The body and mind are completely separate, neither capable of interacting with the other.

**Empiricism:** Acquisition of knowledge through experimentation and direct observation; essentially the modern method of repeated experimentation and observation.

**Fideism:** The belief that logical reasoning and faith are opposites. Religion is an act of faith, and cannot be understood by scientific reasoning.

**Induction:** Better known as the “educated guess,” induction takes observations and forms conclusions based on the evidence. For instance, if a person appears unhappy, the logical conclusion is they are unhappy.

**Materialism:** The belief that every process can be explained in terms of matter. There is no place for spirits or ephemera in this way of thinking.

**Mechanical Philosophy:** The physical world and everything in it is like a machine obeying the laws of nature. Descartes separated mind and body, believing that the mind had free will, while the body, bound to physical laws, did not.

**Occasionalism:** The belief that only God causes things to happen. It essentially denies cause and effect—things happen because God makes them happen—predeterminism taken to an extreme. God, for instance, makes you think about moving and then you move.

**Rationalism:** Study through logical thought and deduction rather than experimentation. Mathematics is rational:  $2+2$  will always equal 4, no matter how many times one observes the equation.

**Skepticism:** Historically, skepticism is the belief that new discoveries will always invalidate existing theories. Thus, all theories must be continually tested against new evidence as it emerges. In essence, a skeptic takes nothing for granted.

**Teleology:** The explanation of phenomena by the purpose they serve rather than the cause of the phenomena.

Tycho Brahe, and Johannes Kepler, the latter using mathematics coupled with observation to prove the planets move in elliptical orbits and at different speeds.

Galileo has laid the foundation for later research into gravity, as well as discovering Jupiter’s moons, which supported his heliocentric view of the heavens, and the phases of Venus. Kepler has put forward scientific proof that tides are caused by the moon (a theory first purported by Seleucus of Seleucia in the 2nd century B.C.), something Galileo disputes as nonsense. Hans Lipperhey, a Dutchman, invented the first telescope in 1608, the design of which Galileo improved a year later.

But such scientific advances, ones which challenge Biblical accounts of the Earth’s position in the heavens, came at a heavy price—Galileo is currently under house arrest, and Giordano Bruno was burned at the stake in 1600 as a heretic for espousing such ideas.

## Chemistry and Physics

Metals such as zinc, cobalt, and nickel are now used to form alloys. Georg Bauer’s work, *De re metallica*, lays out a full description of mining, smelting, and metallic chemistry (1556). Magnetism and electricity have been studied, and the theory that the Earth is a giant magnet with its own magnetic field published (1600).

Glass-making technology has been improved through the transmission of Italian books on the subject. Microscopes have been around for the better part of 40 years, though they have yet to catch on as scientific tools.

Galileo invented the thermoscope, a crude means of measuring temperature, although the first one to include a scale (thus constituting a thermometer) won’t come about until Robert Fludd, an English physician, mathematician, and occultist, builds one in 1638. The first accurate temperature scale comes with Fahrenheit’s work a century further on.

Galileo has divided matter into primary quantities, such as shape, size, and mass, and secondary qualities, such as smell, color, and texture, opening the way for new understanding. Galileo’s experiments have also disproved Aristotle’s theories on motion.

## Mathematics

Decimal notation (1585) has revolutionized mathematics, as has the use of symbols in algebra thanks to the work of the French mathematician Vieta (before this age, words were used). Trigonometry (1595) has revolutionized not only mathematics but also cartography. Napier has invented logarithmic tables (1614), and the slide rule was introduced in 1632.

## Medicine

Galen’s anatomical theories (which were drawn from experiments on animals) are being challenged by men like William Harvey, who discovered the circulation of the blood (1628). Valves have been discovered in the



# Living in the Era

veins, proving that blood only flows in one direction along each vein or artery.

The study of metabolism has begun (1614), thanks to the work of Sanctorius. Zoology and botany have replaced absolute faith in the medieval bestiaries and the belief in their wondrous, often bizarre, creatures.

Despite the advancements being made, medicine is still very much a medieval practice. Imbalances in the four humors— blood, phlegm, yellow bile, and black bile—are still believed responsible for illness. Herbs are attributed unproven properties based on centuries of folklore, and mercury—poisonous in even tiny amounts—is a common ingredient in medicines. Leeches and bleeding are used to balance the humors, and astrology still rears its ugly head in diagnosing and curing patients of their earthly ills.

## The World

Mercator has invented a new way of projecting maps (1568). The theory of continental drift was first put forward in 1596, though the theory relies on sudden dramatic and cataclysmic events rather than the slow motion of tectonic plates over millions of years.

## Future Discoveries

While many of the discoveries described here occur in the years shortly after 1636, the game is not intended to be a perfect replica of our world, as discussed before in the inventions introduced in *Richelieu's Guide to Wondrous Devices*. Thus, any of these inventions could be easily introduced into the campaign, perhaps as the focus of an adventure.

Descartes invents a way of describing one's position on the Earth in terms of mathematical notation. His work is the foundation for calculus. Blaise Pascal creates an adding machine in 1642, as well as the first theories on mathematical probability and the principles of hydraulics. The first barometer is produced in 1643, when Evangelista Torricelli proves that air pressure along can hold up a column of mercury 76 cm (30") in height. Creation of the air pump in 1650 proves that sounds cannot travel in a vacuum. The first pendulum clocks dates from 1656.

## Universities

Universities are the backbone of the academic and scientific world, though they have yet to embrace the new sciences in their curricula.

One should note that colleges in this era are not places of education. Rather, they are lodging for students. In earlier times students had to find their own lodgings, leaving them open to being robbed by greedy homeowners who offered room and board at extortionate rates. The opening of the colleges allowed students not only a place to mix socially, but also gave poorer students the chance to attend. Paris boasts over a dozen colleges.

## Science & Faith

One common myth regarding this era is that the Catholic Church was fundamentally opposed to scientific research. In fact, the Church has its own educators, primarily Jesuits and Dominicans, who were men of faith and science. What the Church opposes is scientific study that rallies against its dogma and doctrine, or strays into heresy. For example, a character who discovers a new element won't be burnt at the stake—all he has done is discover another piece of God's handiwork. If, however, he claims that mankind evolved from monkeys, he'll soon wish he'd kept quiet as the flames lick at his feet. The Church of *All for One*, however, is rather more anti-science than its historical counterpart. Science is seen as the enemy of faith, and every new discovery threatens to remove God from the equation. As such, scientists with new theories tend to receive rough justice or house arrest for daring to speak out against the accepted views of the Church.

Colleges may be divided by student nationality, subject being studied, or both.

Universities are divided into four faculties—Art, Law, Medicine, and Theology. Art is considered the lowest faculty, but it is one from which all students must graduate before moving on to more advanced ones. Despite its name, the faculty teaches astronomy, ethics, grammar, mathematics, metaphysics, philosophy, physics, rhetoric, as well as music and literature.

The most prestigious university in France is the *Université de Paris*, more commonly known as La Sorbonne after one of its colleges. Many of France's major cities boast universities, though on a much smaller scale than those of the capital.

The faculty of Art at La Sorbonne is divided into four *nationes* (nations)—France, Normandy, Picard, and Germany. The greater faculties used the system, but have since largely dropped it due to the smaller number of students. Students are assigned to a nation based on their native tongue and place of birth.

France covers the Romance language-speaking nations of Europe—France, Italy, Portugal, and Spain—with the exception of Normandy and the former realm of Picardy. The latter includes the provinces of Picardy, Artois, Flanders, and Harnaut. Germany (renamed from England after the One Hundred Years War) includes students from Germanic-speaking countries, such as England, Sweden, Denmark, and the Germanic states.

The head of a university is the rector. He is elected for a period of one to three years by the heads of the nations, known as procurators. Each faculty is governed by a dean. Professors teach individual subjects. Students who study only at the faculty of Arts leave as bachelors, while those of the greater faculties receive doctorates.

From the notes above it can be seen that scientific stud-



# All for One: Régime Diabolique

ies commonly associated with university today—biology, chemistry, geology, and such like—are not part of the university curriculum. These subjects are still in their infancy. Rather than being studied formally at university, these sciences are being discovered by learned men and women curious about the world. Characters who understand these sciences are among the leading lights in their field.

## ❧ Taverns & Inns ❧

Taverns and inns are ubiquitous, and at some point the characters will require their services. This is especially true on long journeys, where inns offer respite from the weather, marauding bandits, or the dark terrors that stalk the night. The key difference between a tavern and an inn is guest rooms—inns have them, taverns do not.

Even in this enlightened age most taverns and inns are dark and dingy—glass is expensive, as are lanterns. The main source of light, and warmth, is the hearth, with candles providing secondary illumination. Darkness shrouds the corners, allowing patrons privacy yet allowing them to see who enters.

Only the highest quality inns and taverns approach a standard of cleanliness considered decent today. Straw covers the floor, glasses and mugs are shown a dishcloth before being refilled and passed to another customer, scraps of food and spilt drinks litter the floor, and the air is often thick with the stench of unwashed bodies, smoke from the fire, and the scent of cooking.

Outside of large communities, where space is not at a premium, taverns and inns often have many outbuildings. Inns boast stables, both may have areas for livestock and a vegetable garden, plus storage areas and external pantries for bulk goods. Except for stables, taverns and inns in towns and cities lack this space, forcing them to make use of cellars for storage and back yards for livestock.

Quality varies immensely. Brewing is an expensive business to set up, and only the best quality taverns and inns brew their own ale or ferment their own wine. Small taverns and inns may offer no food, or just a simple fare of not quite stale bread and overripe cheese, and maybe a little thin soup or a slice of smoked sausage. Wealthy patrons might pay the innkeeper to arrange a better meal, but regardless of quality that comes at a premium price. At best it will include roast chicken or rabbit, meat easily accessible from the market. Food may be served in trenchers (bowls made of stale bread), beer in clay mugs, and wine straight from a wineskin into the drinker's mouth.

Rooms tend to be small, dark, and cold—a poor tavern or inn often has just a single hearth unless it has a kitchen, in which case it boasts two. Bedding is changed seasonally, as is the straw covering the floor. In many cases guests must either sleep two or more to a room, or grab space on the common room floor. Few rooms have working locks, forcing guests who desire privacy to shove chairs under the door handle. Even the rats are mangy creatures.

Upper class establishments, however, may boast a well-stocked pantry. More exotic foods such as venison might be available, as well as potatoes from the New World. Food is served on wooden plates, and beer poured from enamel jugs into decorated clay mugs. Wine is purchasable by the bottle. These taverns and inns offer cleaner room with a wash basin (soap not provided), carpets or rugs to keep feet off the cold floor, and a small hearth. Every room has a lockable door, sometimes with a bar for added security.

Taverns and inns are noisy places by day. Patrons laugh and joke loudly, or issue overly dramatic taunts and threats. Mugs slam onto tables, orders are shouted to bring more ale, wine, or food, wooden plates rattle, and musicians and singers belt out noisy tunes and songs. The fire crackles and spits loudly, as if fiery elemental sprites wish to join the revelry.

Outside of the great towns and cities, they take on a different atmosphere by night. Citizens crowd around the hearth's feeble glow for comfort or sit deep in the flickering shadows so as not to be seen should anything unholy care to make its presence felt. Loud voices are replaced by hushed whispers of war, corruption, and evil stalking the land. Citizens stare into their tankards, bemoaning their lot in life, but thankful things are not worse... yet. In troubled areas, strangers are greeted with intense suspicion, if they are even allowed in after dark. Every clink of a mug or rattle of a plate causes folk to dart their eyes and sharply inhale, followed by exhales, muttered prayers, and curses when the origin of the sudden noise is realized.





# Adventures



*All for One* draws its basic inspiration from the various *Three Musketeers* films and is very much a swashbuckling game. Adventures involve breakneck pacing, constant danger, thrilling locations, witty repartee, cliffhangers, larger-than-life heroes, and dastardly, menacing villains. As the Gamemaster, you have the exciting and enjoyable task of conveying these genre concepts to the players through the stories you tell.

This chapter assumes that *All for One* is not your first experience with running a roleplaying game, so it does not cover the basic steps of setting up an adventure or campaign, or the basic tenets of how to run a roleplaying game. Instead, it focuses on the types of adventures you can run.

## ❧ What is Swashbuckling? ❧

The swashbuckling genre is primarily concerned with action, typically portrayed through swordfights in a historical setting. Many swashbuckling tales focus on the “costume drama” period, the age of flamboyant clothing, extravagant wigs, and exciting fencing, though this is not exclusive—Robin Hood is a favorite topic, as is Sinbad and the era of Arabic adventure.

### Morality

Morality in swashbuckling is usually clear cut—the heroes are the good guys and the villains are the bad guys. Heroes may occasionally stray from the righteous path, but unless a plot requires a hero to turn evil, any such switch in morality is temporary. More often than not the hero considers performing an evil act without going through with it—his moral strength pulls him back onto the right track. This is one of the key things that make the protagonists heroes—they know when to draw the line and refrain from taking an action, even if in the long run an evil act would be for the greater good. For instance,

it’s obvious to the Musketeers in *The Three Musketeers* movie that Richelieu is their enemy, yet none contemplate murdering him.

Of course, having a strong moral code can be a drawback, but that’s part of being a hero. A villain holding a hero’s loved one hostage may be persuaded to aid the villain in his dastardly plans, but the reprehensible actions the hero must often perform at the villain’s behest are undertaken reluctantly. Rather, they are forced on him because he cannot allow an innocent to be harmed. Were the situation reversed, the villain is just as likely to remove the hero’s bargaining chip by killing the hostage himself as he is to ignore the hostage’s plight entirely.

Villains, by comparison, only rarely toy with doing the morally correct thing. They are, by their nature, corrupt,

### Other Inspirations

The most popular literary form of the time is the *picaresque* tale—Don Quixote and Lazarillo de Tormes being the best-known examples. In it, a downtrodden but intelligent lackey makes his way through a cruel and corrupt society, usually by playing off the foolishness of his social superiors. Since everyone in this game has a lackey, there’s plenty of opportunity for players to make each other look like asses through their lackeys. That doesn’t necessarily mean interfering in any way—a well-timed snide remark when the player does something foolish is perfect. Lackeys are passive-aggressive as a matter of survival.

Shakespeare, the famous playwright, has been dead a mere 20 years when this game begins. As such, he was a “contemporary writer” to this period. His plays are as good an indication of what was popular in entertainment as you’ll ever find. If it happens in Shakespeare—and most things do—then it’s appropriate fodder for this period.



# All for One: Régime Diabolique

despotic, debauched, and twisted. They seek their goals through any means, regardless of who is hurt along the way. Villains are not troubled souls tortured by their wayward upbringing—they made a conscious decision to be evil. As such, they cannot easily be tempted back to the side of good.

## Romance

Another strong aspect of swashbuckling is romance. Unlike fiction set in modern times, swashbuckling romance tends to be less concerned with sex and more focused on courtship, flirting, and winning the lady's heart through daring deeds. This isn't to say heroes don't get the chance to be intimate with a member of the opposite sex, of course, but romance and sex are not the same thing. One cannot pay for romance, for instance. Romances of the time are always larger than life—love is at first glance, and passions are enormous. A man does not “want” a romantic liaison—his heart aches with intense passion whenever he sees his paramour and weeps when he is away from her.

Romances rarely run smoothly, but that's part of their charm—the eventual reward must be hard earned. In some cases the object of the hero's desire may be of too high or low a social status to make a romance easy. A noble chasing a scullery maid romantically, as opposed to just sexually, faces ridicule and scorn from his peers, as does a peasant trying to woo a noble. The object of the hero's attention may already be married or betrothed, or she may be a prisoner at the hands of her overly protective father, uncle, or guardian. Rich and/or attractive women may have many suitors, rivals to the character. An old favorite is for the hero's love interest to turn out to be a villainess, leaving the poor sap torn between following his heart and doing the right thing. The latter situation allows for some great roleplaying potential, but if overused it quickly grows tiresome.

The romance aspect of swashbuckling shouldn't be underplayed at the gaming table. Handled maturely, it greatly enhances the campaign and helps bring to life the larger world. After all, the characters aren't just action heroes – they're people with the same basic drives and ambitions as the players.

## ❧ Cliffhangers ❧

Cliffhangers were a staple of the pulp serials of the 1930s. At the end of an episode, the hero would be left in a dangerous predicament (hence the term), leaving viewers wondering how he could escape what appeared to be certain death. The only way to find out was to watch the next episode. The same convention can be used in *All for One* adventures.

Ideally, a cliffhanger should occur at the end of a session and should leave the players clamoring to know more—what has happened to their heroes? How can they escape? What will happen if they fail to escape? Try to avoid the temptation of spoiling their fun by revealing the answers in advance of the next game session. More often than not the GM can shape his adventure so a natural break occurs toward the finishing time. If that means ending the game a few minutes early, then do it.

A cliffhanger, by comparison, ends before the action really gets going. For instance, the characters have entered a large chasm stacked with barrels of gunpowder. From high above they hear a hissing sound. One of them spies a network of burning fuses! And that's where the game ends. Note that the cliffhanger doesn't end with the barrels actually exploding—cliffhangers should indicate *future* events that will come to pass only if the characters don't find an escape route. In this case, the heroes must escape or cut the fuses before they're blown to pieces.

Below are some sample cliffhangers.

\* The characters investigate scraping noises behind a locked door. As they open the door, the GM raises his





# Adventures

hands like a wild beast, leans sharply across the table, and snarls out, “ROOOARI!”

\* An evil villain has captured the characters and lashed them to pilings in the harbor. The tide is rising rapidly and the heroes will drown unless they escape quickly.

\* The characters are in a carriage when they see the coachman leap off the roof. Peering through the windows, they see the carriage is speeding across a bridge—straight toward a missing section.

\* While searching through a ruined castle, a trapdoor opens beneath the characters’ feet, a section of wall collapses, or a villain drops a huge stone from the battlements.

\* A squad of Spanish soldiers steps out from the woods in front of the heroes, raises their muskets, draws back the match, and...

## ❧Style of Game❧

Your first task as GM is to read the entire book, so as to understand the basic premise of the setting. Once you’ve got an understanding of what the game involves, you need to decide the sort of game you and your players will find most exciting.

You don’t have to make this decision by yourself, though. It’s best to gather your players and discuss things with them. Find out what sort of games they want to play, and, more importantly, what they don’t. After all, you may have to tell the stories, but it’s the players who will journey through them. It might be that you cannot please every player all of the time, but playing in a group is about give and take. So long as you can please most of the group most of the time, you’ll be fine.

## Action Level

At its heart, the book you hold concerns itself with a fast-paced swashbuckling game in the style of the *Three Musketeers*’ films. That said, the rules are flexible enough that a Gamemaster can increase or lower the swashbuckling flavor to suit the desires of his gaming group. Before starting a campaign, the GM and players should determine the action level. One decided this should not be changed. The choice of action level imposes certain setting rules.

## Gritty Realism

In a gritty game the player characters are extremely mortal. Death thus becomes a very real and constant threat, and success and failure are far more meaningful than in more epic games. The heroes will have to pick their fights carefully and accept that running away from an encounter may, at times, be the most prudent option. Adventures at this level should not just revolve

## M. de Tréville

At some point the characters are going to break the law. Sometimes the crime will be accidental or non-malicious, while in other cases it may be a flagrant breach of the law. At the GM’s discretion, M. de Tréville can come to the characters’ rescue by using his influence to have the charges dropped. This service isn’t without cost to the wayward character, however.

For a minor crime, M. de Tréville automatically steps up to assist and arranges for all charges to be dropped. However, even his patience has limits. Habitual offenders should eventually be treated as if they had committed a moderate crime. A moderate crime means the character must reduce his benny point total by one. Major crimes warrant a two benny loss. If the character cannot or will not pay this price, then M. de Tréville cannot help him out of his current predicament, and the full weight of the law is applied.

around combat. Hindrances should be brought to the fore more often, with moral quandaries a constant problem the heroes must solve without relying on cold steel.

**Setting Rules:** Critical Failures, Gritty Damage.

## Low Adventure

Heroes in a low adventure setting are slightly better than the average man, but not to any great degree. Combat is still deadly, though the odds of survival are improved, and skill failures remain very problematic.

**Setting Rules:** Critical Failures.

## Swashbuckling Adventure

This is the default setting. As written, the heroes are smarter, tougher, and more resourceful than the average man or woman. They are dashing heroes, capable of battling many foes simultaneously, conducting daring chases, and thwarting vile plots. Life isn’t always easy and the heroes aren’t always guaranteed to win, but the odds do favor them. Witty repartee, dirty tricks, flashy moves, and elaborate stunts are very much part of the game and players are rewarded in character for taking such actions.

**Setting Rules:** High Adventure, Multiple Languages.

## High Adventure

High adventure is only a slight step up from swashbuckling adventure. Not only can the heroes now spend bennies on damage without needing the No Mercy Edge, but bennies are a more common commodity, improving both the odds of success and survival.

**Setting Rules:** Blood & Guts, High Adventure, Joker’s Wild, Multiple Languages.



# All for One: Régime Diabolique

## Many on One

One recurring image used time and again in swash-buckling movies is the lone defender successfully blocking two or more simultaneous attacks, and usually with consummate ease and more than a little flair. In *All for One*, Gang-Up bonuses mean even a skilled fencer might be overcome by sheer weight of number. However, there is an easy solution that mimics the movies to a tee.

Instead of attacking individually, the attackers make a single attack using the Cooperative Roll rule. One of them acts as the lead, with his comrades each rolling to aid him. This counts as their attack for the round. If the attack fails to hit, the defender has parried all his attacker's weapons.

This works best with Extras with the same skill and weapon. It is also an ideal way of speeding up combat when there are lots of minor enemies involved. GM's may wish to limit this multiple parry option to characters with Fencing, representing their flair and skill compared to their Fighting favoring comrades.

## Interesting Locales

In addition to using interesting locales, don't neglect the weather. Heavy rain, strong winds, lightning, icy surfaces, and blizzards can all add extra dimensions to a fight scene. While not essential, the *Perilous Places and Serious Situation* supplement provides rules for enhancing combat by making use of unusual terrain and situations.

Beach (high tide, heavy surf, slippery rocks)  
Bridge (narrow, crumbling, collapsed, slick, made of rope, fallen tree)  
Brothel, bathhouse, or laundry  
Castle ramparts or chateau roof  
Catwalk or scaffolding, or on tall ladders  
Church or cathedral  
Cliffs (crumbling, high winds, slick grass or rocks)  
Death trap (moving walls, swinging blade pendulums, poison gas)  
Garden (hedge maze, overgrown)  
Graveyard, crypt, mausoleum, or tomb  
Laboratory (full of dangerous experiments)  
Library (fighting between or through stacks)  
Mill (windmill vanes, grinding stones, gears)  
Moving vehicle or on mounts  
On water (small boats, frozen river, stepping stones)  
Ruins (ancient or modern)  
Sewer (slick surfaces, sudden drops, flashfloods)  
Tavern, kitchen, banquet hall, refectory  
Theater (on stage, up on the catwalks, leaping between seats)  
Torture chamber (lots of makeshift weapons)  
Wine cellar, pottery shops (lots of breakable objects)  
Workshop (smithy, pottery, foundry)

## Legendary

By increasing the action level to the maximum, the GM pushes the player characters from being heroes to Heroes. With so many setting rules in play, the odds are now heavily stacked in the characters' favor. At this level, humor should play a more prevalent role as well. With less fear of death, player characters should be encouraged to taunt and trick their foes rather than just butcher them out of hand.

**Setting Rules:** Blood & Guts, Born a Hero, Heroes Never Die, Joker's Wild, Multiple Languages.

## Supernatural Level

The basic premise of *All for One* assumes that demons and witches and werewolves are very real threats and magick is a force to be wielded by those with the talent for such arts. However, the individual Gamemaster must decide what level of supernatural threat he is going to use in his campaign.

## None

In this type of game the supernatural is a myth, not a reality. There is no magick, no werewolves haunt dark forests, no witches worship the Devil by the light of the moon, and demons are a metaphor for man's weaknesses. While sections of the books are now largely irrelevant to your campaign, there is still plenty of information for running a conventional Musketeers game. Instead of supernatural threats, the heroes must face France's enemies, both at home and abroad, and undertake missions to save King and country. Cardinal Richelieu is a mortal man, albeit one possessed by near unlimited resources and wielding immense power.

## Low

This is the basic level of the game. The supernatural is a low-level but constant menace. In the investigations, the player characters will only find out the hard way whether the spate of peasant disappearances is the work of mortal agents or some dark force. At this level, though, supernatural threats are in the minority. Not every plot need involve a demon or Satanic nobleman.

## High

High supernatural games are more akin to *Buffy the Vampire Slayer* than the *Three Musketeers*. Demons, witches, werewolves, and devil worshippers are everywhere, and will be encountered in almost every game. The general populace should remain ignorant of such matters, preferring mundane explanations over admitting Satan is abroad, but the player characters know the truth (or at least part of it).



## ❧ Adventure Types ❧

*All for One* supports a wide-range of adventure types. While some parties and GMs may favor one particular type, other groups may prefer to mix up the sorts of missions their characters must complete. A good adventure typically contains both elements described below.

### Action

While every *All for One* adventure should contain action scenes, an action adventure focuses on it more than others. Fistfights, chases, and swashbuckling duels are the bread and butter of the tale. In order to stop the game devolving into a continuous string of combat scenes, the GM should ensure the encounters take place in an interesting locale. Alternatively, he can strew the location with obstacles and items the heroes and villains can use in the fight.

For instance, in the *Four Musketeers* movie, D'Artagnan clashes swords with Rochefort, the Cardinal's henchman. Rather than fight on dry land, the combatants instead lock steel on a frozen river, causing them to slip and slide. This single element changes the fight from just another battle into something memorable.

Other interesting locales include a wooden scaffold or catwalk, inside a mill or laundry, atop a speeding carriage (or better still, atop two carriages running side by side), on a sinking ship, inside a tavern littered with tables and chairs (and maybe a fire pit with a spit roasted animal cooking), sliding down a mountain or pile of loose rocks, or inside a collapsing structure. The more exciting the locale, the more fun your players will have. See the sidebar on page 94 for some further examples.

### Investigative

Investigative missions are more concerned with discovering evidence than slaughtering foes. Whether the threat is supernatural or mundane, it lies concealed behind a plethora of clues the characters must uncover and riddles they must solve. A typical murder mystery is a prime example of an investigative adventure, but investigating the disappearance of livestock, the sudden appearance of a powerful noble in the court, and uncovering a plot to assassinate the King or Cardinal are equally fitting.

Such adventures may comprise several layers. As the party uncover one set of clues, the focus of the adventure switches. For example, the death of a nobleman may at first seem like a straightforward whodunit, but as the characters dig deeper they learn the murder was committed to cover up a more serious crime.

## ❧ Adventure Seeds ❧

The heroes of *All for One* may be Musketeers, an elite military force, but that doesn't mean their adventures should be confined to the battlefield. That said, there is a lot of mileage in military stories, even ones which don't take place on the frontlines. Musketeers can easily become embroiled in political intrigues and the machinations of foreign agents and agitators.

It's also very easy to take a mundane mission and add a supernatural twist without calling in the hosts of Hell as antagonists. For instance, the heroes have to locate a thief. When they do, they learn the thief is compelled to act by a mysterious caster. Here are a few examples to help get you started.

### Codes and Ciphers





# All for One: Régime Diabolique

## Style, Humor, & Roleplaying

Knowing when to award bennies for good roleplaying, humor, and daring stunts can be highly subjective; what one GM sees as worthy, another might not. There is no right or wrong way to award bennies points, but for those of you who might be wondering what qualifies, here are some examples we think qualify for a benny:

\* During a fight in a wine cellar, a wild swing by a thug smashes the neck off a bottle of vintage wine. A character forfeits his attack action to take a mouthful of the liquid before it goes to waste [humor].

\* The heroes chase a group of villains into a church. One of the characters waives his first round of actions so he can kneel and cross himself while facing the altar (as a good Catholic should) [roleplaying].

\* A character asks a thug to hold his sword while he removes his cloak, and then takes his sword back from the stunned villain with a polite thank you [Trick].

\* Caught in his mistress' bedroom, the character has two choices—stand and fight, or run. He opts to run, mentioning to the GM that he's leaping out of the bedroom window butt naked, with his clothes clutched to his chest. He suggests a group of nuns are passing by as he hits the street, his manhood covered only by his leather scabbard [humor].

\* A character reaches for his sword, having forgotten he dropped it earlier. Rather than switch to a Brawl attack, he shouts "Haha!" at his bemused foe [Trick].

\* A foe drops his sword or is disarmed. The character returns it to him before attacking, saying he won't attack an unarmed man [roleplaying].

Messages written in a complex code have been intercepted by French agents. These might be foreign military communiqués, secret messages between members of Le Dragon Rouge, part of a plot to assassinate or disgrace the King, or codes to signal the start of a revolution against the excesses of the nobility. The Musketeers are given the task of decoding the messages. If they can't, they must locate someone who can. This might involve a trip into a neighboring country to steal a cipher or kidnap someone without alerting the enemy their code has been broken. Alternatively, it could involve infiltrating an organization in order to get close to the source of the messages.

## Daily Life

When not guarding the King, undertaking impor-

tant mission, and socializing, there really isn't a lot for Musketeers to do. This doesn't mean their life need be dull, though. Perhaps the Musketeers acquire a new drill instructor, a man with a sadistic bent or whom the heroes have previously slandered. Now he's their superior and he wants revenge. Equally, a new officer might seem like a knowledgeable commander, but in truth he's an incompetent whose reputation is built on a foundation of lies and bluff.

A fellow Musketeer might suddenly come into money. During their investigations into his newfound wealth the characters discover he is selling muskets and black powder to criminals or rebels. Bringing the thief to justice openly could seriously damage the Musketeers' reputation, something Cardinal Richelieu will be quick to exploit.

## Escaped Prisoner

Someone who should be safely locked behind bars has escaped. The escapee might be an enemy spy who knows too much about France's military disposition, a corrupt nobleman awaiting secret trial, or a charismatic agitator whose escape could lead to bloody revolution. The plot could also mimic *The Man in the Iron Mask*, with the prisoner being an evil double of the King. Now that he's escaped, he plans to assassinate the monarch and rule in his place. It's best not to have the real Man in the Iron Mask (see page 98) escape too early in your game, though—Richelieu/Belphegor should remain a powerful enemy for a long time.

## Intelligence Gathering

The enemy is on the move. A foreign nation is mobilizing an army on France's border or has begun recruiting. The Musketeers might be ordered to gather intelligence about troop strength and movement, or the amount of the enemy artillery. In order to fulfill their orders, the Musketeers are going to have to sneak into foreign territory, get close to the enemy army, and escape without getting caught. While the military activity is quite deliberate, it may have come about through political machination—the foreign ruler has been tricked into warring on France as part of some diabolical plot.

## Prisoners

Even the best heroes sometimes get caught. Whether through their own foolishness or the machinations of a traitor or enemy agent, the Musketeers find themselves in jail. Stripped of their equipment, they must escape their cell, locate their belongings, and escape the prison. Along the way they may discover other French prisoners of note who must also be freed. Escaping prison is only the first of their problems, however. Once free they must still maneuver across enemy territory, hounded all the while by soldiers.

A slight twist involves the heroes being captured by a



corrupt nobleman with a penchant for hunting. The escape is deliberately made easy (enough so that the heroes should become suspicious). Once in the countryside the Musketeers discover the noble's evil plan—he releases a pack of vicious hounds (maybe even demonic!) to hunt down the heroes.

## Reinforcements

The Musketeers are under siege. They might be in a small fortress on the border with an enemy nation, on an island (like Mont St. Michel), or holed up in a church surrounded by rebellious peasants intent on spilling their blood. The Musketeers must find a way out past enemy lines and deliver word to the King to send reinforcements. Naturally, the enemy doesn't want the Musketeers doing any such thing, sending men to track them down and silence them forever.

## Rescue

An important personage has been kidnapped and the Musketeers must free him or her. The prisoner might be a spy due for execution (like Rochefort in the movie *The Four Musketeers*), an officer being interrogated for the military knowledge he holds, a noble held for ransom, or the whole story could be a ruse designed to lure Musketeers into a trap. For GMs who want a supernatural bent, the prisoner might have been lined up as a human sacrifice as part of a powerful ritual.

## Sabotage

This can be used one of two ways. First, the Musketeers may have to uncover an enemy saboteur who has destroyed supplies, spiked artillery pieces, ruined barrels of blackpowder, and otherwise wreaked havoc. Suspicion is rife in the ranks and the morale of the army is rapidly dwindling. The Musketeers must piece together the clues in order to locate the saboteur before his activities bring the army to its knees.

Second, the Musketeers are ordered to act as saboteurs. They might be asked to start fires in a naval dockyard, attack supply wagons, spread rumors to affect the morale of the enemy soldiers, or otherwise create problems for France's enemies. In order to accomplish their task, they are going to have to infiltrate the enemy army. Should they be caught, they face the gallows!

## Secret Weapon

An enemy nation has acquired a secret weapon (or at least that's the rumor). It might be an enormous cannon capable of smashing castle walls with a single shot. Perhaps the English have created the gun to overlook the English Channel, thus preventing French ships from safe passage. Heading more toward the fantastical, the weapon could be a clockwork metal golem or an army of clockwork knights. Perhaps the weapon is actually

## Carte Blanche

Literally meaning "white card," *carte blanche* is Richelieu's most powerful tool. On a card or piece of parchment are written the words, "It is by my order and for the good of the State that the bearer of this has done what he has done." It is signed and sealed by Richelieu in person, never by an underling.

By including the phrase "for the good of the State," Richelieu has effectively given his minions license to do whatever they feel is necessary to further *his* goals. Anyone speaking out against their actions can be branded an enemy of France, since obviously they disagree with what is best for the state.

Each *carte blanche* can be used only once. By law, anyone displaying a *carte blanche* must be taken to the Cardinal (so don't flash it around until the need is paramount!). He then personally absolves the person of any crimes in accordance with his decree and destroys the document.

a person, a fearsome assassin backed up with mystical powers. Whatever option you choose, France wants the weapon destroyed and any blueprints stolen.

## Socializing

Parties and balls are an important part of French high society. As Musketeers, France's heroes and celebrities, the characters float on the edges of that crowd and often receive invites to attend social functions. Such adventures give characters with Persuasion and Streetwise a moment in the spotlight, but also open up a host of possibilities.

The Musketeers might overhear whispered conversations by assassins, agitators, traitors, or heretics, and then have to covertly track them down in the midst of a masked ball. A noblewoman might try to seduce one or more heroes. Those who accept her advances are quickly discovered by her husband, a renowned duelist with a short temper. Someone may try to assassinate a dignitary at the ball, either quietly with a dagger to the back, or through the gratuitous use of gunpowder.

## Theft

Something of importance has been stolen. While this could be a military secret, it might just as easily be an incriminating letter (or a love letter to the wrong person, like the Queen of France) or a valuable but mundane object, like a vase. This adventure needn't involve the military side of life—the Musketeers might instead be hired by a nobleman. The plot could even revolve around peasants or the Church. Perhaps winter stores have been stolen, or a thief has made off with a holy relic from a church or cathedral.



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While the perpetrator of this crime might simply be a thief looking to make a few coins, the theft could just as easily be the first step in a more complex plot. Perhaps the holy relic is going to be defiled by heretics or devil worshippers, maybe the stolen vase contains an important code and was sent to the nobleman in error, or perhaps the pilfering of winter stores is an enemy scheme to destabilize a region and deny the French army supplies before an invasion.

## Richelieu the Villain

The greatest antagonist the Musketeers will ever face is Cardinal-Duc Richelieu (see page 102), or at least the entity using that name. The greatest mistake the *All for One* GM can commit is having the characters go toe-

to-toe with Cardinal-Duc Richelieu in physical combat. That said, the characters should quickly come to distrust Richelieu and see him as their enemy.

Richelieu is an archetypal criminal mastermind. He works in the background, never signing incriminating documents nor giving direct orders to commit crimes (see the sidebar), nor meeting with known enemies of France except for diplomatic reasons sanctioned (at least in passing) by the King. Neither does he fall for tricks or ploys to make him reveal the truth. Demons are masters of trickery, and Belphegor is as wise as they come to such deception. And yet, evidence should be planted in adventures that *hints* at Richelieu being behind all sorts of nefarious plots.

In many respects he is like a modern mafia boss. The authorities may know he is up to his neck in criminal activities, but there is no hard evidence to support their claims. At best, therefore, the Musketeers can thwart Richelieu by foiling his plots and eliminating his minions, but they can never pin enough evidence on the Cardinal to bring him to justice.

But what stops the characters from killing Richelieu? Well, there are two primary things the GM should keep in mind if a character decides to go down this route.

The first, of which you should inform the players, is that Richelieu is a cardinal, a Prince of the Catholic Church, the King's chief advisor, and generally an extremely powerful individual. His death would not go unpunished and no expense would be spared in bringing his killer to justice. His assassin would undoubtedly face lengthy torture before his execution, but worse, the Musketeers, once implicated, would be disbanded, their name forever linked with infamy.

Second, there is an old roleplaying game adage that if something has statistics, the players believe they can kill it. You'll notice in the following chapter that Richelieu doesn't have any stats. He isn't just a demon in a man's guise—he is a major lord of Hell. He came into being shortly after the creation of the universe and wields powers far, far in excess of anything a mortal can imagine. He can summon the hordes of Hell with a click of his fingers, teleport to safety in the blink of an eye, and wither the flesh on a man's bones with a gaze. In short, he can do anything necessary to thwart an assassination. Any hero foolish enough to go against Richelieu in mortal combat should die. No ifs, no buts, no chance to escape and report the Cardinal's strange powers—take the player aside, describe his character's grisly death, and then have him make a new Musketeer.

While Richelieu's mortal flesh can be slain, the demon cannot be vanquished so easily. Historically, Richelieu dies in 1642. He is replaced by his protégé, Cardinal Mazarin. In the unlikely event the Musketeers manage to defeat Belphegor, he simply transfers his essence to Mazarin. The current Man in the Iron Mask is secretly murdered, and the real Mazarin takes his place. And thus the process continues, possibly up to the present day.



# Friends & Enemies



No man is an island, and this is especially true in France during these troubled times. A man may rise to become a great general, popular hero, or powerful noble, but without friends and allies to support him, he remains one man. Those who have taken upon their shoulders the task of protecting France from her many enemies, mundane and supernatural, need all the help they can get. And for every society willing to aid the heroes, there are more that seek to thwart their plans.

Individuals presented here may be used as written in your game or taken as inspiration for your own characters. Or, feel free to create your own versions of these characters.

## ❧ Secret Societies ❧

France is beset by secret societies. The great majority are harmless, little more than social clubs for bored nobles, or guilds formed by craftsmen. Some, however, are tools of Satan. Their members work tirelessly to further their infernal master's goals and accumulate temporal power. A few are enlightened societies, seeking to better mankind or combat the evil which corrupts French society. The King's Musketeers, while not secret, are included here for completeness.

## The King's Musketeers

The King's Musketeers are the most famous fighting force in France. Devoted to protecting the King, they are France's elite soldiers, the best of the best.

As well as fighting France's enemies and protecting the King, Musketeers are called upon to perform a variety of services, though not always with public acknowledgement. They may be asked to deliver sensitive missives, rescue captured agents, destroy enemy strongholds or

places of importance outside of war, or even make themselves available at balls to dance with ladies whom men might otherwise avoid. Whatever is asked of a Musketeer he does, and always to the best of his abilities.

## History

The Musketeers are a new branch of the military, having been formed only in 1622. Henri IV, the current king's father, founded a company of light cavalry known as the "carabiniers." King Louis elevated them to their current status by equipping them with muskets.

## Organization

The King's Musketeers comprise a sole company within the *Maison du Roi*, or Royal Household. Although trained as light cavalry, they fight on foot—horses are used simply to take Musketeers to the battlefield. As the name implies, they are trained in the use of the musket, but also sport a rapier and, in times of war, a pistol.

As a company, the Musketeers are commanded by a captain. However, the Captain answers only to the King, and his rank is therefore much higher in terms of importance than the name implies. The current Captain is M. de Tréville, a close friend and secret confidant of the King.

For the most part, the Musketeers are stationed in Paris, where they take turns with other Guard regiments in protecting the King. However, should the King elect to visit the battlefield, the Musketeers accompany him *en masse*. Their bravery and tales of derring-do are not tall stories, for the Musketeers are an elite fighting force, and small numbers may be sent to the frontlines to bolster the regular army or perform dangerous tasks without the King's presence. When this occurs, a lieutenant leads the force—the Captain remains at the King's side with a token number of men.

As an elite force serving the King, the Musketeers accept only the finest Catholic troops. Applicants must be



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skilled marksmen, duelists, and riders. While some men are accepted without prior military service, most recruits have earned their place through prior deeds and reputation. To be offered a position within the company is a great honor, and one few turn down.

As a small unit, Musketeers have a strong bond, treating each other like family. The motto “One for All, and All for One” perfectly sums up their fighting and social spirit. Loyalty is a Musketeer’s greatest virtue, and it is virtually unheard of for one to leave a comrade behind, alive or dead. On top of these virtues, a Musketeer should be gallant, honorable, forthright, and generous. The Musketeers don’t simply represent the King—they are embodiments of all that is good about the King.

Unless France is at war, not in itself an unusual event, Musketeers have a relaxed life. Their duties require them to guard the King only one day out of every three. During downtime, they spend hours practicing with blade and musket, or, in certain cases, carousing to excess.

## Members

Although many peasants detest the King and his policies (or Richelieu’s policies, to be exact), Musketeers of any rank are celebrities. They are renowned for their flamboyant behavior, raucous socializing, and military prowess. Such behavior is not only acceptable within the Musketeers it is actively encouraged. They represent the King and, more importantly, are the sort of men the King

would like to be if his station allowed. Thus, while not above the law, Musketeers are given certain graces. Only Cardinal Richelieu actively opposes them, but even he lacks the authority to arrest a Musketeer unless a law is flagrantly breached. Even then, M. de Tréville is on hand to smooth over any ruffles.

Given that largesse and extravagance is expected of Musketeers, most must use their spare time to earn money. A Musketeer is given a stipend to live on, but only at a most basic level. Gambling, wine, women, and other socializing isn’t free, and so Musketeers must have private incomes to supplement their expected lifestyle.

So long as a Musketeer does not work against the interests of the King, he is free to earn his extra money as he wishes. Some take the adventurous route of gambling (adventurous both because of the risks involved and because it is illegal in France, thanks to Cardinal Richelieu). Others are of noble birth and therefore have either land to provide income, or an annual stipend from their parents. Some have been known to supplement their income with donations from wealthy mistresses. A good life, if you can get it.

Many hire their talents to the aristocracy, though services vary widely. One Musketeer might be hired as a bodyguard, while another may be paid a handsome sum to attend a dinner party. Simply being seen socializing with a Musketeer is often enough to boost a noble’s reputation around court. A few stoop to serving characters of an unsavory nature, so long as the pay is good and the job at least semi-legitimate.

The Musketeers are headquartered close to the King’s palace so as to be close at hand should he need them. Musketeers receive free room and board at the barracks, but are free to take rooms elsewhere if they so please. Those who desire female company generally prefer to take private rooms, rather than have their behavior known to their comrades.

Musketeers wear a distinctive blue cloak or tabard with a white cross, and a wide-brimmed hat. When gallivanting around town, they are permitted to carry only a sword—all other weapons are carried only on guard duty or in times of war.

## Female King’s Musketeers

In 1635, Cardinal Richelieu persuaded King Louis to accept female candidates into the King’s Musketeers. Within weeks the first candidates were accepted and inducted into the prestigious company. At first their male counterparts thought the new recruits



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a joke, a passing whim of the King, but having proved their loyalty and spirit, the bond between brother and sister-in-arms quickly grew.

Not everyone sees the allowing of women to serve in the Musketeers as a good thing. French society was in uproar when the decree was first announced, and it was only the calming words of Richelieu that prevented bloody riots. Even so, tensions remain high in many regions, and many citizens (mostly men) still consider the idea of a woman serving France as a soldier as both ungodly and an affront to common decency.

Many joke that Louis allowed this act in order to sate his own pleasures and fantasies, rather than for any legitimate purpose. Those brave enough to make such insinuations to the face of a female Musketeer may quickly find themselves sparring at the point of a deftly wielded rapier, or lying on the floor clutching a bleeding nose.

## The Queen's Musketeers

Founded in 1635, the Queen's Musketeers are an all-female company. Like their male counterparts, they serve to protect the Queen from physical and political threats.

### History

In order to understand the role of the Queen's Musketeers, it is important to understand the background of their mistress, Queen Anne.

Queen Anne of Austria, daughter of King Philip III of Spain and Margaret of Austria, was born in Benavente Palace, Spain, in the year of Our Lord 1601. Anne is a member of the House of Habsburg, whose holdings include Spain and Austria. At the tender age of 11 she was betrothed to the Louis XIII, the young King of France. The wedding was very much political, intended to join the House of Habsburg, Anne's family, to the House of Bourbon, to which Louis belonged. The future queen's dowry was an impressive 500,000 crowns.

On 24th November 1615 the pair, then aged 14, were joined in marriage, though they were married by proxy—that is, the couple were not present in the same place, yet took their vows as if the other was present.

While pressure was applied for Louis to quickly consummate the marriage so as to avoid an annulment at a future date, Louis lacked interest in his bride. This lack of romantic, even sexual interest, would haunt the couple through much of their married life.

Despite Anne being queen by dint of marriage, Louis' mother, the manipulative Marie de' Medici, continued in her role as Queen of France, ignoring her daughter-in-law's position. Isolated from court and shunned by her husband, Anne continued to live according to Spanish customs, an act which did not endear her to the people she ruled in name only, especially since she spoke very little French. Despite their common ground as devoutly Catholic nations, Spain and France had little love for

each other, and Anne as queen did little to improve that relationship—neither did Louis, for that matter.

In 1617, following the weakening of Queen Marie's steely grip on Louis and the court, Charles d'Albert, duc de Luynes, one of Louis' most senior advisors, replaced Anne's Spanish ladies-in-waiting with French ones, in a bid to heal the rift between king and queen, as well as make Anne more French and thus more appealing to the citizens of France.

The plan worked when two years later, four years after their marriage, Louis finally began to pay Anne some much-desired attention. Unfortunately, the romance, such as it was, was short lived: Anne had a number of miscarriages, which Louis blamed on his wife and her advisors. By 1621 the pair were again estranged, engaged in their own affairs, both politically and romantically, barely speaking to each other.

Concerned with the continued presence of the House of Habsburg on two of his borders, Louis turned to Cardinal Richelieu, who had risen to the position of first minister in 1624, his advice indispensable to the king in nearly every matter.

Despite being a Catholic, Anne had no love for the cardinal, and quickly became embroiled in plots to weaken his authority, relax his hold over her husband, and discredit his policies. While gossip spread through the court that Anne was a traitor to France, Richelieu publicly denounced such claims, treating Anne as if she was his staunchest ally.

In 1635, France declared war on Spain. As the sister of the Spanish king Philip IV (who ascended in 1621), Anne found herself trapped between her loyalty to France, her adopted homeland and over which she ruled, and Spain, her true homeland.

Fearing that misguided French patriots or zealous Spanish fanatics would seek to assassinate the queen, Cardinal Richelieu proposed a bold new venture—the formation of the Queen's Musketeers, a company of female Musketeers sworn to protect the Queen at any cost. Within three months Louis had ratified the idea, bringing into being the only all-female fighting force in Europe.

### Organization

The Queen's Royal Company of Musketeers, to give the outfit its formal title, follows much the same organizational structure and training as the King's Musketeers.

M. de Tréville is technically head of the organization, since all soldiers are ultimately answerable to the King as master of France, but the day-to-day running is left to Captain Eloise Desmarais, his female counterpart. It should be noted that while M. de Tréville is the supreme commander of the Queen's Musketeers, members of the King's Musketeers have no authority over their female comrades.

Since the Queen does not visit the battlefield, her Musketeers are unlikely to ever be sent to the frontline in large numbers. Instead, they serve primarily in Paris, guarding the Queen, either openly or disguised as ladies-



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in-waiting, carrying out errands as she desires. Given the Queen's ties to Spain, French Musketeers may well find themselves asked to deliver messages to Spanish envoys or nobility, despite the ongoing war.

## Members

Aside from their sex and uniform, there is little to distinguish the Queen's Musketeers from those of the King. They are equally flamboyant (and raucous when they so desire), just as proud and loyal, given the same privileges and responsibilities (save for fighting with the main army), carry the same weapons, and must often take on extra work to meet their expenses.

Only female Catholics are permitted to join the Queen's Musketeers. While there is a strong bias toward unmarried candidates, no law prevents married women joining their esteemed ranks.

Although a new company, the Queen's Musketeers have won plenty of recognition and quickly achieved celebrity status, at least in Paris, where their presence is most common. Women want to be them, for the Musketeers represent a slight loosening of the shackles of centuries of male domination. Men want to woo them, for they cut a dashing figure in their white tabards emblazoned with a golden fleur-de-lys.

The Queen's Musketeers are stationed just outside the Louvre due to a shortage of space inside the palace.

## Typical King or Queen's Musketeer

**Attributes:** Agility d6, Smarts d6, Spirit d8, Strength d6, Vigor d6

**Skills:** Fighting d8, Intimidation d6, Notice d6, Riding d6, Shooting d6, Taunt d6

**Fencing Styles:** Pick one

**Charisma:** 0; **Pace:** 6; **Parry:** 7; **Toughness:** 5

**Hindrances:** Loyal

**Edges:** Combat Reflexes

**Gear:** Uniform, matchlock musket (Range: 12/24/48, Damage: 2d8, 10 actions to reload), rapier (Str+d4, +1 Parry), horse

## Cardinal Richelieu

While Cardinal Richelieu himself isn't a secret society, he personally commands the Cardinal's Guard and operates a network of spies, informants, assassins, and agents. Thus, the description of his current status falls into this category.

## History

France's sickness is the work of one man—Cardinal Richelieu. To be fair, though, Armand Jean du Plessis, Cardinal-Duc de Richelieu, isn't entirely to blame. Richelieu served the Catholic Church loyally as a bishop and car-

dinal, and had high hopes of creating a strong, unified France when he was appointed chief adviser to the King. But his goals did not match those of the forces of Hell.

In 1621, Satan appointed a demon by the name of Belphegor as his envoy to France. Belphegor's role after his fall from Heaven was to spread chaos among mankind and seduce mortals to evil through material wealth. Unable to work his devilry in his true form, and lacking the power to possess mortals, Belphegor sought out a human form to duplicate. He chose Cardinal Richelieu. While he could have opted to take guise as the King, his fiendish brain saw more potential in the man of God, who held two important positions.

On taking over Richelieu's post, Belphegor began to implement his great plan. First, to ensure that his own rise to power would be unopposed, he arranged the assassination of the Duc de Luynes, a favorite of the King and one of his most powerful advisers. Then he immediately began to stir up trouble between the Catholics and Huguenots again. The enmity between these two factions needed little to rekindle a fading ember into a roaring inferno of hatred.

When the Thirty Years War broke out (a result of other demons' malicious whisperings in the right ears), Belphegor as Richelieu immediately sided with the Protestants, channeling money to them from France's coffers to bolster their cause. This simple yet ingenious decision almost achieved its desired aim—France's nobles, bishops, and ministers immediately declared Richelieu an enemy of the Church, threatening to bring France to civil war. He had hoped the King's seal of approval to his actions would ignite the powder keg, but instead, it had the opposite effect.

Thwarted but unperturbed by this minor setback, Richelieu ordered France's armies to war against the Catholic Hapsburgs. Ill-trained and poorly equipped, the armies suffered defeat after defeat. France was humiliated. Belphegor had planned for this military setback, however, and vowed publicly to boost the armies through increased taxation and conscription.

A few *francs* more in taxation meant little to the rich nobility and clergy, but it drove the peasants into increased hardship. This made them ideal candidates for demonic corruption, exactly as Belphegor had plotted. Desperate to feed their families, men and women would do almost anything.

As for the nobles, exempt from conscription and their treasuries bloated, Belphegor, through his demonic minions and allies, began leading them into a slow spiral to damnation. While the citizens of France spill their blood on battlefields in a war they don't support, the nobility dances and dines, and indulges in all manner of depravity and sin.

He is also the demon of ingenious inventions. While the Catholic Church may rally against men of science, accusing them of heresy and false thinking, Belphegor secretly encourages such thought, especially if the inventions are military in nature. Publicly, the Cardinal speaks out against scientific study of the universe, but the

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number of scientists arrested in France whose works “go against God” is lower than anywhere else in Europe.

Belphegor has only been envoy to France for a mere 15 years, a blink of an eye to an immortal being, but things are going rather well.

So what became of the real Cardinal Richelieu? For all his might, Belphegor is a prisoner to his duties. While he can take the form of any mortal, retaining their mannerisms and knowledge to perfection, he can only do so while the mortal lives. Should the person ever die or suffer injury, Belphegor would be forced into his natural form immediately. Belphegor thus had no choice—he had Richelieu imprisoned.

Obviously, the Cardinal was too well-known to simply throw into a regular jail. Instead, Belphegor entrusted Richelieu to Bénigne Dauvergne de Saint-Mars, governor of the Bastille. In order to disguise his prisoner's true nature, Belphegor had the Cardinal's head encased in an iron mask.

Richelieu's cell has multiple doors, thus preventing anyone from eavesdropping on his ranting cries. He is only allowed one visitor—the governor—and then only once a day to receive food and water. Richelieu is allowed no writing paraphernalia, and his cell is cleansed with fire and whitewashed at regular intervals, to remove any scratchings that may reveal his true identity. Should he ever speak to anyone but the governor, the listener is to be executed immediately on the charge of high treason.

But nothing stays secret forever. While France knows of the existence of the Man in the Iron Mask, only one demon knows his true identity. For his part, the governor tells only that his prisoner is “disposed to the will of God and to the King.”

**Important Note:** Absolutely no power on Earth, mundane or supernatural, can detect Belphegor's true identity. He wears a crucifix, takes Holy Communion, reads the Bible, speaks God's name, and walks upon holy ground freely. He suffers no additional damage from cold iron weapons, and is unaffected by spells designed purely to harm or otherwise affect demons. Divination spells reveal that he is Armand Jean du Plessis, Cardinal-Duc de Richelieu. Any such spells cast on the Man on the Iron Mask always return a blank, regardless of the magician's power. In essence, Belphegor appears to be who he says he is.

## Organization

Richelieu doesn't have an organization *per se*. He sits at the top and he personally commands all his minions. Not an ounce of true power is entrusted to a follower, though he may temporarily give an agent a handful of thugs or soldiers to command while on a mission.

In order to safeguard himself from treachery, Richelieu never gives overt orders, such as “Kill the duc.” Instead, he phrases his commands in such a way that his agents have free rein in how they interpret them. Should any backlash occur, Richelieu is quite content to sacrifice an agent for “overstepping the bounds of his authority” or “twisting my words and intentions.”



## Members

There are many mortals willing to serve the Cardinal, drawn to him by religious fervor and the desire to be seated close to the true political master of France. None know his secret, and Belphegor intends to keep it that way. As far as his minions are concerned, Richelieu is simply a very powerful man.

While the Cardinal's Guard (p. 104) is the overt symbol of his position and temporal power, almost anyone the player characters meet could be one of his agents or informants. Some are high-ranking courtiers or military officers, but the Cardinal is just as apt to use innkeepers, prostitutes, common soldiers, and even peasants. All are well rewarded for bringing news of interest to the Cardinal's attention.



### Comte de Rochefort

In so far as Belphegor trusts any mortal, the Comte de Rochefort (known among his friends and enemies simply



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as Rochefort) is Richelieu's most trusted agent. A skilled swordsman, Rochefort is the Cardinal's chief enforcer and assassin. As far as the public are concerned, he is merely a loyal agent of France, albeit one rarely invited to social functions because of his sinister nature.

Rochefort was apparently slain by D'Artagnan, though he seems none the worse for his ordeal. Rochefort did indeed die, but Belphegor decided to bring him back from Hell. In addition to rejoining his spirit and flesh, Belphegor took the opportunity to enhance his disciple. As far as Rochefort is concerned, his wounds were serious, but not fatal (though he has had disturbing dreams since the incident).

Should the demon wish, he can reduce Rochefort back to his original abilities with a mere thought. In this state, Rochefort drops one die reduction in his Agility, Strength, and Vigor, and suffers a one die reduction in his Intimidation, Fighting, and Stealth. His Edges are unaffected.

**Attributes:** Agility d10, Smarts d6, Spirit d8, Strength d8, Vigor d10

**Skills:** Fighting d10, Intimidation d10, Notice d8, Persuasion d6, Riding d8, Shooting d6, Streetwise d8, Taunt d10

**Fencing Styles:** Danse, Del Rio, Position de Fer, Scarlotti, Spanish

**Charisma:** +2; **Pace:** 6; **Parry:** 9; **Toughness:** 7

**Hindrances:** Arrogant, Loyal, One Eye

**Edges:** Bind, Block, Combat Reflexes, Command, Counterattack, Dirty Blow, Extraction, Fencing School (Del Rio), Fervor, Hard to Kill, Improved Frenzy, Level Headed, Noble, Wary Fighter

**Gear:** Uniform, rapier (Str+d4, +1 Parry)

## The Cardinal's Guard

Never one to be outdone by the King, Cardinal Richelieu has his own private army known as the Cardinal's Guard. They are equipped like the King's Musketeers, and wear similar clothing, though their garments are red rather than blue (to match Richelieu's robes).

Their role is to guard the Cardinal's person, his office, and his residence, except when he demands total privacy. None of his Guards are stupid enough to question the order to leave him in peace, and if any have ever spied on his private affairs, they have remained thoroughly tight-lipped.

A fierce rivalry exists between the Musketeers and the Guards. In some cases it is friendly and sporting, but in others deadly duels are the result. In general, harassment from the Guard is for legitimate reasons, such as dueling or gambling, both crimes in France, and then only when the Guard outnumber the Musketeers. The only time they see eye to eye is when defending France, for both companies have taken oaths to this effect. Still, despite vehement protestations to the contrary, some Musketeers argue that the Guards serve Richelieu first and then France.

Both M. de Tréville and Cardinal Richelieu compete

to hire the best men for their units, though the Cardinal is willing to hire those the Musketeer captain cannot—Protestants. Richelieu, it is said, does not ask his men to swear loyalty to God, only to himself.

## Typical Cardinal's Guard

Cardinal Richelieu's personal bodyguards are skilled swordsman and fanatically loyal. They never question the Cardinal's orders, even when those commands seemingly go against what is best for France. Though few Guards understand the black arts, virtually all are corrupted souls destined for Hell upon death. None know of Belphegor's existence—those few who stumbled across his secret met with swift and painful deaths.

**Attributes:** Agility d6, Smarts d6, Spirit d8, Strength d6, Vigor d6

**Skills:** Fighting d6, Intimidation d8, Notice d6, Riding d6, Shooting d6, Taunt d6

**Fencing Styles:** Pick one

**Charisma:** 0; **Pace:** 6; **Parry:** 6; **Toughness:** 5

**Hindrances:** Loyal

**Edges:** Combat Reflexes

**Gear:** Uniform, matchlock musket (Range: 12/24/48, Damage: 2d8, 10 actions to reload), rapier (Str+d4, +1 Parry), horse

## Alta Vendita

There are those who believe that power corrupts, and that absolute power corrupts absolutely. In order to remove corruption, and thus benefit society as a whole, that power must be removed.

## History

The secret society known as Alta Vendita began life in ancient Rome sometime during the last days of the Republic. Its core argument, that possessions equate to power and power leads to corruption, was an attack on the Senate, whose members were all wealthy men. Although the organization alludes to have been behind the burning of Rome during the reign of Emperor Nero, there is no evidence to back its claims. Neither are its claims to have been instrumental in the assassination of Julius Caesar verifiable.

Whereas many secret societies withered and died after Rome fell, Alta Vendita survived by expanding its core message, brandishing anyone who owned land as inherently corrupt. Nobles were specifically targeted, since their power was rarely achieved through the fruits of their labors, but was gained on the work of those beholden to them. The feudal age, with its concepts of serfs and indentured peasants, and tithing to the Church, only fuelled its fervor to new heights.

As the Christian faith grew ever more widespread during the Middle Ages, Alta Vendita turned against the

Catholic Church, not because its members were heretics or irreligious, but because, in their eyes, the Church had moved away from being a purely religious organization—gifts of property and land from rich nobles trying to buy a seat in Heaven had corrupted the Church. Many of the society's members are Protestants.

## Organization

Alta Vendita holds that property is the key to power. Nobles and the Church rent land to peasants, churches are seen not as houses of worship but as icons of religious power over the masses. Chateaus and power represent secular power. In order to enjoy a society where men are truly equal, the concept of property must be abolished.

Alta Vendita's current manifesto calls for a classless society center on communal ownership, self-sufficiency through hard work, and the abolition of private property. Decisions on what to produce should be based, they claim, on what best serves society. In many ways they are seeking Utopia, a world with no government, no class divisions, and no earthly wants.

There are three main sects within the organization, all with varying methods, and all claiming to represent the true Alta Vendita manifesto.

The Reformists seek to alter society through political means, slowly stripping away property, and thus power, from the nobility and giving it to the people. Unfortunately, the Reformists have been trying this for nearly 2,000 years without success. As a result, they are the weakest faction.

The Thesians, named after Martin Luther's 95 Theses, are trying to alter society through manipulation of the Catholic Church. They hold that if the Church can return to its more austere heritage and give up its rich holdings and opulent trapping, then society will naturally follow. Such an act would also unify the Christian world once more. Given the current war raging across the western Europe, their message is, for now, falling on deaf ears.

The Communals, the largest faction, favor destruction of property as a means of enforcing loss of power. Since those who hold power are loathe to give it up, it must be taken from them. Many members believe that only brute force can succeed. Buildings are blown up or burnt, artwork and statues defaced or destroyed, livestock stolen and coffers raided to be redistributed among the poor, crop fields salted, wardrobes shredded, and so forth.

## Members

While the poor and largely uneducated make up the majority of the membership, philosophers, theologians, and even the occasional noble (though typically one without any holdings) can be found within the ranks.

Envy is an emotion, so the society says, brought about not by lust for material goods for their own sake, but by a lust for power. Members are encouraged to shun personal property and the accumulation of worldly goods. Paradoxically, many Alta Vendita members are

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charitable souls, despite many having a penchant for destruction.

Much to the organization's shame, its ranks have been infiltrated by those who are merely envious of the wealth others possess. These radicals have little interest in the organization's true goals, and merely use it as a cover for their private vendettas.



## The Highwayman

The individual known only as the Highwayman is the scourge of France's road network. Riding a jet-black mare, he preys on the nobility, holding up their carriages and robbing them of their valuables and dignity. Clad in a black mask, he takes great care to conceal his identity. Tavern patrons speculate frequently on his identity, but despite the many rumors no one can say for sure who the Highwayman might be.

In fact, he is a she. After her husband was arrested for concealing part of his income to avoid paying taxes, Marie Auberjonois vowed revenge against the corrupt nobility. Her cries of vengeance were not unheard, for a week later she was contacted by a cell of Communals. She listened to their manifesto of how property corrupts and saw the wisdom in their words.

Her alter ego has developed a huge following among the peasants, for after robbing the rich she gives all her spoils to the poor. The adoration has gone to her head. At first she was set on revenge, followed quickly by support for Alta Vendita's goal. But she has lost sight of both, becoming ever more daring and audacious in her robberies. Her risk taking has earned her growing public support, but at the same time she is putting herself in ever greater danger of being captured.

**Attributes:** Agility d8, Smarts d6, Spirit d6, Strength d8, Vigor d8

**Skills:** Fighting d8, Intimidation d8, Notice d6, Riding d8, Shooting d8, Stealth d6, Streetwise d8, Taunt d6

**Fencing Styles:** Musketeer, Scarlotti

**Charisma:** +2; **Pace:** 6; **Parry:** 8; **Toughness:** 6

**Hindrances:** Heroic, Overconfident

**Edges:** Acrobat, Dodge, Quick Draw, Two-Fisted

**Gear:** Uniform, 2 wheellock pistols (Range: 5/10/20, Damage: 2d6+1, 6 actions to reload), rapier (Str+d4, +1 Parry), horse

## The Black Blades

Musketeers are brave and honorable men, but even the most honorable soul occasionally slips from grace. Some fade into ignominy and despair, but some continue to serve France, albeit in a secret capacity.

## History

M. de Tréville, Captain of the Musketeers, has watched many men fall from grace. Dishonored for



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their actions, whether intentional or accidental, these Musketeers were discarded by France, regardless of their former service record. Some were criminals, murderers—or worse—and rightly thrown out of the prestigious guard. Others suffered their fate through fog of war, a moment of carelessness, political maneuvering, the idiocy of a noble's playing at officers, or sheer misfortune.

Rather than watch the latter turn into mercenaries or bandits, M. de Tréville put into place a plan to make use of those deemed redeemable. He secretly began siphoning off funds and materiel from the Musketeers into a new outfit—the Black Blades. There are times when France must act to safeguard her security but cannot be seen to act openly. When such needs arise, M. de Tréville calls the Black Blades into action. With no knowledge of who hired them, Black Blades are France's secret, expendable troops. M. de Tréville dislikes sending men to their death at the best of times, but more often than not, the Black Blades are France's only hope of success.

## Organization

The Black Blades, officially, do not exist. They are most definitely not on the official register of French soldiers and their names appear on no documents—M. de Tréville keeps this knowledge in his head. When he dies, it is likely the Black Blades will cease to exist, unless he deems his successor worthy of the knowledge.

The Black Blades are organized in a cell structure. At the top is M. de Tréville, the spider at the center of the web. His involvement is unknown to any Black Blade. Any correspondence from him is written in disguised handwriting, bearing only the mark of two crossed swords with downward facing points, the organization's secret emblem.

When a disgraced Musketeer is deemed suitable for the Black Blades, M. de Tréville contacts them through one of his many agents, offering them a chance to continue their service to France, albeit in an unofficial, clandestine capacity. If they refuse, no more is said on the matter. Acceptance leads to the new recruit being assigned to a single cell.

A cell typically comprises three to six members. Unlike the Musketeers, whose barracks are in France, the cells of the Black Blades are stationed throughout the country. In large cities, several cells may operate, each totally independent of the others and likely without knowledge of each other. Through the messenger service and carrier pigeons—and by magick, some claim magick—M. de Tréville passes on orders.

## Members

Except in rare cases, the Black Blades are all former Musketeers. Disgraced, dishonored, and discarded, they continue to serve France from the shadows, where they wage a secret war for hearts and souls.

## Typical Black Blade

**Attributes:** Agility d8, Smarts d6, Spirit d8, Strength d6, Vigor d8

**Skills:** Fighting d10, Intimidation d6, Lockpicking d6, Notice d6, Riding d6, Shooting d8

**Fencing Styles:** Pick one

**Charisma:** -2; **Pace:** 6; **Parry:** 8; **Toughness:** 6

**Hindrances:** Disgraced, Loyal, Overconfident

**Edges:** Brave, Combat Reflexes

**Gear:** Matchlock musket (Range: 12/24/48, Damage: 2d8, 10 actions to reload), rapier (Str+d4, +1 Parry), horse

## Cabinet Noir

Knowledge is power. More importantly, any government, especially one wracked by as many problems as France, needs to ensure its citizens are loyal. That the peasants are unhappy is common knowledge—the peasants are always unhappy—but the King must be able to trust his officials and nobles. To that end, the State must resort to spying on its citizens.

## History

Cabinet Noir ("Black Room") was founded by Henri IV, King Louis' father, for the purposes of intelligence gathering. The organization intercepts, opens, deciphers, and reads correspondence from those the State (typically Richelieu or the King) suspects of treasonous behavior. Any individual's mail can be forwarded to the Cabinet Noir on Richelieu's whim, which only adds to his intelligence gathering capabilities.

Officially the organization does not exist. Were it to become public knowledge that the State reads private mail, the nobles would likely rebel. Worse, knowledge of its existence would weaken France's internal security, as those wishing to conceal their activities would simply use other methods, like carrier pigeons or personal messengers, rather than trust in the French postal service.

## Organization

Cabinet Noir works out of a single room within the Royal Palace and comprises only around a dozen permanent members. The room is kept locked at all times, with only senior members having a key. Despite its name, the room is not black. It appears nothing more than a scribe's office, fitted with numerous desks but no cabinets. Nothing is ever stored here—the mail is intercepted, opened, and then resealed and passed on to its intended recipient. Any suspicious activity within the missive is immediately reported to Richelieu, who maintains his own files on subversives.

Thanks to Richelieu's influence, letters from Satanically-influenced nobles are rarely intercepted. Such communiqués normally find their way into Cabinet Noir only if doing so serves Richelieu's grand plans. On the rare

occasion one slips through his net, the reader in Cabinet Noir often meets with an unfortunate accident when the Cardinal learns of its existence.

## Members

Members of Cabinet Noir are civil servants answerable to the King and Richelieu. Most are simply bureaucrats, albeit ones with a flair for languages and a knowledge of cryptography. They are chosen for their inconspicuous, bookish nature, and their ability to keep secrets. It is rumored among those few who know of the organization that its members are routinely tortured to weed out those who would break too easily if captured by enemy agents, though such stories are unproven.



## Antoine Rossignol

Rossignol means “nightingale,” an apt surname for someone who breaks codes, making the seemingly random strings of letters and numbers sing. The word has also been used for the best part of two centuries as a term for a skeleton key. Many who know of Antoine Rossignol, based on these facts, assume his surname is an alias invented to protect his real identity.

Rossignol, famed within his home region for his interest in ciphers, found wider acclaim when in 1626 he aided Henri II of Bourbon in breaking a Huguenot cipher. Two years later, he performed a similar task for Cardinal Richelieu during the siege of La Rochelle.

Rossignol is the current head of Cabinet Noir, responsible for breaking new codes and inventing new ones for the messengers employed by King Louis and Richelieu. Through his own investigations, he has discovered that letters from certain nobles never appear in front of the Cabinet Noir. He has also suffered the loss of several of his men through accidents after they opened mail from certain individuals.

While he has no proof anything untoward is happening, Rossignol suspects something is afoot. To that end, he has begun secretly copying letters from these nobles and sending them anonymously to M. de Tréville, one of the few men he trusts (because the Musketeer Captain is outside Richelieu’s sphere of influence).

**Attributes:** Agility d6, Smarts d10, Spirit d8, Strength d6, Vigor d6

**Skills:** Fighting d4, Investigation d10, Knowledge (Codes & Ciphers) d12, Notice d8, Streetwise d8

**Fencing Styles:** —

**Charisma:** +2; **Pace:** 6; **Parry:** 4; **Toughness:** 5

**Hindrances:** All Thumbs, Curious

**Edges:** Alertness, Investigator, Noble (head of the Cabinet Noir)

**Gear:** —

## Chevaliers of Jubilation

While often considered little more than a social club of drunkards and practical jokers, the Chevaliers of Ju-

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bilation present a danger to both the French monarchy and the Catholic Church.

## History

During the Wars of Religion, Cardinal Richelieu used his position to remove undesirable elements from French high society. Many nobles and eminent scholars were arrested and still languish in jail, but a sizeable number escaped to The Hague (in the Netherlands). United by common position, several of these exiles formed the Chevaliers of Jubilation.

At first the society was little more than a social club for exiled gentry and nobility. Their meetings consisted mainly of drinking heavily, playing practical jokes, and lamenting their unfortunate circumstances. Within a year, the atmosphere had changed.

The members had come to believe that religious absolutism was the cause of France’s ills, coupled with a monarchy tied to one faith. The Musketeers, they held, were not so much a royal bodyguard, but the King’s first step in establishing himself as a totalitarian leader backed by an equally totalitarian religion.

Their beliefs were clearly laid out in the *Traité des Trois Imposteurs* (Treaty of the Three Impostors). This scandalous work proposed that Moses, Jesus, and Mohammed were con men who set out to manipulate and subjugate the masses by manufacturing false religions built on a bed of fear of damnation unless worshippers did as they were told. In place of these religions, they proposed a pantheistic faith of nature deities.

What they could not decide was how best to act after their treaty was published. One faction, the Abolitionists, dedicated itself open to acts of violent opposition toward the Church, the monarchy, and institutions owned by those parties. The Signatories, on the other hand, proposed to continue espousing their beliefs through more books, letters, and discourses.

## Organization

The Chevaliers operate on a cell system. A typical cell comprises three to ten members. In order to ensure security, cells are not in contact with other cells. For the most part the cells operate without orders, though the heads of the organization have trusted couriers for sending orders and receiving reports.

Members are accorded respect by their peers and outsiders who support their goals based on their acts and words, rather than any rank system. Many members were French nobility. However, as exiles, their titles are largely meaningless. Those still active in France are deemed to be new recruits, devoted to the cause yet never having faced the disgrace of exile.

## Members

Membership covers everything from bomb-throwing



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terrorists to philosophers and theologians, though rarely are the two methods found in the same man or woman.

Regardless of their individual methods, Chevaliers are staunch opponents of the Church and the King, as well as anyone who supports their absolutist regimes. The organization has no problem with the nobility as a whole, corrupt as they might be, for when the king falls and the religion is replaced such things will naturally sort themselves out.



## Hercule Soult

Baron de Vergennes, Hercule Soult is the proverbial cat among the pigeons. On the one hand he is a loyal servant of the king, versed in matters of law, of noble descent, and a friend of the Musketeers. But on the other he is a staunch member of the Chevaliers of Jubilation, hell-bent on destroying the monarchy and its lapdogs, the King's Musketeers.

Soult uses his position at court well. As a man on the inside, he is privy to news of the king's comings and goings. As an ally of the Musketeers, he can quickly learn what investigations they are undertaking, and when a patrol may be susceptible to attack. Information gleaned from court is sent via coded messages to local cells.

The Musketeers suspect someone close to them is giving their enemies information. They have named the traitor the Wolf. Soult has laid many false trails to confuse his foes, but he lives in perpetual risk of being unmasked. Given the mayhem his reports have caused, he knows full well he faces execution as a traitor.

**Attributes:** Agility d6, Smarts d10, Spirit d6, Strength d6, Vigor d6

**Skills:** Fighting d4, Investigation d8, Knowledge (Law) d8, Notice d6, Persuasion d10, Streetwise d6

**Fencing Styles:** —

**Charisma:** +4; **Pace:** 6; **Parry:** 4; **Toughness:** 5

**Hindrances:** Cautious, Wanted (Major; as an unknown traitor)

**Edges:** Charismatic, Connection (Musketeers), Noble, Rich

**Gear:** —

## Typical Chevalier

Musketeers are unlikely to ever lock swords with a radical philosopher, even one who thinks they are puppets of an oppressive regime. This Chevalier is a member of the Abolitionists, a man or woman who thinks nothing of blowing up Musketeers, the places they frequent, or even their friends and allies.

**Attributes:** Agility d6, Smarts d6, Spirit d6, Strength d6, Vigor d6

**Skills:** Fighting d4, Lockpicking d6, Shooting d6, Stealth d6, Throwing d6

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 4; **Toughness:** 5

**Hindrances:** Wanted (Minor)

**Edges:** —

**Gear:** Matchlock musket (Range: 12/24/48, Damage: 2d8, 10 actions to reload), dagger (Str+d4), grenades (Range: 5/10/20, Damage: 2d6, Small Burst Template)

## The Carolingians

The Carolingians are a secret band of assassins long thought cleansed from the Church by successive purges. They would perhaps have remained a stain on the pages of history, were it not for Cardinal Richelieu.

### History

Before the crowning of Charlemagne as Roman Emperor in 800 AD (an honor he did not want), the Church had little true authority over Europe's monarchs. The simple actions of Pope Leo III on that cold winter's day set a new precedent, placing the pope (and by association the Church) above the law of any sovereign.

Such a move did not sit well with every monarch. While any loss of power was largely symbolic, it meant church estates were not subject to taxation by any secular authority. Kings grumbled and the threat of rebellion stirred across Europe. Acting swiftly, radical elements within the Church took action to ensure the authority of the pope would not be questioned. A secret brotherhood of assassins, named after Charlemagne's family dynasty, was unleashed against reticent monarchies throughout Europe. Those who would not submit to the Church were permanently removed in favor of those more amiable to Rome.

Within a few centuries the Carolingians' work was done, as kings across Europe now accepted the pope as their superior without question. The order of assassins had become something of a liability to the Church, and it was brutally abolished, its members put to the sword and the archives purged of any mention of them or their nefarious deeds. In 1626, with Europe divided between Protestant and Catholic, and with some Catholic monarchs less than favor able toward Rome, Cardinal Richelieu reformed the Carolingians under the auspices of his role as a prince of the Church. Their existence is a closely guarded secret, unknown to the Church at large.

### Organization

The Carolingians have no true organizational structure. There is only Cardinal Richelieu and an unknown number of skilled assassins answerable only to him.

Assassins are given verbal orders in person by Cardinal Richelieu. Orders are loosely worded, with assassination indirectly implied rather than spelled out in black and white.

### Members

As far as the Carolingians are concerned, they serve

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to eliminate Protestant monarchs in the hope a Catholic ruler will claim the throne, and to depose those Catholic monarchs who show little allegiance to Rome. Both serve the Church's needs, and Richelieu grants his minions absolution for sins committed in the course of carrying out God's dirty work. Richelieu, of course, cares nothing for the betterment of the Catholic Church. By removing heads of state, his assassins' actions sow chaos and stir up further resentment toward Rome.

While multiple assassins are sometimes assigned to remove the same target, the Carolingians have no knowledge they work for an organization—each totally believes he or she is Richelieu's sole assassin.

## Typical Carolingian

There is more than one way to skin a cat, as the saying goes. Carolingians are expected to be competent with firearms, melee weapons, and poisons. Each Carolingian undergoes rigorous training and indoctrination. The result is a fanatical, self-reliant, killing machine loyal only to Cardinal Richelieu and fanatical in his belief the Catholic Church is the supreme power on earth.

**Attributes:** Agility d8, Smarts d8, Spirit d6, Strength d8, Vigor d8

**Skills:** Climbing d6, Fighting d8, Lockpicking d6, Notice d6, Persuasion d6, Shooting d8, Stealth d8

**Fencing Styles:** Pugilism, Tarrasque

**Charisma:** 0; **Pace:** 6; **Parry:** 7; **Toughness:** 6

**Hindrances:** Loyal, Wanted (Minor)

**Edges:** Assassin, Extraction, Frenzy, Thief

**Gear:** Matchlock musket (Range: 12/24/48, Damage: 2d8, 10 actions to reload), dagger (Str+d4), rapier (Str+d4, +1 Parry)

## Conspiracy of Equals

Magick has been practiced for millennia. Long ago, magicians were respected for their wisdom and power. Today, they are persecuted and put to the pyre as devil worshippers and heretics. But one secret society is striking back.

## History

The Conspiracy of Equals holds that it originated in 61 AD, the year the Roman army brutally eradicated the last vestiges of the druidic faith from Britannia. However, many secret societies like to claim origins in antiquity, and such claims are not evidence of fact.

Although the society claims the Church has always hounded sorcerers, quoting Deuteronomy 18:11–12 and Exodus 22:18 as evidence, this is a case of selective research—in 785, the Council of Paderborn expressly outlawed belief in witches, and in 794 Charlemagne imposed the death penalty on those who burnt witches.

However, that situation was reversed in 1320, when

Pope John XXII authorized the Inquisition to prosecute sorcerers. Even so, it would be a century before the Inquisition began the frenzied witch-hunts.

The first actual mention of the Conspiracy of Equals under that name dates only from an Inquisition trial in 1479. Historically, the society is more likely to either have come into being shortly before this date or shortly afterward, magicians adopting what was a fictitious name intended to appease the Inquisition's torturers.

Cardinal Richelieu has reiterated that all magicians are servants of Satan, a strange claim from one who makes use of sorcerers. Richelieu's crusade is not against the forces of Hell, but against those who may prove a threat to his true aims. He has little to fear from mundane mortals, but much to fear from those who wield magick.

## Organization

The Conspiracy, as its name implies, has no hierarchical structure. Except for those who dabble in necromancy and devilry, all magicians are seen as equals, regardless of their tradition and arts. No magician has authority to issue orders to others, regardless of his personal power, though he may always ask a favor of his brethren.

The society is widespread, but not unified. There is no central lodge, no network of communication linking cells or cabals, and no mass gatherings. Membership is very much limited to individuals or small numbers who work to help each other.

The organization as a whole has two goals—to promote the study of magick and provide a support network for fellow magicians, especially those on the run from the authorities. Since magick is punishable by death, all such activities are carried out in secret.

Other goals are very much left to the individual. More radical members might seek to overthrow the Church and replace it with a new faith or one of the older faiths that accepted magick, or bring down the monarchy so magicians can rule in their place. Those with a more academic bent prefer to use the power of words, attempting to make magick palatable to the masses by encouraging the Church to accept them through pamphlets and open letters, for not all sorcerous ways come from Satan.

Some use their power for larcenous gain, while others prefer to act as benefactors to humanity. A member might devote himself to rescuing convicted magicians, breaking them out of jail or smuggling them to safety. Most, though, have no single goal, being prepared to do whatever is necessary to support the Conspiracy.

## Members

The study of magick extends across the social spectrum. Whether a sorcerer is a wise woman skilled in herbal potions, an alchemist with a noble patron, or a nobleman versed in the ways of manipulation, all are welcome in the Conspiracy.

In addition to its core membership of magicians, the Conspiracy has a number of mundane allies known as



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Apprentices. Some are family members and friends. Others are simple peasants who have benefited from a spell or who secretly follow the “old ways.” Rebellious nobles out to snub Richelieu or the Church, while they may not openly approve of sorcery, might offer refuge or financial support.



## René de Dunois

René is a public darling who lives a double life. Publicly he is renowned as a skilled sculptor, architect, and stonemason. Many of his sculptures adorn the gardens and chateau of the nobility, he has designed and overseen the construction of several magnificent bridges, churches, and houses. When not working with hammer and chisel, he teaches geology at the university.

But he is also a member of the Conspiracy of Equals, trained in geomancy. Working under the pseudonym *Le Maçon Véridique* (“The Truthful Mason”), he creates works of art offensive to the establishment and leaves them in public places. His latest statue, entitled Master and Pet, depicted Cardinal Richelieu holding the leash of a dog whose face was that of King Louis. A reward of 500 livres has been offered for his capture.

He has recently taken a commission on behalf of Cardinal Richelieu to supervise the construction a new chapel. On inspecting the plans Richelieu presented him, he discovered the architecture was full of arcane symbology—more specifically, the room could serve as a focus for magickal energy. He has no idea who drew up the plans, nor if Cardinal Richelieu is aware of them—mentioning it might reveal René is more aware of the occult than he should be, which could prove fatal.

**Attributes:** Agility d6, Smarts d10, Spirit d8, Strength d8, Vigor d4

**Skills:** Fighting d4, Geomancy d8, Knowledge (Craft: Architecture) d8, Knowledge (Craft: Sculpture) d8, Notice d8

**Fencing Styles:** Danse

**Charisma:** +2; **Pace:** 6; **Parry:** 5; **Toughness:** 4

**Hindrances:** Anemic, Cautious, Wanted (Major; as *Le Maçon Véridique*)

**Edges:** Arcane Background (Ceremonial Magick), Charismatic (fame), Wizard (x2)

**Gear:** Rapier (Str+d4, +1 Parry)

## Typical Conspirator of Equals

Given the number of Traditions and Arts not to mention individual goals, there is no such thing as a typical member of the Conspiracy of Equals. The only thing they share is the practice of magick.

**Attributes:** Agility d6, Smarts d8, Spirit d6, Strength d6, Vigor d6

**Skills:** Pick one Art d6, Fighting d6, Knowledge (Arcana) d6, Notice d6

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 5; **Toughness:** 5

**Hindrances:** Loyal

**Edges:** Arcane Background (Magick; pick one Tradition)

**Gear:** Dagger (Str+d4)

## Corsairs

While the dawn of the Golden Age of Piracy is still a few decades away, France’s corsair fleets have been plundering ships of enemy nations for many centuries. With France now embroiled in a costly war against Spain, her dashing privateers are needed more than ever.

## History

Corsairs date from the Middle Ages. While French naval vessels preyed on their enemy’s warships, the king saw a way to raise revenue (war is an expensive business) and hamper enemy supply lines in one blow.

In 1144, Bishop Jean de Châtillon declared the fortified English Channel port of Saint-Malo a free haven and granted asylum to all within her walls. It was an astute move in one regard, for it quickly became the harbor of choice for corsair crews. With the crews came money, but their presence also kept away legitimate merchants, who feared becoming prey. Times have changed, and while the corsairs still use Saint-Malo as their main port and see it as their spiritual home, their vessels harbor in ports along all of France’s coastline.

## Organization

Corsairs are not part of the French navy, and thus do not hold military ranks. Despite this, they obey the laws of the admiralty to ensure that order is maintained.

Corsair captains are issued a letter of marque (or in French, a *lettre de course*, hence the name “corsair”), a document permits the captain to raid enemy shipping, but forbidding him from attacking neutral or French vessels—to do so is an act of piracy. Only the king and Cardinal Richelieu can issue letters of marque. Despite holding such an official document, requesting that they be treated as prisoners of war, corsairs are more likely to be judged as pirates by the nations whose ships they plunder, and summarily executed.

Captured ships and cargoes do not belong to the corsair captain, but to France. Ships, known as prizes, and cargoes are sold off at auction, and the captain is awarded a portion of the spoils.

Like the Musketeers, the corsairs are currently divided. Those who sail under white sails are loyal to the king first, while those who fly under red sheets have been given their letters by Cardinal Richelieu. Although both are on the same side, there is little love lost between them, especially if ships of both factions have spied a rich prize on the horizon. Of the two factions, the “Red Sails” are most likely to bend the rules of engagement and mistreat captives.

# Friends & Enemies

## Members

Due to their bold actions, corsairs have developed a reputation for being daring swashbucklers. Regardless of the truth, the peasants picture them swinging onto enemy ships, swords clenched between their teeth. The boldest and most successful are celebrities, invited to high society functions and pampered by patrons who wish to be associated with their deeds.

Although rare, women may be corsairs. During the 14th century, Jeanne de Montfort, known as “The Flame”, and Jeanne de Clisson, known as “The Lioness of Brittany,” both successfully plundered English shipping.



### Jacques de Sore

That Jacques de Sores died in the late 16th century has not deterred the French corsair captain from continuing his bloodthirsty rampages. Nicknamed “L’Ange Exterminateur” (or “The Exterminating Angel”), de Sores was the captain of a band of Huguenot pirates. At first he sailed under letters of marque issued by Francis I, but his status as a privateer was hurriedly revoked after the destruction of Havana and subsequent massacre of its citizens in 1555. In 1570, the pirate captain murdered 40 Jesuit missionaries, but not before torturing them.

Condemned by the pope and the king of France, whom he once served, de Sores’ soul duly became Satan’s property on his death. There he would have stayed, roasting in the fires of Hell, had Belphagor not had need of his services.

De Sores is now in Belphagor’s employment and captain of the Black Fleet, a bloodthirsty corsair band answerable only to Cardinal Richelieu. They are concerned little with raising revenue for the king, and attack vessels of all nationalities. De Sore’s flagship, *L’Eternal*, sails under black sheets, the color of her damned crew’s souls.

**Attributes:** Agility d8, Smarts d8, Spirit d8, Strength d8, Vigor d8

**Skills:** Boating d8, Fighting d8, Intimidation d10, Notice d6, Shooting d6

**Fencing Styles:** Pugilism, Spanish

**Charisma:** -6; **Pace:** 6; **Parry:** 6; **Toughness:** 8

**Hindrances:** Bloodthirsty, Mean

**Edges:** Berserk, Improved Frenzy, Steady Hands

**Gear:** Wheellock pistol (Range: 5/10/20, Damage: 2d6+1, 6 actions to reload), long sword (Str+d8)

**Special Abilities:**

\* **Undead:** +2 Toughness. +2 to recover from being Shaken. No additional damage from Called Shot. Immune to poison and disease. Ignores wound penalties.

## Typical Corsair

Bold, dashing, and reckless, at least in the eyes of French citizens, loyal to France yet independently-minded and above the orders of the French admiralty,

the corsairs raid enemy shipping wherever it is found. While many know little about the supernatural war being waged on French soil, as mariners they have seen many strange things at sea which cannot be easily explained.

**Attributes:** Agility d6, Smarts d6, Spirit d6, Strength d6, Vigor d6

**Skills:** Boating d6, Fighting d6, Intimidation d6, Notice d4, Shooting d6

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 5; **Toughness:** 5

**Hindrances:** Overconfident

**Edges:** Steady Hands

**Gear:** Wheellock pistol (Range: 5/10/20, Damage: 2d6+1, 6 actions to reload), short sword (Str+d6)

## Daughters of Medea

Evil comes in many forms. Demons and fallen angels may stand at the pinnacle, but mankind is quite adept at using the free will granted him by God to willfully commit sins. Among those mortals willing to break the Fifth Commandment, as listed by the Catholic Church (“Thou shalt not murder”), the Daughters of Medea rank just below Satan’s minions.

## History

In Greek mythology, Medea was the daughter of King Aeëtes of Colchis. According to the legends, she fell in love with Jason, who visited her father’s lands with the Argonauts in search of the Golden Fleece, and secretly aided him in his quest. When the task was done, she fled Colchis with Jason, and they were subsequently married. Only when back in Greece did Medea reveal her true nature.

King Pelias, who dispatched Jason on the quest, refused to relinquish his throne to the victorious Jason as promised. Medea convinced the King’s daughters there was a way to rekindle their father’s youth, thus ensuring his reign would be eternal. Medea killed an old ram, butchered it, and threw the pieces of flesh into a pot, from which leapt a young ram. Having fallen for the trick, the girls promptly murdered their father and hacked him to pieces.

Later, when Jason left Medea for a princess, Medea poisoned the girl and her father. She then cold-bloodedly murdered the two children she had borne Jason. Further deeds attributed to her include the attempted murder of the Greek hero Theseus, and the actual murder of her uncle, who had taken her father’s throne by force in her absence.

The Daughters of Medea have no true links with the ancient assassin whose name they use—it was chosen because it fit the purpose of the organization.

Founded in the Roman period, the Daughters at first comprised powerful women who worked behind the scenes to ensure their husbands and sons achieved posi-



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tions of power. Among its many members was Agrippina. In her lifetime, she managed to ingratiate herself to her insane brother, the Emperor Caligula, marry and then murder Caligula's successor Claudius (her uncle), and place her son Nero (from a previous marriage) on the throne. Of history's many powerful women, Agrippina ranks very highly, and following her example, the Daughters took murder to heart as a commonplace tool.

## Organization

As the centuries passed, the Daughters accepted more and more women of lesser birth into their ranks. They have become a widespread organization, with agents across much of Western Europe (and possibly further afield). Members can be found in a gamut of roles, from the wives of kings and noblemen, to dressmakers and courtesans, down to serving wenches in the roughest taverns of Paris.

Ruling over the organization is a single, shadowy individual who goes only by the name Medea. She never deals with subordinates in person, but acts through

proxies or encoded letters. There is much speculation about her identity, and while many rumors hint at Queen Anne being Medea, the Daughters accept the fact that any woman on Earth could be their leader.

Senior Daughters are those with social and political influence. Most were born with such status, but a few have maneuvered themselves into positions of power. They are free to act as they desire in carrying out their plans. When conflict arises between Daughters, the strongest will survive, to the betterment of the entire organization.

Junior Daughters are the spies and assassins, the foot soldiers of the sisterhood. While they are free to spy on men as they wish, in the hope of gathering information useful to their superiors, which in turn will garner the spy a reward, they are strictly forbidden from undertaking an assassination unless given a direct command.

## Members

Although willing to commit murder, there are more ways to kill a man than with poison or a dagger. A few whispers in the right ears, a casual rumor in the right place, or the creation of an incriminating letter can all bring the most powerful men to their knees. It is a rare occasion when a Daughter dons a cloak, draws her dagger, and stalks the night like a common murderer. Subtlety is the Daughters' forte.

Any woman encountered may be a Daughter, and this is what makes them truly dangerous. Is the barmaid who winked at you merely flirtatious, or is she luring you into a clandestine tryst in order to plunge a knife in your back? Was the late duc's death simply due to old age, or was his young wife poisoning him so her son would inherit his title and properties? To second-guess who might be a Daughter is to invite paranoia and gynophobia in your life.

## Milady de Winter

Milady Clarick de Winter, or more simply Milady, has cheated death twice already. As a young nun, she seduced a young priest into helping her flee with treasure stolen from the Church, for which she was tried and branded. Disguising her past identity, she then turned her wiles on the young Comte de la Fère (Athos), whom she later married. When he discovered the brand on her shoulder, enraged at the dishonor and heartbroken by her deception, he promptly hanged her from a tree.

Surviving her makeshift execution, Milady fled to England, where she married Lord de Winter, an English noble. After her husband's untimely death (her doing, of course), she came to the attention of Cardinal Richelieu, who employed her as a spy and assassin. Following her involvement in the death of the English Prime Minister, Lord Buckingham, and a plot to shame Queen Anne, Athos again invoked his noble power and ordered her beheaded.

The beautiful and seductive Milady, who had already broken the will of a Puritan with her feminine ways,



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turned her charms on the headsman, and thus escaped death once again. As far as the world is concerned (and especially those hated Musketeers upon whom she has sworn revenge), Milady de Winter is dead.

Milady's activities had already brought her to the attention of the Daughters of Medea, though it was only after her second "death" they approached her openly. Seeing the sisterhood as a tool through which she could enact her revenge against her would-be killers, Milady accepted their offer of membership. A skilled linguist, she now operates under a plethora of names and false identities, all the while inching closer to her real targets.

**Attributes:** Agility d10, Smarts d8, Spirit d8, Strength d6, Vigor d8

**Skills:** Fighting d8, Intimidation d8, Persuasion d10, Riding d8, Streetwise d10, Taunt d10

**Fencing Styles:** Danse, Scarlotti, Venus

**Charisma:** +6; **Pace:** 6; **Parry:** 6; **Toughness:** 6

**Hindrances:** Cautious, Stubborn

**Edges:** Assassin, Charismatic, Disarming Flesh, Fencing School (Venus), Harder to Kill, Killer Looks, Level Headed, Very Attractive

**Gear:** Two acid daggers (Str+d4+4), dagger (Str+d4)

## Typical Daughter of Medea

Daughters are trained in the arts of deception and seduction, as well as diplomacy and etiquette. They are skilled judges of character, able to size up those who might unwittingly serve their cause. They also act as spies, understanding both ciphers and lip-reading. Of course, they are also trained in the use of melee weapons, for the Daughters need to guarantee their kills, which entails staring into their victims' eyes as life ebbs away.

**Attributes:** Agility d8, Smarts d8, Spirit d8, Strength d6, Vigor d6

**Skills:** Fighting d6, Lockpicking d6, Notice d6, Persuasion d8, Stealth d6, Streetwise d6

**Fencing Styles:** Venus

**Charisma:** +2; **Pace:** 6; **Parry:** 5; **Toughness:** 5

**Hindrances:** Cautious, Stubborn

**Edges:** Assassin, Attractive, Frenzy, Quick Draw

**Gear:** Acid dagger (Str+d8), concealed dagger (Str+d4)

## Free Thinkers

The Free Thinkers are a radical organization of learned men set firmly against formal education, whether scientific or religious, on the grounds that knowledge and truth received (particularly from the Church) as opposed to directly experienced or self-discovered, is a form of mental slavery.

### History

The Free Thinkers' origin lie in mid-16th century France and the writings of the physician and writer Rabelais.

In his work *Gargantua* he writes of the fictional Abbey of Thélème, a place where the only law is "Do What Thou Wilt." Given absolute free will, Rabelais argues through his characters, men are predisposed toward virtue, not vice. The earliest Free Thinkers were radicals set on freeing man of the shackles of any and all authority. They made the foolish mistake of speaking out publicly against the Church and government, an act which led to violent persecution and accusations of heresy. Heading underground, the Free Thought movement began to transform away from the belief that man should simply do as he wished toward tackling the underlying factor denying free will: education.

### Organization

The Free Thinkers are a radical organization operating from the shadows, seeking finds prospective candidates, and never the other way around. The membership operates in small cells for reasons of security (they are still persecuted and burnt at the stake as heretics). Dissemination of ideas occurs through printed pamphlets and open letters authored anonymously. Because security is a fundamental issue, members are instructed never to accept invitations to meetings with other cells—several groups have been lured into traps by the Inquisition.

### Members

The Free Thinkers are not illiterate barbarians hammering at the gates of Paris, or radicals crying out for a return to a more primitive age. Indeed, they are men of science and learning. They espouse that all forms of formal education enslave the mind, for formal education requires not only the transmission of existing ideas, but others to accept them verbatim. The Church is especially despised for its stance that the Bible should be accepted as the word of God and never questioned.

The Free Thinkers believe that all men should come to understanding through their own endeavors, using observation, experimentation, logic, and reasoning to better understand the world and its many wonders rather than relying on authority, tradition, conventional wisdom, and prejudice, or being swayed by orthodoxy and the desire to conform. In essence, man should accept only what he has personally witnessed and verified, and not take others' word for it. Some members use pranks to achieve their ends, making scholastic authority figures look like buffoons, while other prefer rhetoric, using arguments of their own devising to combat those handed down verbatim and unchallenged. A small few are extreme radicals, believing that the only way to end education and thus mental slavery is to destroy the centers of learning where the supposed authoritative version of events and knowledge are preached.

### Typical Free Thinker

**Attributes:** Agility d6, Smarts d8, Spirit d6, Strength d6,



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Vigor d6

**Skills:** Investigation d8, Knowledge (any two) d8, Notice d6, Persuasion d8

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 2; **Toughness:** 5

**Hindrances:** Cautious, Wanted (Minor)

**Edges:** Scholar

**Gear:** —

## The Hermetic Brotherhood

Not everyone views science as the herald of a wondrous new age. The Hermetic Brotherhood espouses forms of understanding that predate scientific thinking by countless millennia: magick.

### History

Magick has always been present in the universe, the reserve of an elite chosen few. Since the dawn of time, the secrets of magick have been handed down through the generations in esoteric oral traditions and coded manuscripts, to preserve the knowledge and keep it safe from outsiders. The Hermetic Brotherhood originated in Hellenistic Egypt as a religious cult dedicated to collecting and preserving magickal wisdom from across the world. In ancient times, the cult had a public face, a respected organization whose membership was restricted to those who possessed knowledge of the arcane arts. The cult was never influential in politics, focused solely upon wisdom, and not the gaining of power.

The cult weathered the rise of the Roman Empire, the growth of Christianity, the fall of Rome, the barbarian invasions, and the advent of Islam, with each subsequent social upheaval serving instead to swell the cult's accumulated knowledge. But the tide eventually turned. The Catholic Church grew in power and influence, and its views on magick as a tool of the Devil naturally placed it in opposition to the Brotherhood. Although witch-hunts became publicly famous in the late Middle Ages, the Church and Brotherhood had engaged in covert war for centuries prior. Outnumbered and outmatched, the Brotherhood vanished from sight. The Church quietly declared victory over paganism, yet knew in its heart the practice had only been driven underground. In order to rally support against those who might still practice magick, the Church formerly founded the Holy Inquisition, calling on all Christian souls to renounce those who "trafficked with demons." The Brotherhood lost many members and much lore to the cleansing fires of the witch hunters, but its essential core survived.

And now a new age dawns, an age which threatens to eradicate magick altogether—one ironically not of the Church's making. That the universe is governed by laws has been known to magicians for millennia... but the laws of magick and the laws of science are diametrically opposed. The former declare that, given sufficient willpower, anything can be accomplished, for reality is

flexible. Science, on the other hand, has declared certain concepts as immutable laws, which remain true no matter what and cannot be broken. While magick encompasses and encourages free will, science imposes strict order and conformity to only that which is known.

Faced with the dual threats of rationalism and religious persecution, the Brotherhood has come out of hiding—at least partially—and declared war on both science and the dogma of the Church. The Hermetic Brotherhood fights mainly through manifestos, arguing against the rigid nature of the universe in favor of a more open, more wondrous one. Similarly, it combats the Church by claiming magick to be God's gift to humanity: while it does not openly state that Jesus was a magician, it certainly implies it. Members do not see this as heretical—God is, after all, the greatest of all magicians.

But there are those whose intolerance toward blind faith in the Church and science leads them to overt, aggressive acts. Churchmen and scientists are attacked, laboratories and workshops ransacked or put to the torch—in rare cases, churches and holy places have been subject to similar violence.

### Organization

The Brotherhood is divided into chapters scattered across Europe (and a few others throughout the world). The most senior chapter, called the Font, resides in Rome only a stone's throw from the Vatican. The Paris chapter, officially known as the Temple, is the second-most important. The Brotherhood also maintains a secret depository in the tiny Pyrenees village of Rennes-le-Château, where many of the society's most prized manuscripts and magickal relics are stored.

As befits a secret society, the Brotherhood does not advertise. Its manifestos contain cryptic references that those with occult knowledge will understand, but these are only one part of the puzzle facing prospective members. Since the Inquisition is also well-versed in the occult, following the coded instructions leads one to a challenge that can be overcome only by magick—and even then, the candidate must pass several more tests to prove he is not an Inquisition spy.

Members are ranked (from lowest to highest) as Student, Master Elect, Master, Illuminated Master, Perfect Master, and Magus. Governing the Brotherhood are the Secret Masters, whose identity by tradition is a closely guarded secret. Ironically, rank is not a limitation—each Secret Master appoints his own successor, and any member is open for selection.

### Membership

Only magicians are welcomed into the Brotherhood. Any Tradition and Art may be found among its ranks—how one works the Great Art, as magicians call their work, is personal choice and not a dictate of the universe. Alchemy is accepted as a valid magickal tradition as, unlike chymistry, it imposes no laws on chemicals.

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Many magicians, at least in western Europe, are Christians. They see magick not as Satan's device, but as one of God's infinite wonders. The Brotherhood holds that magick, while not allowing one to rival God in power, is the true meaning of the Bible's insistence that God made man in His own image. Magick also brings one closer to God, allowing a momentary glimpse of His Divine Majesty.

Despite its enemies' claims, the Brotherhood has no plans to impose a new faith on the world. It seeks instead to break the Church's stranglehold on faith, leaving men open to finding their own way to God through magick.

## Typical Hermetic Brother

Given the number of traditions and art, not to mention individual goals, there is no such thing as a typical member of the Hermetic Brotherhood. The only thing they share is their belief in magick. Use the same stats as for Typical Conspirators of Equal (p. 110).

## The Holy Vehm

The citizens of Western Europe are not equal in the eyes of the law. While the peasantry endures harsh penalties for minor infractions, the nobility commits vile crimes and escapes with nary a blemish to their name. At least, that used to be the case. Nowadays, any noble who dares traffic with demons, who feasts while his peasants starve, who tortures innocents for amusement and sport, or who otherwise acts in opposition to the sacred trust their high station demands will find himself the target of the Holy Vehm.

## History

Emperor Charlemagne, considered by many to have initiated the legal system used by much of Western Europe, founded the Holy Vehm in 772 A.D. Although emperor, Charlemagne's authority over his feudal vassals was not as absolute as he wished. In many territories, enforcement of the law was lax, and the nobility was rarely held accountable for its crimes. To help combat noble corruption and ensure justice for all, Charlemagne founded the League of the Holy Vehmgericht (Tribunal), or Holy Vehm for short.

Since those distant days the Holy Vehm has become something of a watchdog, keeping an eye on the nobility, permanently removing those whose crimes are unpunished by the regular courts. With its current problems, France has become a hotbed of Vehm activity. Though on the side of God's laws, the Vehm have no legal jurisdiction in France. As a result, they are considered little better than common murderers in the eyes of the French judicial system, and have been branded as a dangerous and subversive secret society by Richelieu.

Members are forbidden from acting on personal ven-

detas or hearsay. Facts must be ascertained, evidence uncovered, and dossiers compiled. The Holy Vehm is not a vigilante organization—all who stand accused before them have committed vile crimes, but they are entitled to fair trial. The courts of the Holy Vehm are held in secret, with all members heavily disguised. Non-members are forbidden from attending on penalty of death—a fate which also awaits any member who discusses Vehm proceedings with the uninitiated.

By ancient law, the courts hand down only a single punishment for guilty verdicts: death. Hence, they do not worry themselves with judging minor crimes. Most punishments are carried out swiftly, but on rare occasions the Vehm releases the prisoner and allows him a head start of several hours. He is then hunted through the countryside like an animal. The Vehm's hunters are extremely efficient, and many of those released prefer to end the agony of waiting to be murdered by committing suicide.

## Organization

Although a former Frankish secret society, the Holy Vehm's existence is publicly acknowledged in the Holy Roman Empire. Across the rest of Western Europe, the society operates in total secrecy. The Vehm maintains the same organizational titles used in the Holy Roman Empire, but has altered their usage somewhat.

Outside the Holy Roman Empire, each country (referred to as a *Freistuhl*, or Free Chair) is governed by an *Oberststuhlberr* (Senior Chair Leader, effectively a minister of justice), who is responsible for overseeing all Holy Vehm activity in the nation. By contrast, within the Empire, the *Freistuhl* is the physical location of the tribunal (a court house). The most senior *Oberststuhlberr* in the Vehm is the Archbishop of Cologne.

Beneath each *Oberststuhlberr* serve a number of *Stuhlberren* (sing. *Stuhlberr*). Theoretically there is one *Stuhlberr* for each county, province, or other political partition of the country, each appointed by the *Oberststuhlberr*. In truth the Holy Vehm cannot always guarantee such widespread coverage and *Stuhlberren* must be prepared to travel. They serve as senior judges and help coordinate activities on a local scale.

Acting as a senior judge and coordinator in each city or town within a province may be a *Freigraf* (Free Count). Again, the existence of one *Freigraf* per town or city is an ideal, not an absolute. Despite the title, they are not necessarily nobles, and those who are rarely hold the title of count.

The lowest ranks are the *Freischöffen* (Free Jurors) and *Freifronen* (Court Clerks). As well as serving at tribunals under the local *Freigraf* or *Stuhlberr*, they are the organization's investigators and executioners.

## Members

So long as he has a basic understanding of the law, any freeborn Catholic man may be a member of the



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Holy Vehm. Most have and continue working in normal occupations, ranging from lawyers to farmers, soldiers to merchants. A few initiates are nobles. Members are sworn to absolute secrecy, learn a number of secret gestures and words designed to identify themselves to other members, and are routinely tested in matters of law.



## Jakob von Stuttgart

To his comrades, *Freischöffe* von Stuttgart is known by the title "the Huntsman." A former soldier, he grew disillusioned with the leadership of the nobility, and their seemingly endless desire to spill blood for futile or self-serving causes. He wrote a pair of pamphlets proclaiming his belief that only nobles dedicated to the good of the common people were fit to rule, for which he spent five years in prison. On his release he was recruited by the Holy Vehm.

Von Stuttgart serves in France, though he has no permanent residence. His role is to track down those determined to have committed gross crimes against the common good who have elected to flee their persecutors, and to lead the hunt of nobles found guilty by the tribunal. Ruthless, efficient, and fanatically loyal, no one has ever escaped the Holy Vehm when von Stuttgart is on their trail.

**Attributes:** Agility d8, Smarts d8, Spirit d8, Strength d10, Vigor d8

**Skills:** Fighting d8, Knowledge (Law) d6, Notice d10, Riding d8, Stealth d6, Survival d6, Tracking d8

**Fencing Styles:** German, Position de Fer

**Charisma:** 0; **Pace:** 8; **Parry:** 5; **Toughness:** 6

**Hindrances:** Loyal, Stubborn, Vengeful (Major)

**Edges:** Alertness, Command, Fleet-Footed, Leader of Men, Sweep

**Gear:** Matchlock musket (Range: 12/24/48, Damage: 2d8, 10 actions to reload), great sword (Str+d10, -1 Parry, 2-hands)

## Typical Freischöffe

The *Freischöffen* are responsible for rooting out corrupt nobles, arresting them in secret, assisting in their trial as jurors, executing those found guilty, and leaving the corpses where others may see them (thus serving as a warning to others of their ilk).

**Attributes:** Agility d6, Smarts d6, Spirit d6, Strength d6, Vigor d6

**Skills:** Fighting d8, Investigation d6, Knowledge (Law) d6, Notice d6, Streetwise d6

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 6; **Toughness:** 5

**Hindrances:** Loyal, Vengeful (Minor)

**Edges:** —

**Gear:** Matchlock musket (Range: 12/24/48, Damage: 2d8, 10 actions to reload), short sword (Str+6)

## The Hounds of Richelieu

Cardinal Richelieu is a powerful man. Little goes on

in France, or even in the lands of its neighbors, without his knowledge. While the Cabinet Noir is France's premier intelligence gathering organization, the Hounds are Richelieu's personal agents, their existence unknown even to the King.

## History

Cardinal Richelieu, the man, already had spies in place when Belphegor assumed his role. Knowing that his many enemies could conceal themselves from mundane gaze, albeit not forever, the demon set about founding a new organization, one which could operate beyond the ken of mortal understanding.

Richelieu often warns potential enemies that they cannot hide from him, and thanks to the power of his Hounds, his threats are far from idle.

## Organization

There is no formal structure to the Hounds. Instead, each agent operates independently, reporting back solely to the cardinal either in person or through coded communiqués. Members never gather together, nor is there any formal method of recognition. This prevents the Hounds from ever working together on an investigation, at least knowingly, but it also means their activities cannot be concealed by their comrades.

Members are recruited by the cardinal in person, being questioned on where their loyalties lie before being informed as to the purpose of the interview. Those who the cardinal deems unfit leave his presence none the wiser. Those he deems suitable are inducted in the organization, training directly under the black fiend.

Every member is given carte blanche from Richelieu, allowing them to act as they desire in the best interests of France. Those who abuse their position are quickly and permanently removed.

The organization exists to serve the cardinal, gathering intelligence not only on mundane threats, but also in hunting down those supernatural threats who oppose the cardinal or troublesome magicians who refuse to cross the line and engage in black magic in his service. They are also employed to locate possible candidates for corruption, though the actual act of turning victims to evil is left to the machinations of other agents.

Members rarely act openly. They may engage in mundane interrogations or interviews, but much of the time they are secluded in secret hideaways, srying the world through their magical arts. When they uncover something deserving of the cardinal's attention, they either report to their master and leave the matter to him, if time is pressing, use their power of carte blanche to have more official agents deal with the problem.

Some do work openly, most often posing as witch hunters. They scour the land for those who dabble in the dark arts, ordering arrests and interrogations when required. Strangely, most of those magicians the Hounds encounter have a habit of disappearing before trial.

# Friends & Enemies

## Members

Richelieu's Hounds are his most trusted intelligence agents. While they possess all the mundane skills required to root out traitors (and others that Richelieu needs to be rid of), none outside their ranks know each member is a black magician trained in the ancient art of divination.

More than one "traitor" has gone to his death wondering exactly how his hiding place was discovered and who betrayed him to the cardinal.

## Typical Member

**Attributes:** Agility d6, Smarts d8, Spirit d8, Strength d6, Vigor d6

**Skills:** Divination d8, Fighting d4, Knowledge (Arcana) d6, Intimidation d6, Investigation d6, Notice d8, Street-wise d6

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 4; **Toughness:** 5

**Hindrances:** Loyal

**Edges:** Arcane Background (Ceremonial Magick), Investigator, Wizard (x2)

**Gear:** Dagger (Str+d4)

## L'Académie Française

The French Academy is, as far as the French population is concerned, responsible for overseeing the vocabulary and grammar of the French language, as well as overseeing French literature, though it carries no legal power to impose its views and rulings.

## History

The Academy was founded by Cardinal Richelieu in 1635, with royal permission, to formalize the French language for use in the arts and sciences. Its primary purpose, in Richelieu's whispers to King Louis, is to stamp out impurities in the French language, especially "loan-words" from foreign tongues. It also advocates that French replace Latin as the common language of education in Europe. Richelieu hopes that this will serve to isolate France from the rest of Europe—but this is only a secondary concern, as the Academy has an even more sinister purpose.

## Organization

The Academy has only forty members, each appointed by Richelieu, with each given a unique number. These anonymous individuals are known as *les immortels*, supposedly after the Academy's motto, "To immortality." Collectively, the immortals elect the Perpetual Secretary, who remains in office until he resigns or dies.

As well as writers, the immortals comprise historians, lawyers, nobles, philosophers, politicians, scientists, and even powerful members of the Catholic Church.

Publicly, Richelieu, as founder, has declared that members will remain in office until death or resignation. Only in cases of gross misconduct can they be removed by a vote of their peers. In practice, members leave only through death—resignation is not an option. Given the organization's true goals (see below), members removed for gross misconduct will meet a very quick but painful death. Eventually a vacancy will occur through natural attrition. The royal charter demands that prospective candidates will apply for a specific numbered seat when it becomes vacant, not generic membership. Candidates names are then put to a vote, with 21 votes being required for acceptance.

## Membership

The name *les immortels* actually stems from the Academy's true purpose. Every member is a black magician beholden to Satan. Thanks to Richelieu's machinations, they are able to gather in the heart of Paris under a veil of anonymity. While supposedly responsible for overseeing the codification and growth of the French language, their true purpose is to study the black arts and use them to further Richelieu's goals. Each has taken a vow to serve Richelieu unto death—this vow is not taken lightly, as it enables Satan to strike down those who betray his beloved servant.

The historical names of the members, listed by seat, are given below for the Gamemaster's use if he so desires. Even if the Gamemaster finds labeling historical figures as Satanists in bad taste, the names are useful because they are contemporaries of the characters, representing persons the characters may come into contact with. In the game world, members are known only by their seat number, never their name.

(1) Pierre Séguier, Chancellor of France; (2) Valentin Conrart, poet; (3) Jacques de Serisay, poet; (4) Jean Desmarests, poet; (5) Jean Ogier de Gombauld, playwright; (6) François le Métel de Boisrobert, ecclesiastic; (7) Jean Chapelain, royal advisor; (8) Claude de Malleville, poet; (9) Nicolas Faret, poet; (10) Antoine Godeau, ecclesiastic; (11) Philippe Habert, poet; (12) Germain Habert de Cérizy, ecclesiastic; (13) Germain Habert de Cérizy, mathematician; (14) François Maynard, magistrate; (15) Guillaume Bautru, politician; (16) Jean Sirmond, historian; (17) François de Cauvigny de Colomby, poet; (18) Jean Baudoin, translator; (19) François de Porchères d'Arbaud, poet; (20) Paul Hay du Chastelet, lawyer; (21) Marin le Roy de Gomberville, novelist; (22) Antoine Girard de Saint-Amant, poet; (23) Guillaume Colletet, lawyer; (24) Jean Silhon, politician; (25) Claude de L'Etoile, playwright; (26) Amable de Bourzeys, ecclesiastic; (27) Abel Servien, politician; (28) Jean-Louis Guex de Balzac, essayist; (29) Pierre Bardin, philosopher and mathematician; (30) Honorat de Bueil, seigneur de Racan, poet; (31) Pierre de Boissat, soldier; (32) Claude Favre de Vaugelas, grammarian; (33) Vincent Voiture, poet; (34)



# All for One: Régime Diabolique

Honorat de Porchères Laugier, poet; (35) Henri-Louis Habert de Montmort, hotelier; (36) Marin Cureau de La Chambre, medical doctor; (37) Daniel Hay du Chastelet de Chambon, mathematician; (38) Auger de Moléon de Granier, ecclesiastic; (39) Louis Giry, lawyer, and (40) Daniel de Priézac, professor of law.



## Typical L'Immortel

**Attributes:** Agility d6, Smarts d8, Spirit d6, Strength d6, Vigor d6

**Skills:** Art (pick one except Necromancy) d6, Fighting d6, Investigation d8, Knowledge (any two) d8, Necromancy d8, Notice d6, Persuasion d8

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 5; **Toughness:** 5

**Hindrances:** Loyal

**Edges:** Arcane Background (Ceremonial Magick), Scholar, Wizard (x1)

**Gear:** Dagger (Str+d4)

## Le Dragon Rouge

Of the kinds of mortals who beseech the Devil for power, two are perhaps the most insidious. First, there are those who claim to be churchmen, yet whose souls are as black as pitch, for they speak words of light by day to their flocks, but utter chants of darkness by night to Satan. Second, there are those who wield the power of black magick, for such souls are possessed of great power. Le Dragon Rouge concerns itself with the latter.

## History

Le Dragon Rouge ("The Red Dragon") supposedly takes its name from a grimoire of the same name published in 1517 by Alibeck the Egyptian, a magician of great power. The grimoire explored in detail the infernal powers, their abilities, and described how to form pacts with demons to achieve one's desires.

In truth, the organization is far older, stretching back at least to the 12th century, and possibly as far back as the days of Attila the Hun. The name stems from the Scholomance, Satan's school for witches and warlocks. The Scholomance, it is said, is located in the distant and mysterious land of Transylvania. It stands on the shores of an immeasurably deep lake high in the Carpathian Mountains. Here, Satan admits ten magicians at a time to study the mystical arts under his personal tutelage. Over the course of a year, they learn all manner of unholy wisdom and magickal powers. New intakes occur every ten years.

Once the students have completed their learning, Satan takes the most promising one as his aide-de-camp. Although tales claim the chosen one rides upon a red dragon, this is a misunderstanding. The chosen student is branded with a red dragon emblem, thus identifying

him as Satan's envoy on Earth. The remaining nine students in turn become the chosen one's aides.

## Organization

The ranks wielded by members mimic those supposedly used in Hell. The highest rank is Grand Dragon, a position held by a single man (or woman). Personally trained by Satan, his post is sacrosanct. Only when Satan marks another magician with the red dragon is his position under threat. The newly selected student must challenge the current Grand Dragon in a magickal duel. If he wins, he takes the mantle. Should he fail, his soul is claimed by Satan. The current Grand Dragon has reigned, or so it is claimed, for 120 years.

The nine other Scholomance students hold the position of General. Unlike the Grand Dragon, they hold their position for exactly ten years. When the latest Scholomance class graduates, Satan takes the souls of the current Generals and promotes the new students to their position. Naturally, students are not told of their eventual fate in advance.

Serving beneath the Generals are 66 Commanders, powerful magicians in their own right, but not trained at the Scholomance. They serve for as long as they live (no one quits Le Dragon Rouge and survives for long), and do so in the hope of attracting Satan's attention and being invited to attend his school.

Finally there are the Officers, of whom there are always 590. These are lesser magicians, typically with only basic knowledge of the magickal arts. It is their hope to one day rise to the position of Commander. Assassination of a Commander is a valid tactic for promotion, for Satan despises the weak. However, it is a rare Officer who gets to make a second attempt if the first fails. These numbers are strictly enforced, for it brings the organization's total membership to 666 damned souls.

## Members

Members of Le Dragon Rouge wear a ring formed of onyx. Set into this is a red enamel dragon, the emblem of the organization. Rings are used as seals on letters and pamphlets. The design of the dragon varies with the bearer's rank, thus allowing the recipient of a letter to know from which tier of the organization it was sent. To protect identities, letters are never signed by name (real or alias).



## Olivier Durand

Durand was born to peasant stock. His powers manifested at an early age, causing him to be accused of witchcraft. His mother, seeking to protect her only child's life from an angry mob, fled with Olivier from their village. She did her best to raise her son in accordance with the teachings of God, but another power visited the boy in his dreams, twisting him with lies and deceit. On reaching puberty, he rewarded his mother's devotion by plunging a dagger into her heart.



## Friends & Enemies

Durand was adopted by a Commander within Le Dragon Rouge, who trained him to focus and hone his natural talent. He proved a very apt student, so much so that his patron tried to murder him out of fear that he would one day become a rival—instead, Durand, at the age of 15, took his former patron's title. He played with his new puppet, the broken shell of his former master, for many happy months.

Now at 21, Durand is a Commander in Le Dragon Rouge. He is among the most powerful magicians to ever hold that title. His ascendancy to the Scholomance is destined to occur during the next intake.

This gives the GM a great opportunity for his campaign. Durand could easily serve as a recurring nemesis. After several encounters, the Musketeers appear to defeat him, though the climactic showdown should be staged so his body cannot be recovered. A year later, Durand reappears, only far more powerful than

before. He is now a General, and a far more potent threat.

**Attributes:** Agility d6, Smarts d10, Spirit d12, Strength d8, Vigor d8

**Skills:** Aeromancy d8, Fighting d6, Homomancy d10, Intimidation d8, Investigation d8, Necromancy d12, Notice d10, Persuasion d8, Streetwise d6, Taunt d8

**Fencing Styles:** —

**Charisma:** +2; **Pace:** 6; **Parry:** 5; **Toughness:** 6

**Hindrances:** Arrogant, Cautious, Stubborn

**Edges:** Arcane Background (Ceremonial Magick), Charismatic, Command, Fervor, Harder to Kill, Improved First Strike, Level Headed, Strong Willed, Wizard (x3)

**Gear:** Cursed dagger (Str+6)

### Typical Officer

All members of the organization are magicians who





# All for One: Régime Diabolique

have sold their souls in return for magickal power and other favors. The Traditions and Arts known to members are varied, and every combination is practiced by at least one member.

**Attributes:** Agility d6, Smarts d8, Spirit d8, Strength d6, Vigor d6

**Skills:** Pick one Art d8, Fighting d6, Knowledge (Arcana) d8, Notice d6, Persuasion d6

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 5; **Toughness:** 5

**Hindrances:** Cautious, Greedy

**Edges:** Arcane Background (Ceremonial Magick), Wizard (x1)

**Gear:** Dagger (Str+d4)

## The Merovingians

Over the centuries many royal dynasties have ruled France. The current dynasty is the House of Bourbon. The first rulers of France, the Merovingians, have become an insignificant footnote in history, but there are those who would see the dynasty rise from the ashes of the past and reclaim the throne.

## History

The Merovingians were a Frankish dynasty who ruled between the 5th and 8th centuries. In 752, Pope Zachary ended their reign by deposing Childeric III. In place of the Merovingians, the former mayors of the royal palace were appointed as rulers who would now be kings, and would come to be known as the Carolingians, whose greatest scion would be Charlemagne.

Despite the total loss of power and the exile of the last king to a monastery, the bloodline was not eradicated. Generation after generation was told of their ancestral heritage in secret, for if the Merovingians were suspected of desiring a return to power, the Carolingians would undoubtedly sought their total extermination.

## Organization

The Merovingians desire two things. First, they seek to restore their bloodline to the throne of France, a throne they claim is rightfully theirs. After being reduced to paupers, they have spent the centuries rebuilding their wealth and influence. Their long-term goal is to secure the throne by marrying women of Merovingian heritage into the noble houses of France, slowly inching the bloodline closer to the throne.

Unfortunately, this plan has still not succeeded after almost a thousand years. Many of the younger generation believe the plan has failed. Their patience at an end, they seek power by force of arms, not political maneuvering. With France weak, her nobles corrupt, and her armies at war on her borders, now is the time to act. While the elders preach patience, the younger generation is equipping an small army ready for an assault on Paris.

The second plan is very similar to the first, except it involves placing a Merovingian on the papal throne. This plan has met with even less success, for popes are elected. In order to succeed, they need to seed the Vatican with Merovingian cardinals.

Again, the younger, more radical elements see only foolishness and failure in this plan. They propose not to take the Vatican by force, but to destroy the Catholic Church for its part in disposing the Merovingian line. In its place they propose a new faith built around the Merovingian saints.

## Members

Unlike most secret societies, the Merovingians are based on familial lines. In order to keep the bloodline as pure as possible, marriage with outsiders is frowned upon except when it pushes forward the great plan. The society only indoctrinates those with proven Merovingian blood. With nine centuries having passed, it is next to impossible for a family not already a known part of the bloodline to verify its heritage.

The ancient Merovingians were called the “long-haired kings,” for the kings always wore their hair long, as was the custom of Frankish chieftains from whom they descended. The modern descendants of these old kings continue the custom by wearing their hair long.



## Josephine Benoîr

One of Paris' most renowned female fencing instructors, Josephine is also a secret supporter of the Merovingian cause. While she accepts any students into her salon, much of her clientele is the young sons and daughters of Merovingian nobility. The core of her student body she calls Les Gardes de Fer (“Iron Guards”). Under her guidance they serve as bodyguards to important members of the family.

While she is greatly respected by those she serves and is accorded a great deal of trust, she is still only a retainer. Josephine suffers from extreme flights of fancy. She has aspirations not only of marrying into the Merovingian bloodline, but of becoming its first queen in nigh on a millennium. Of course, there are those with better claims to the title, but they will be dealt with as the time approaches. For now, she sees herself as the Merovingian equivalent of M. de Tréville. She is a staunch opponent of the Musketeers, whom she sees as protecting a false monarch. While she does accept Musketeers as students, it is only for the purposes of humiliating them in front of her Merovingian students, to show how weak the French monarchy is.

**Attributes:** Agility d8, Smarts d8, Spirit d6, Strength d8, Vigor d10

**Skills:** Fighting d12, Intimidation d8, Notice d6, Persuasion d6

**Fencing Styles:** Danse, Position de Fer, Renoir

**Charisma:** +2; **Pace:** 6; **Parry:** 11; **Toughness:** 7

**Hindrances:** Arrogant, Loyal, Vengeful (Major)

# Friends & Enemies

**Edges:** Charismatic, Combat Reflexes, Fencing Academy (Position de Fer), Improved Block, Improved First Strike, Level Headed, Static Defense  
**Gear:** Rapier (Str+d4, +1 Parry)

## Typical Member

The young bloods seek the destruction of the existing monarchy and an end to the Catholic Church.

**Attributes:** Agility d6, Smarts d6, Spirit d6, Strength d6, Vigor d6

**Skills:** Fighting d6, Intimidation d6, Notice d6, Riding d6

**Fencing Styles:** Position de Fer

**Charisma:** 0; **Pace:** 6; **Parry:** 6; **Toughness:** 5

**Hindrances:** Arrogant, Loyal

**Edges:** —

**Gear:** Rapier (Str+d4, +1 Parry)

## Order of Daedalus

The Rosicrucians (p. 123) are men of learning who fervently believe that all men are equal in the eyes of God, and that dissemination of knowledge to the masses will bring about a new age of social equality. Alas, there are those who told the completely opposite viewpoint.

## History

Daedalans, as members of this secret society are known, hold that their order was found by none other than the Greek artificer Daedalus. Their manifestos claim that Daedalus laid down the tenets of their order two millennia ago, for he alone had the foresight to see an age when science would rise supreme above superstition. Daedalans claim that this new age is finally dawning.

Luminaries such as Leonardo Da Vinci, Roger Bacon, Ivan Fyodorov, and Paracelsus are attributed to being members of the order. Alas, such illustrious claims cannot be proven, for the society has never kept membership registers.

Despite their lofty claims to creation in antiquity, the order was actually founded in 1612 by dissident Rosicrucians whose ideology had taken a different route to those of their peers. Daedalans hold that men are not equal, and never will be. A social hierarchy must exist in order for mankind to progress, although that order is not one of nobles and peasants, but of learned men and the ignorant masses. While they hold that science will lead to a better society, only those who understand scientific principals are fit to govern.

## Organization

As a splinter group from the Rosicrucians, the Daedalans still operate in much the same manner. They possess secret handshakes and codephrases to identify

members. All members are considered equal, thus there are no formal ranks. Respect is given based on scientific advancements, not meaningless titles.

At its most basic level, the order works much as the Rosicrucians. Members meet in secret to discuss scientific breakthroughs, to aid each other in experiments, and to debate and theorize on future advancements. They have no desire to share their knowledge outside of their membership, though.

Promising candidates are questioned not only on their knowledge of science and philosophy, but also on their stance on where science stands in the great scheme of things. Those whose beliefs are similar to the Daedalans are invited to attend a meeting. Candidates are blindfolded, partly so as not to discern the location of the meeting house, and partly because on arrival their “veil of ignorance” can be removed.

## Members

Thinkers and scientists form the membership of the Order of Daedalus. There is no room in their ranks for magicians, (except alchemists), or those who believe in the occult, ardent followers who believe religious dogma overrules science, and believers in superstitions.

Most members are Christians, but are followers of deism. In their brave new world, the Church would have no place, for all men can come to understand God through science and reasoning, rather than blind faith.

A small but growing number have adopted a strong anti-Church rhetoric, claiming that the Church's feeble attempts to cling to its superstitious dogma and hamper scientific advancements are attempts to deny mankind its rightful inheritance. Some preach the new faith of science over dogma via pamphlets and manifestos, but a minority are actively set on destroying the Church. These dangerous radicals are especially opposed to the Jesuits and Dominicans, organizations that claim to be students of science yet mask their learning behind religious overtones.

Despite the Order's lofty goal, its members are not out to become tyrants. They are simply learned men who believe they are better than the masses because their knowledge and efforts directly benefit mankind. Most members want social change, but will still prize right knowledge over democratic impulse in those who might aspire rise to their illustrious ranks. Universities are prime recruiting grounds, for here are gathered the gifted elite of the society to come.

## Order of St. George

The militaristic Order of St. George (*Societas militae Sancti Georgii*) does not officially exist any more. That has not hampered its members continuing their crusade against evil over the centuries, however.



# All for One: Régime Diabolique

## History

After the fall of the Knights Templars, an organization whose success at combating evil had made it a prime target for Satan, the Church decided to recruit a smaller band of demon hunters. It was founded under the guise of a secular order formed by King Charles I of Hungary.

While the new order publicly claimed to serve as the king's bodyguard, they secretly waged war against the growing numbers of demons in the mountainous and heavily wooded Hungarian province of Transylvania, wherein lay the Scholomance, the school where Satan personally trained magicians in the dark arts.

In 1408, King (and later Holy Roman Emperor) Sigismund of Hungary founded the Order of the Dragon (*Societas Draconistrarum*), a body whose mandate was to defend Christendom against its enemies, especially the Ottoman Turks. Realizing their foes were stronger than they realized, the Order of St. George was publicly merged with the new order. At least that is the conventional story. In truth, the knights were placed in the upper echelons of the new order, allowing them to wield it as a tool in their true battle.

History records that the Order of the Dragon fell from prominence in 1437, following the death of Sigismund. However, the true collapse came from another event.

Prince Vlad III Dracula, also known as Vlad the Impaler, had risen high up the ranks of the Draconists (as members were known), though he was not privy to the existence of the secret Order of St. George. At first considered an ally of the Church, it quickly became apparent that he was a powerful servant of evil. Not only did his penchant for impaling foes disgust the Church, but it came to light that he had studied at the dreaded Scholomance. Unsure how far the taint has spread, the word was given to slay Dracula, purge the Draconists of all those who were close to the prince, and then disband the order. Thus, the Order of the Dragon ceased to exist, and with it went any trace of the Order of St. George.

Finally realizing that any form of large organization was doomed to failure, the Church recalled its knights to the Vatican, sequestering them in its labyrinthine basements. The Pope issued a decree to the grand master of the order, forbidding the order to ever expand beyond 50 members, to have headquarters outside the Vatican, or to make use of outside agencies.

## Organization

The technical head of the Order of St. George is the Pope, though he has little to do with the daily mission. That is left to a figure known only as the Grand Master. Members never meet the Grand Master in person, and all communiques are handled by coded letter. Some suspect there may be more than one Grand Master.

The order has no true hierarchy—all active members carry the title of Knight. On rare occasions specific missions are handed out, but generally knights are left to

fight evil as they see fit, travelling Christendom to deliver God's wrath unto his infernal enemies.

Such is the level of secrecy involved that the organization can expect little to no help from fellow churchmen, even within the walls of the Vatican. A member who falls into the hands of the authorities on a charge of murder must rely on his own contacts and ingenuity to escape, for the Church will deny all knowledge of his existence.

## Members

Since the order is ultra-secret, no one volunteers for service. Members do not have to be clergymen, though they must be Catholic. Only those who have had prior experience with the supernatural are invited to join, and then only after careful study and a long, hard training regime designed to test their moral fiber.

Members always wear a hooded black cloak devoid of any markings save for a patriarchal cross (also known as the Cross of Lorraine). When they gather together, they wear similar cloaks, but with the addition of the letters IVISHFS above the cross. These form the society's motto, *In Veritate Iustus Sum Huic Fraternali Societati* ("in truth, faithfully serve this fraternal society").

In many ways, the Order of St. George serves the same function as the Knights of St. Michael. However, whereas one is a society descended from supposed heretics and outside the reach of the Church, the other is very much a part of the Church's arsenal in its struggle against Satan.



## The Armorer

The Knights of St. George are not alone in their battle against evil. As well as their faith, they are ably assisted by a man known only as the Armorer.

Living deep in the bowels of the Vatican, this erudite polymath devises new weapons, both mundane and alchemical, to aid the order in their eternal struggle. Despite his unswerving loyalty to the order, he holds no title or rank, and is not a man of the cloth. Much of his life story is a mystery, even to the Pope and Grand Master, and what little they know they do not share. His current world is one of scholastic wisdom and the practical application of knowledge.

Though his body is wizened through age, the Armorer possesses one of the keenest minds in France, understanding countless sciences and crafting techniques. He is one of few men who has the necessary skills not only to design wondrous machines, such as those devised by da Vinci, but also to construct working models.

The Armorer is mute. Some say he was born this way, and turned to books and learning because nothing else was open to a man who could not speak. Another rumor states that he lost the ability to speak after a confrontation with a demon in his youth. A small few insist he can speak, but chooses not to for reasons of his own. Yet others claim he purposefully cut out his own tongue so he could never be forced to divulge his greatest secrets.

**Attributes:** Agility d6, Smarts d12, Spirit d12, Strength

# Friends & Enemies

d6, Vigor d6

**Skills:** Alchemy d12, Fighting d6, Knowledge (Craft: Weapons) d12, Knowledge (Literature) d8, Knowledge (Religion) d8, Notice d10, Shooting d8

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 5; **Toughness:** 5

**Hindrances:** Code of Honor, Mute (cannot speak)

**Edges:** arcane Background (Alchemy), Scholar (Craft and Religion)

**Gear:** —

## Typical Knight

Unlike the True Knights of St. Michael, those of St. George are less concerned with evil mortals. They hunt demons incarnate and those mortals who have been possessed by fell spirits. Despite their fanaticism, they are not mindless killers. If exorcism can be invoked, then a demon can be driven back to Hell and a mortal saved. But when the spirit is too strong, they have no qualms about using steel to dispatch the fiend.

**Attributes:** Agility d6, Smarts d6, Spirit d8, Strength d8, Vigor d6

**Skills:** Fighting d6, Knowledge (Arcana) d6, Knowledge (Religion) d6, Notice d6, Shooting d6, Stealth d6

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 5; **Toughness:** 5

**Hindrances:** Loyal

**Edges:** Brave, Champion (Papal blessing)

**Gear:** Long sword (Str+d8), matchlock musket (Range: 12/24/48, Damage: 2d8, 10 actions to reload)

## Rosicrucians

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## History

Between 1607 and 1616, two manifestos were published anonymously. They appeared first in Germany, but quickly spread across Western Europe. These documents, entitled *Fama Fraternitatis RC* (The Fame of the Brotherhood of the Rose-Cross) and *Confessio Fraternitatis* (The Confessions of the Brotherhood of the Rose-Cross), spoke of a universal truth and a world in which all men were equal. Within a decade, more than 400 documents were written about, or attributed to, the Rosicrucians.

While generally dismissed as a hoax, the European nobility took heed of what they perceived as a threat to their authority. Men were not equal, for only the nobles

were fit to rule. Those who spoke otherwise were political agitators and anarchists at best, heretics at worst.

Perhaps the Rosicrucians did begin as someone's idea of a joke, but the actions of the nobility, who immediately moved to have the Brotherhood classified as blasphemers against God's divine social structure, quickly gave rise to the Rosicrucians as a reality.

## Organization

The head of the Rosicrucians goes by the name Christian Rosenkreuz, likely an alias, since the name first appears in *Fama Fraternitatis* as that of the Rosicrucians' founder, who was born in 1378. Some say that he is the same man, having extended his lifespan through the fabled Philosopher's Stone. Although he (or possibly she) writes manifestos and communicates with members through letters, no Rosicrucian has claimed to have ever met him in person.

The Rosicrucians have no formal structure. Members hold no universally recognized ranks or titles, but are instead accorded respect based on their wisdom and deeds. Rosicrucians identify each other through secret hand signals and code phrases, most of which appear mundane to nonmembers.

Members meet in secret to discuss scientific and philosophical matters, to perform experiments regarding the nature of the universe, and to disseminate their knowledge to their peers. They also spread knowledge to the world at large in the form of treatises published anonymously or under pseudonyms. No member has authority over another, and meetings follow no set agenda.

Promising scientists and thinkers are approached by an existing student and informally questioned on their beliefs and goals. Those whose goals are similar to the Rosicrucians are invited to attend a meeting. For security reasons, gatherings involving a new recruit are always held in a location different than that of regular meetings, and members take pains to conceal their identities. The recruit, however, must appear barefaced, so as to make his identity known. Should the group be betrayed, revenge can then be taken against the guilty party.

## Members

The Rosicrucians are dedicated to the equality of man. Many members seek only to alleviate the suffering of the poor, either through charitable donations or good works, such as providing free healthcare and education. Others see science as the way to equality, and thus promote the study of the universe without the blinkers of religious doctrine.

This lofty bunch of philanthropists and idealists hides its teachings behind confusing allegorical tales and parables, but only to blind their enemies and allow the dissemination of their works uncensored. Thus, members may be doctors, scientists, academics, philosophers, or even magicians and alchemists.



# All for One: Régime Diabolique



Marcel Lambert

Marcel is the King's Astronomer, a minor courtly position, but one which accords him access to the most powerful telescope in France as well as the royal library.

A learned man, he has published several treatises on cosmology, all of which argue for the existence of God as the Supreme Architect. While he discusses scientific principles, he does so in terms of these being God's building blocks. Since the blocks are real and can be proven to exist, God must therefore be real. Read between the lines and decode the images throughout his books, and one sees a different picture—men are equal under God.

Right now Marcel is a deeply troubled man. Through his telescope, he noticed the star patterns were leading to a major alignment, the first of its kind in many thousands of years. For some reason he could not fathom, he found this discovery unsettling. Marcel took his findings to his colleagues. None possessed a telescope as powerful as his, and so were unable to verify his claims. The scholar went public, penning a small pamphlet on the forthcoming alignment of stars, which he calls the *Conjonction Grande des Corps Ronds Merveilleux* (Grand Conjunction of the Heavenly Orbs).

On his way back from meeting his fellow Rosicrucians one night, a black-hooded figure stopped Marcel in the streets and told him to cease peering into the heavens. No threats were made, but since that night, Marcel has had the uncomfortable feeling that he is being watched and followed, and everywhere he goes, he detects the faint waft of brimstone. Time is ticking away and the Grand Conjunction is nigh.

Marcel is covertly searching for those who could help him further his studies. He has learned of an ancient tome which could hold the secret to the celestial alignment, but it is the property of one Baron Reims, a noble of bilious and unsavory reputation.

**Attributes:** Agility d6, Smarts d10, Spirit d10, Strength d6, Vigor d6

**Skills:** Investigation d8, Healing d8, Knowledge (Astronomy) d10, Notice d8, Persuasion d8, Streetwise d6

**Fencing Styles:** —

**Charisma:** +2; **Pace:** 6; **Parry:** 2; **Toughness:** 5

**Hindrances:** Cautious, Code of Honor, Loyal

**Edges:** Noble (high social position)

**Gear:** —

## The School of Night

Power and wealth are attractive both to those who have nothing, and to those who already have them but want more. Throughout the millennia, men have made dark and terrible pacts with demons and unholy spirits in return for temporal rewards. But few understand the eternal price they must pay for a brief moment of glory: their eternal soul.

## History

Every culture throughout the ages has had demons or evil spirits somewhere in its mythology. The School of Night's true origins are lost in the mists of time and mythology, for there have always been men willing to barter with dark forces in return for power and wealth.

The School of Night, in its current incarnation, was founded by Gilles de Rais around 1435. A former lieutenant of Joan of Arc, de Rais was always interested in the acquisition of power. Several attempts to secure higher nobility through marriage failed, two of which involved the deaths of his betrothed before the wedding. After retiring from the military in 1435, the debauched nobleman turned his attention to the dark arts. After years of deep study, he took in apprentices, tutoring them in the ways of the infernal.

Following the kidnapping, torture, and death of the priest Jean le Ferron, the Bishop of Nantes ordered an investigation into de Rais' activities. Local peasants reported many of their children has gone to de Rais' castle and never returned. De Rais was promptly arrested and a full search of his home undertaken. Dozens of skeletons, many lacking heads, were uncovered in his well-stocked dungeon, and a collection of occult tomes was unearthed in a secret chamber.

The nobleman was tried by both ecclesiastical and secular courts. The former handed down a sentence of excommunication, though de Rais repented his evil ways and the penalty was rescinded. The secular court, however, ordered de Rais' execution. He was hanged in October, 1440. That night, as his body swayed from the noose, a warning to others who would traffic with demons, a fearsome storm arose, blackening the sky and pelting the earth with hailstones the size of fists. As morning broke, de Rais' corpse was found to be missing. All that remained of the gallows was a pile of burnt, blackened timbers and the vile stench of brimstone.

Although de Rais had been brought to justice, his apprentices were never located. They took their master's teachings, built upon them, and spread the unholy word. The lure of power and wealth tempted many young nobles and citizens with aspirations to grandeur into the fold. Each generation of nobility has steadily grown more depraved, causing each generation of peasants to become more destitute. The School of Night has consequently grown ever larger, extending its dark teachings further and further into society.

## Organization

The School of Night has no wide-ranging formal structure. If there could be said to be an overarching guiding hand behind their teachings, it is that of Satan, the Prince of Darkness. Members operate either in solitary study, or as part of a small coven of like-minded individuals. To that effect, there is no ranking structure. Students are accorded respect based on the depths achieved in their studies, and how far along the dark road they have traveled.

# Friends & Enemies

Students are a varied lot. Some are nobles who seek new pleasures to amuse themselves or sate their unholy lusts, or who desire grander positions. Others are scientists, willing to take whatever shortcuts are required to ensure the next big breakthrough in learned reasoning. A small few are simply curious about the nature of darkness. More than one student has started investigations into the nature of evil with good intentions, seeking to understand mankind's spiritual enemy, but the Left-Hand Path is a treacherous and tempting one, leading one and all into oblivion.

A few students are schooled in the black art of necromancy. Whether a magician or not, all members practice human sacrifice, commit unholy sexual acts, revel in the screams of torture victims, and pay homage to Satan (or at least to one of his minions).

Students of *fatum scientia* receive special attention, as Belphegor is particularly active in the current era. Wondrous and terrible weapons of war have been created in the name of science, yet result only in the expenditure of more human blood.

## Members

Students of the School of Night have forsaken the divine for the infernal as a shortcut to knowledge and power. Their goal is not as idealistic as their counterparts in the Rosicrucians. They have no wish to study creation, but to control it, to bend it to their collective and individual wills. Likewise, they do not see men as equal, but firmly believe in the right of the minority to rule the majority. Satan is more than happy to provide them with the knowledge they desire, but at a price.

Like all arrogant men, they believe they control their own destinies. They claim to have dominated the powers of Hell into serving them, but the truth is the complete reverse: Satan, through his charms and manipulation, uses the School of Night for his own dark ends, giving its members the illusion of free will.

Members of the School of Night seek knowledge purely because it leads to power. If that power requires the occasional human sacrifice to appease their dark mentors, it is a small and easy price to pay.



## François Fournier, Baron Reims

François Fournier was born to be the next Baron Reims, but that wasn't good enough for him. When his family visited Paris, children of higher-status

nobles would tease him about his lowly heritage. It was this cruel taunting which drove Fournier to try to better himself. It was also around this time he discovered the use of pain as an effective weapon.

Upon reaching the age of 15, Fournier was entered into a finishing school for young nobles, to ready him for his future role as Baron Reims. While enrolled at the academy, Fournier fell under the tutelage of a student of the School of Night. Sensing a soul suitable for what the School had to offer, Fournier was tutored in the dark arts. Fournier learned well, and rewarded his former mentor by offering him up as his first sacrifice to the infernal powers.

Fournier returned home at the duly appointed time and played the loving son. His mother had died while he was away, and his siblings had left home. Fournier expected to find his father ill or dying, but the old goat was as hale and hearty as he was in decades previous. His father's doctors proudly proclaimed he would live for another 20 years.

It came as a shock to everyone the following week when the old Baron was murdered by one of his doctors. The doctor proclaimed his innocence, but the evidence was damning. Young Fournier personally arranged for the physician to be sent to the appropriate authorities in Paris for trial.

Fournier then took up the mantle as the new Baron Reims, and promptly honored his dark masters with a new sacrifice—a certain doctor. Now he plots his ascen-





# All for One: Régime Diabolique

sion up the social ladder. Marriage, followed by a fatal accident, is his proposed route. Woe betides the noble lady who attracts the Baron's attention!

**Attributes:** Agility d8, Smarts d6, Spirit d12, Strength d8, Vigor d10

**Skills:** Fighting d8, Homomancy d10, Intimidation d8, Knowledge (Arcana) d8, Necromancy d10, Notice d8, Persuasion d8, Riding d8, Taunt d10

**Fencing Styles:** Danse, Renoir

**Charisma:** +2; **Pace:** 6; **Parry:** 7; **Toughness:** 7

**Hindrances:** Arrogant, Greedy, Overconfident

**Edges:** Arcane Background (Magick), Extraction, Florentine, Noble, Rich, Strong Willed, Sweep, Wizard (x2)

**Gear:** Rapier (Str+d4, +1 Parry), dagger (Str+d4)

## Typical Corrupt Noble

There are bad apples in every barrel, but among the French nobility, the rotten vastly outnumber the righteous. Some nobles are merely arrogant, greedy, vain, or debauched; sinful and on the road to damnation for sure, but through ignorance rather than self-serving intent. The worst are those who have deliberately and knowingly walked onto the dark path.

In most cases these scions of evil seek power and wealth, base motives demons are all too happy to promise in return for souls. Whereas most nobles happily dine to excess with full knowledge that their peasants are starving, these twisted gentry gorge themselves as they watch peasants being tortured right before their eyes. Other nobles might have a servant whipped for failing in his duties, but a truly corrupted noble has his servant's flesh stripped from his bones and the carcass placed where others might view it as a warning.

On dark nights when the stars are right, covens of corrupt nobles don black cloaks and give praise to their unholy patrons. Each sacrifice to Satan brings them one step closer to the temporal power they seek... and one step closer to eternal damnation.

**Attributes:** Agility d6, Smarts d8, Spirit d8, Strength d6, Vigor d6

**Skills:** Fighting d6, Knowledge (Arcana) d6, Intimidation d6, Notice d6, Persuasion d6, Riding d6

**Fencing Styles:** Pick one

**Charisma:** +2; **Pace:** 6; **Parry:** 5; **Toughness:** 5

**Hindrances:** Pick two from Arrogant, Bloodthirsty, Greedy, Loyal, Mean, Stubborn, Vengeful (adjust Charisma as necessary)

**Edges:** Noble

**Gear:** Long sword (Str+d8), matchlock musket (Range: 12/24/48, Damage: 2d8, 10 actions to reload)

## Sisters of Bradamante

In addition to persuading King Louis to create the Queen's Musketeers, Richelieu nudged the monarch into creating a militant holy order comprised solely of

nuns. The backlash this created is, of course, all part of Richelieu's greater plan to destabilize France.

## History

The sisterhood takes its name from Bradamante, a literary creation of the 15th-century work the *Matter of France*, also known as the *Carolingian Cycle*. She is described as the ideal warrior maiden—highly skilled, brave, and loyal.

The Sisters of Bradamante were founded in 1630. Technically it was King Louis who ordered their creation, though in truth Richelieu was pulling his strings. Though the decision brought widespread condemnation from the Church and fellow Catholic monarchs, Cardinal Richelieu defended his king's actions, publicly proclaiming that with Protestants and Spaniards actively targeting the shrines of female saints and convents, the nuns needed a militant order to defend them.

While his soothing words have convinced the general populace of the need for the order of warrior-nuns, they have done little to end the barrage of letters from Rome demanding the militant order be abolished immediately.

## Organization

The sisters have a single convent in the town of Amiens in northern France. Here are located the four Grand Officers of the order—the Grand Master, the Treasurer, the Hospitaller, and the Marshal—as well as a sizeable number of militant nuns.

The order has divided France into eleven Preceptories, each named after one of the Apostles (except Judas). Each Preceptory is commanded by a Preceptor-Abbess. Assisting her are a number of warrior nuns. Note that there are no unique structures dedicated to the order within each Preceptory—the Preceptor-Abbess takes whatever building she is currently housed in as her headquarters.

When a sister joins the order, she undergoes a year of religious and military training, during which time she holds the rank of Novice. Those who fail to meet the grade, or have a change of heart, are sent home without shame. Those who stay become Sergeant-Sisters and are closely watched for a further two years. During this time they are expected to perform the role of full sisters, but do not take holy vows. After this time candidates may return to the secular world, stay at their current rank while undergoing further instruction, or take holy vows as progress to the title of Knight-Sister.

The position of Knight-Sister Superior is generally awarded after five to ten years loyal service, depending on the sister's progress and devotion.

## Members

The sisters serve the Church as protectors of its female-oriented sacred places. Efforts are focused on guarding shrines of female saints and convents. Some also serve to protect female pilgrims. As nuns, they are

expected to provide medical aid to local communities, and thus receive rudimentary training.

Bradamante supposedly had a magical lance. In deference to the myth, the sisters forgo the standard choice of melee weapons for knights and warrior-monks of old in favor of a heavy spear. Unlike the medieval warrior-monks, such as the Templars, they rarely wear armor. Instead, they dress in white habits marked with a cross whose points are sharpened spear heads.



## Knight-Sister Agatha

Routinely abused by her drunken father, Agatha was sold to a passing group of French soldiers on their way to war. After several hours at their hands, Agatha snapped. Without thinking she grabbed a dagger, slitting one man's throat and stabbing another in his eye before she was overpowered. Left for dead after being beaten by the soldiers' comrades, she was found by a Carmelite nun.

Agatha was taken to the nearest convent, where she was nursed back to health. After recovering from her physical injuries, Agatha took holy orders, finally escaping her life of abuse. What she could not escape was the hatred toward men that festered in her heart.

Four years ago, while on pilgrimage to the shrine of St. Isabelle of France at Longchamp Abbey, she found herself surrounded by deserters from the French army. Before the men could advance, a white-clad nun wielding a spear charged them. Agatha quickly joined the fray, using her walking stick as a weapon. Her rescuer was forced to drag the nun off the last soldier, lest she beat him to death in her blind fury.

The battle-maiden stranger, a member of the newly formed Sisters of Bradamante, congratulated Agatha on her combat skills and offered her a chance to join their ranks. Once she learned of the order's goal, she accepted without hesitation.

Agatha is now a full Knight-Sister. She is assigned to protect her former convent, a task she enjoys, for she made many friends in her short time as a Carmelite. She has become something of a hero to both the nuns and the local populace, for in her short time as a warrior-nun she has helped stave off several bandit attacks.

Her status as a hero is one she accepts begrudgingly, for she does not crave attention, seeing her work as a divine calling. Many of her peers have tipped her for greatness in years to come due to her modesty, piety, and martial prowess—but for now, she is content to serve God as best she can and remind men that women are far from the weaker sex.

**Attributes:** Agility d8, Smarts d8, Spirit d8, Strength d10, Vigor d8

**Skills:** Fighting d8, Intimidation d6, Healing d6, Knowledge (Religion) d6, Notice d6, Streetwise d6, Survival d6

**Fencing Styles:** Anatomie, Position de Fer, Renoir

**Charisma:** +2; **Pace:** 6; **Parry:** 8; **Toughness:** 6

**Hindrances:** Heroic, Loyal, Vow (Major; chastity, obedience, poverty)

# Friends & Enemies

**Edges:** Block, Charismatic (fame), First Strike, Healer, Improved Frenzy, Improved Trademark Weapon (spear), Lunge, Sweep

**Gear:** Spear (Str+d6, +1 Parry, Reach 1, 2 hands)

## Typical Bradamantite

While Bradamantites are warrior, they are still nuns. As such, they are members of a religious order, albeit one sworn to defend their charges through violent means.

**Attributes:** Agility d6, Smarts d6, Spirit d6, Strength d6, Vigor d6

**Skills:** Fighting d6, Healing d6, Knowledge (Religion) d6, Notice d6, Persuasion d6

**Fencing Styles:** Anatomie

**Charisma:** 0; **Pace:** 6; **Parry:** 6; **Toughness:** 5

**Hindrances:** Heroic, Loyal, Vow (Minor; chastity, obedience, poverty)

**Edges:** First Strike, Lunge

**Gear:** Spear (Str+d6, +1 Parry, Reach 1, 2 hands)

## The True Knights of Saint Michael

While the King has his armies and agents to deal with France's mundane enemies, no force exists to fight her supernatural foes. That role has been taken up by a group of nobles and their lower-class followers. Although they are staunch supporters of the King, their activities require them to operate in the shadows.

## History

The order of monastic-warriors known as the *Pau-peres commilitones Christi Templique Solomonici* (The Poor Knights of Christ and of the Temple of Solomon) was founded in 1119, ostensibly to protect pilgrims wishing to visit the Holy Land. Though they began as poor knights, the order quickly grew into a powerful financial institution. From a handful of knights, they likewise expanded into a fierce military order, becoming the shock troops of Christendom's armies.

On the surface, the Templars were ostensibly in the Holy Land to protect pilgrims and fight against the Saracens. In truth, the order was created to directly combat Satan's minions abroad in the world. While the Church may have labeled the Saracens as Satan's minions, the Templars knew they were just men of different faith, no more beholden to Satan than the Pope.

While large numbers of knights and sergeants waged conventional war in God's name to ensure their order survived with public support, small numbers of knights tracked down and eradicated demons across Europe and the Holy Land.

At this task they proved all too efficient. After two centuries serving Christendom, the Templars finally fell.



# All for One: Régime Diabolique

While they had survived countless battles, they were powerless against political machinations. Ironically, they were accused of devilry and blasphemy.

Their destruction was directly orchestrated by Satan through his pawn, King Phillip IV of France. Philip was heavily indebted to the Templars, who bankrolled his war against England. In order to clear his debts, and acquire the fabled Templar treasure, Philip was convinced to level false charges against the order. In October 1307, Philip ordered all Templars in France arrested. By November, he had “persuaded” Pope Clement V to issue an official proclamation ordering all the knights detained. As far as history is concerned, the Knights Templars ceased to exist in 1312, when Clement V officially disbanded them. The Templars vanished from recorded history.

An absence of evidence that some Templars survived the purge is not evidence of absence. Still beholden to their original task, lone knights continued their fight against evil. Some joined the Church as members of the Inquisition, or converted to Protestantism and became witch hunters. Others acted alone, or as the head of a small band of like-minded souls, stalking the night in search of Satan’s servants.

Over many decades, survivors of the Templars’ destruction and their descendants met up. With slowly gathering momentum a new Templar order emerged. Unlike their predecessors, the new Templars would remain firmly out of public view, operating in secret and trusting no one but their own. Through political machinations, those Templars born into high-status families began the process of rekindling their “lost” order.

Founded in 1469 by King Louis XI of France, the Order of Saint Michael was created to keep France’s nobility loyal to the King. Originally, the order was purely a chivalric one, and membership was a reward for loyal service to the Crown. The Order was held in high esteem, it being France’s first chivalric order, until 1578, when it was superseded by the Order of the Holy Spirit. This fall from grace was no accident—it was a Templar ploy to divert attention away from the Order of St. Michael.

The new order was headed by the King of France, who took the title Sovereign and Grand Master. All appointments to the order were at his behest—at least until Cardinal Richelieu rose to prominence. Now, the current King appoints those whose names are whispered to him by his most trusted advisor.

Although all members of the Order of the Holy Spirit are appointed as members of the Order of Saint Michael by default, the original order comprises two separate bodies. The majority are simply noble sycophants who view the order as a social club of equals. The minority, on the other hand, works as a secret society comprised of members of Templar stock. They call themselves the True Knights of Saint Michael.

## Organization

Given their background as descendants of the Knights Templars, an order of knights still synonymous with

heresy, the True Knights operate under a veil of secrecy. Senior members use pseudonyms when dealing with underlings, and prefer to avoid direct conversation. Instead, letters containing orders are sent to members via a complex chain of agents.

Although the *de facto* head of the Order of Saint Michael is the King, the influential Duc de Calais commands the True Knights and the Templars. He operates under the pseudonym “the Patriarch.”

Beneath him are four Preceptors, each one responsible for a quarter of France, known as a Preceptory. All are noblemen, though high status does not imply high rank—they are selected by the Patriarch alone for their knowledge, leadership qualities, and combat prowess. Each uses only the title Preceptor of the <Cardinal Point> when engaged in order business.

Within each Preceptory are a number of Commander-ies, small geographic areas typically divided to match the boundaries of counties. Thus, for every county in France, there is one Commanderie. Heading each Commanderie is a Commander. When dealing with other members, they assume the title Commander of <county name>.

The smallest organization within the True Knights is known as a Covenant. Comprising anywhere from two to twenty souls, each is led by a Senior Templar. Senior Templars may be nobles, in which case they are also True Knights, or trustworthy lowborn with years of service to the Knights. The True Knights prefers to recruit Senior Templars from the local populace, as they know their lands better than an outsider would. It also means the Senior Templar has a valid reason for being in the area at any given time without arousing suspicion.

Serving as the foot soldiers of the order and filling the ranks of the Covenants are Sergeant-Templars and Templars. These may be recent recruits to the chivalric order, nobles who serve the True Knights in a noncombatant role, or lowborn soldiers who owe the Order of St. Michael allegiance, but who are not full members due to their social class.

The order also maintains a number of specialists. These may be men of any social status or rank within the organization, but their specialist position must be decreed upon them by the Patriarch—one cannot simply adopt a fancy or mysterious title. Among these personnel are the Librarian (in charge of the order’s extensive collection of occult tomes), the Alchemist (who labors to equip members with useful potions), the Mouth of St. Michael (responsible for recruitment), and the Seer (a diviner possessed of amazingly accurate powers of foresight).

## Members

All members of the True Knights are noblemen. Not only does their status provide them with the financial means to pursue their goals, but it also grants them the necessary free time. Regardless of the social status, all members begin as Sergeants and must earn their way up the ranks. Lowborn members can never rise above

# Friends & Enemies

Senior Templar rank, and thus are not true members of the Order of St. Michael.

While all members of the Order of St. Michael wear a gold badge (silver for lowborn followers) depicting the archangel Michael, the order's patron, standing upon a rock while locked in combat with a coiled serpent (representing Satan), the True Knights have taken the symbolism to heart. Despite the total lack of public acknowledgement that dark fiends stalk France, the True Knights and their Templar followers are all members who have encountered Satan's forces, and who have sworn to defeat them by whatever means are required.

As far as the regular members of the Order of St. Michael are concerned, the order meets solely in a special chapel within the royal palace in Paris. Here they are under constant scrutiny by agents of both the King and Cardinal Richelieu. The True Knights, however, meet in secret on the island monastery of Mont Saint-Michel in Normandy. Here they plan their attacks against the forces of Satan and pray for France's salvation. To ensure security remains tight, lowborn members are never told of the secret meeting place and are never invited to visit.



## Remy Pettetret, Vicomte Charolles

By day, Remy Pettetret, Vicomte Charolles, Chevalier of the Order of Saint Michael, is a common face around the royal court. He holds the appointment of King's Librarian, a role which pleases his studious nature and fulfills his desire to learn. By night, he dons a cowl, masks his voice, and dispenses wisdom on the nature of demons to the True Knights, among whom he is known only as the Librarian. As befits the secret nature of the True Knights, only the Patriarch and four Preceptors know his real identity.

A staunch royalist whose family has long supported the French monarchs, Remy's ordination as a Knight of Saint Michael was a formality when he reached adulthood. He joined the True Knights a decade later, after almost succumbing to the unearthly advances of a succubus. Since that time, he has dedicated his life to researching demons and the occult.

In his guise as the Librarian, several attempts have been made on his life by the School of Night, a cabal of devil worshippers. As yet, they have not unmasked his true identity, and Remy thus continues to lead his double life.

**Attributes:** Agility d8, Smarts d10, Spirit d8, Strength d8, Vigor d6

**Skills:** Fighting d4, Intimidation d6, Investigation d12, Knowledge (Arcana) d10, Knowledge (History) d8, Notice d10, Persuasion d8, Riding d6, Streetwise d8

**Fencing Styles:** Danse

**Charisma:** +2; **Pace:** 6; **Parry:** 4; **Toughness:** 5

**Hindrances:** Code of Honor, Heroic, Loyal, Wanted (Major: by School of Night)

## We Kill Demons

A core aspect of this setting involves slaying witches and defeating demons, but that does not mean the characters can go around discussing demons with the citizens of France—demons don't serve the same role as orcs might in a fantasy game.

The citizens of France accept that Satan is real. After all, the Church tells them so. Satan, however, is confined to Hell. That mortals may give praise to the Devil is commonly known, but the existence of demons in the mortal realm is not. Thus, citizens invent rational explanations for the work of demons. Slayings committed by a possessed scarecrow, for instance, will be placed at the hands of a madman not a demon.

Open talk of demons stalking the Earth may drive men toward God, but it also creates widespread fear and chaos, both powerful weapons in the Devil's arsenal. Furthermore, only the Church, in the eyes of the citizens, has the authority to defeat Satan. Others who claim such acts are more likely in league with Satan, trying to trick innocent folk into unrighteous behavior. Hence, any characters that begin talking about their demon-slaying activities are viewed, at best, as crazed, and at worst as servants of Satan. They are also guaranteed to attract the attention of Cardinal Richelieu.

While the characters may be heroes of France, this view extends only to mundane foes they defeat. The characters may slay many demons, but their deeds will go unsung.

**Edges:** Investigator, Jack-of-All-Trades, Noble, Scholar

**Gear:** Cold iron dagger (Str+d4)

## Templar

The foot soldiers of the True Knights of St. Michael are known as Templars. These brave men and women are dedicated to the destruction of the minions of Satan, whether they are demons or depraved mortals. The True Knights, knowing that no one will believe that the nobleman who was just hacked to pieces was actually a spawn of Satan, take great pains to protect its lesser members from prosecution. Such feats are relatively easy in many cases, as there are important nobles among the True Knights.

**Attributes:** Agility d6, Smarts d6, Spirit d6, Strength d8, Vigor d6

**Skills:** Fighting d6, Knowledge (Arcana) d6, Notice d6, Shooting d6, Stealth d6, Survival d6, Tracking d6

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 5; **Toughness:** 5

**Hindrances:** Loyal

**Edges:** Brave, Combat Reflexes

**Gear:** Matchlock musket (Range: 12/24/48, Damage: 2f8, 10 actions to reload), long sword (Str+d8)



# All for One: Régime Diabolique

## ☞ The Watchers ☞

While the path to Hell is arrow-straight, the road to Heaven is long and winding, beset on all sides with pitfalls and distractions. Many are those who have strayed onto the wrong road, yet equally numerous are those who would correct their mistakes before facing their creator.

### History

The Watchers, also known as the Grigori, take their name from the apocryphal Book of Enoch. In the antediluvian era, God sent angels to watch over mankind. But outside of God's divine grace, the angels succumbed to the sin of lust and mated with women. Their offspring, the monstrous Nephilim, plagued the earth until God sent the great Flood to cleanse the world. Of the Watchers, it is said God condemned 90% of their number to Hell, but the others repented, upon on a sacred vow to once again stand watch over mankind.

The original organization of the Watchers was founded in prehistory by men who sought redemption from their sinful ways by combating Satan's evil. They waged a secret war against the demons, fallen angels, and innumerable monsters now consigned to legend or oblivion, risking their mortal flesh and immortal spirit to rid the world of Satan's influence, thus enabling mankind to find its own path.

The current incarnation came into being during the Hundred Years' War, when France was beset not just by the armies of England but by a host of demons. The scourge of war has oft been used by Satan as a cover for more diabolical activities, and this long-lasting conflict has wrought much sorrow on the land.

### Organization

The head of the Watchers always takes the name Semyaza, the name of the chief Watcher who fell from grace. As the damned angel is said to hang upside down between Heaven and Earth, so the mortal Semyaza sits between God and mankind, a sinner like his comrades, yet one who seeks salvation. No strict hierarchy exists, for as the writings of the organization teach, there is no path to salvation except through one's own actions, a teaching which flies in the face of Catholic doctrine. Each Watcher must root out evil as he sees fit, though he may work with others, acting as he believes is best to redeem his soul. Often their actions are dubious, for while they may slay demons, they are not beyond killing mortals who refuse to repent their wicked ways and return to the path of light. All Watchers are sinners, for those who are already on the path to salvation need no assistance from the organization. Sex and age are not limitations, for all sinners are capable of repentance. Members range from petty thieves and liars to murderers and former servants

of Satan. The path they now walk is a difficult one, for as sinners they are more susceptible to Satan's wiles. Every day is a struggle, a constant battle between doing what they know must be done and succumbing to the temptations placed in their way.

While all members accept the presence of God into their lives, they hold Hakamiah, the guardian angel of France, as their patron. Thus, in addition to being servants of God, they consider themselves true sons of France, patriots to two causes.

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**Attributes:** Agility d6, Smarts d6, Spirit d6, Strength d6, Vigor d6

**Skills:** Fighting d6, Knowledge (Arcana) d6, Notice d6, Shooting d6, plus one from Intimidation d6, Locking d6, or Stealth d6

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 5 **Toughness:** 5

**Hindrances:** Death Wish, Stubborn

**Edges:** —

**Gear:** Matchlock musket (Range: 12/24/48, Damage: 2f8, 10 actions to reload), hand axe (Str+d6)

## ☞ Supernatural Creatures ☞

Unearthly beings and mortals who serve the dark powers are a danger not just to the flesh of mortals, but also their immortal soul. These vile entities have plagued mankind for millennia, and will likely plague mortals long into the future.

### On Evil

The nature of evil has troubled theologians and laymen since time immemorial. Man was created with free will, able to choose between righteousness or wickedness. While it can justly be argued that the vast majority of mankind is inherently good, if not as pure as the angelic choirs, there lurks in every human the possibility for unbridled evil.

# Friends & Enemies

This duality in mankind, a creature who walks between light and darkness, is most readily apparent in the Seven Deadly Sins (Wrath, Greed, Sloth, Pride, Lust, Envy, and Gluttony) and the Seven Cardinal Virtues (Patience, Charity, Diligence, Humility, Chastity, Kindness, and Temperance). Within each soul, these Sins and Virtues battle for supremacy, a microcosm of the great struggle between God and Satan, Heaven and Hell, which ties into the occultists' belief of "As above, so below."

While God is present in all things, He is largely a spectator by choice, allowing His creation to find its own way to His Grace according to the message of His Son, Jesus Christ. By comparison, Satan, the chief of the fallen angels, is an active player, willfully tempting men to turn from the path of righteousness into eternal damnation.

Yet even though he has fallen from grace, Satan's designs are not entirely his own. In the end, all evil is ultimately a part of God's creation, for as it says in Isaiah 45:7 (King James Version), "*I form the light, and create darkness: I make peace, and create evil: I, the Lord, do all these things.*" Why God chose to create and even abide the existence of evil in His creation is totally inscrutable to men, but part of His divine will and plan.

Men who follow the path of righteousness, though they may suffer hardship in this world, will reap the benefits of eternal salvation in Heaven come the Day of Judgment. Those who take Satan's hand and dance on the road to Hell and eternal damnation, will be forever cast from God's sight and grace. Thus, while free will is paramount to the human condition, sooner or later all men must choose which path they will follow.

## Ankou, The (Demon)

When the sound of squeaking cart wheels are heard in the dead of night, righteous citizens shut their windows, lock their doors, and fervently pray for salvation. This innocuous sound signals the imminent arrival of the Ankou, a creature said to be Death's chief lieutenant (or sometimes Satan's henchman).

The Ankou is a skeleton with long, white hair clinging limply to its fleshless skull, its eyes ablaze with unholy fire in a skull that can rotate full circle, allowing the Ankou to spy its victims wherever they hide. A wide-brimmed hat adorns its gleaming skull, a heavy black cloak shrouds its bony body, and clutched tightly in its skeletal grip is a razor-sharp scythe, its heavy blade notched from the countless lives it has claimed.

Some claim he is none other than Cain, the first murderer, who slew his brother Abel, and is now condemned to walk the earth until Judgment Day. In other stories, he is the soul of the last man (the Ankou is always male) to have died the previous year, or the first of the current year. Arguments rage in universities and taverns as to whether there is one Ankou for the whole of France, or whether each region has its own spirit of death. The Ankou, a creature capable of speech, has nothing to say

upon the subject. Any of these origin stories might be correct, for the Ankou cannot be slain, at least not permanently. If slain, he returns to his appointed task on the first day of the next year without fail. If he is Cain and not some unfortunate soul, then God, it seems, has not yet finished punishing his murderous creation.

The Ankou is said to drive either a simple peasant's cart or a luxurious carriage. Whatever his mode of transport, it is pulled by two pale horses, and loaded with the corpses of his victims. Two skeletal servants walk beside the cart, ever ready to drag lifeless corpses into the back. Unlike Hellequin (see page 139), the Ankou is less picky in who he slays. Sometimes he kills anyone crossing his path. Other times, he toys with them, promising to return in a set number of days. He cares nothing for sinners or saints, leaving it to God and the Devil to claim the souls belonging to them.

**Attributes:** Agility d8, Smarts d6, Spirit d10, Strength d10, Vigor d10

**Skills:** Fighting d8, Intimidation d8, Notice d8, Riding d8, Stealth d6, Taunt d8

**Pace:** 8; **Parry:** 6; **Toughness:** 9

**Edges:** Alertness, Danger Sense, Fleet-Footed, Improved Frenzy

**Gear:** Scythe (Str+d8, -1 Parry, 2-hands)

**Special Abilities:**

- \* **Fear (-2):** Anyone who sees the Ankou must make a Spirit roll at -2.
- \* **Fearless:** Immune to Fear and Intimidation.
- \* **Undead:** +2 Toughness. +2 to recover from being Shaken. No additional damage from Called Shot. Immune to poison and disease. Never suffers from wound modifiers.

## Animated Corpse

When a man dies his soul departs his body. Whether it reaches the gates of Paradise or burns for eternity in Hell depends on his former life. Regardless, his mortal remains are left an empty, decaying shell. Through dark incantations, a magician can summon a lesser spirit from Hell to inhabit the corpse, though only for a short time. The demons used to animate corpses are notoriously greedy. Whether one is summoned for an hour or a single combat round, it consumes its host entirely, leaving behind only a pile of dust when the spell ends.

Animated corpses have no intelligence or personality, and are exceptionally slow and clumsy. As such, they are little use for work requiring manual dexterity or mental aptitude, but they make fine soldiers and slave laborers for those willing to traffic in forbidden knowledge, for they possess unlimited endurance and stamina.

## Animated Corpse

**Attributes:** Agility d4, Smarts d4, Spirit d4, Strength d6, Vigor d6



# All for One: Régime Diabolique

## The Power of God

Even in these dark times, God does not grant miracles to mortals. That said, He does not leave His worshippers totally defenseless against the powers of Hell. Crucifixes and holy water both cause pain to creatures with the Demon notation upon contact. Touching either to the skin of a mortal possessed by an evil spirit forces the entity to make an opposed Spirit roll against the wielder or reveal its presence (normally verbally, by curses and foul oaths). With success, the fiend cannot again be forced to reveal its presence through these means until 24 hours lapse.

Similarly, any demon or entity controlled or created by a demon or Satanic magick must make a Spirit roll as above to step foot on holy ground. For possessed humans, the evil spirit's Spirit is used for the roll. With failure, the abomination cannot try to physically enter the sanctified locale for 24 hours, though nothing prevents it from using any supernatural abilities or magickal powers it may possess against those inside.

Mortals under the magickal control of a demonically guided magician do not make the roll—the magician does. A failure means his hold over the victim is instantly broken.

As noted elsewhere, Cardinal Richelieu can freely enter any holy ground thanks to his status as a Prince of Hell.

Holy Site	Modifier
Small chapel	0
Typical village church	-1
Church of special interest*	-2
Cathedral	-4
The Vatican	-6

\* Such as a basilica, or a church containing a verified holy relic.

**Skills:** Fighting d6, Intimidation d6, Notice d4, Shooting d6

**Pace:** 4; **Parry:** 5; **Toughness:** 7

**Special Abilities:**

- \* **Claws:** Str.
- \* **Fearless:** Immune to Fear and Intimidation.
- \* **Undead:** +2 Toughness. +2 to recover from being Shaken. No additional damage from Called Shot. Immune to poison and disease.

## Animated Skeleton

**Attributes:** Agility d8, Smarts d4, Spirit d4, Strength d6, Vigor d6

**Skills:** Fighting d6, Intimidation d6, Notice d4, Shooting d6

**Pace:** 7; **Parry:** 5; **Toughness:** 7

**Special Abilities:**

- \* **Bony Claws:** Str.
- \* **Fearless:** Immune to Fear and Intimidation.
- \* **Undead:** +2 Toughness. +2 to recover from being Shaken. No additional damage from Called Shot. Immune to poison and disease.



## Beast of Gévaudan (Demon)

According to stories, the Beast of Gévaudan is a ferocious man-eating animal which terrorized the region of south-central France in years gone by. The Beast is universally described as having reddish fur with a long tail, a powerful jaw filled with long teeth powerful enough to bite through armor and bone, and exuding a vile stench. Details of its size vary between a large dog and a small horse. Numerous accounts claim it is immune to lead bullets, having been killed only by a silver one, and that it walked upright on two legs. Despite eyewitnesses swearing it possessed four legs, it was quickly labelled a werewolf by those in power.

What has puzzled scholars since the attacks is that no such place as Gévaudan appears to have existed. The reason for their puzzlement becomes readily apparent when one realizes that the name is a corruption of Abaddon, the demon prince associated with war and destruction.

No mortal animal, nor a demon in wolf's clothing, the Beast of Abaddon, as it is properly known, is an infernal war machine, a remorseless hunter than seeks only to kill those its master wishes destroyed. Even in Hell, these creatures are extremely rare. Abaddon permits their presence on Earth every few decades, and then only for a period of four years. During such times, a Beast may be slain, but until the requisite time has passed, another will take its place, always to terrorize the same part of France. This is partly what has given rise to the Beast's seeming indestructible nature.

Though the Beast has high cunning, it is still an animal, incapable of rational thought, advanced problem solving, or verbal communication.

**Attributes:** Agility d6, Smarts d8 (A), Spirit d8, Strength d12, Vigor d10

**Skills:** Climbing d8, Fighting d10, Notice d8, Stealth d8, Survival d6, Tracking d8

**Pace:** 6; **Parry:** 7; **Toughness:** 10 (2)

**Edges:** Berserk, Combat Reflexes, Frenzy, Improved Nerves of Steel

**Special Abilities:**

- \* **Armor +2:** Str
- \* **Bite/Claws:** Str+d8, AP 2.
- \* **Hardy:** Does not suffer a wound from being Shaken twice.
- \* **Noisome Stench:** The Beast exudes a foul, overpowering stench. Anyone approaching within 2" must

# Friends & Enemies

make a Vigor roll or suffer a -1 penalty to all Trait rolls until out of the radius of the odor.

- \* **Size +1:** The Beast is equivalent in size to a small lion.

## Brain in a Jar

The diabolical entity that is a brain in a jar is the combined creation of noble intention and modern science, coupled with unwise plans and the ancient (and forbidden) art of alchemy.

The brain must be carefully removed from the cranium while the body is still living (a process the host might not comply with), and placed in a glass container filled with an alchemical fluid that keeps the brain alive. The fluid must be regularly changed for a new concoction, or the brain will die. The idea of preserving the minds of the world's great thinkers so they might continue their work indefinitely is certainly a noble one, but as the old saw goes, the road to Hell is paved with good intentions. Freed from their physical shells, the parts of the brain concerned with controlling the body quickly atrophy, while those concerned with mental prowess grow stronger and stronger. Within mere weeks, the brain in a jar possesses high intellect and immense willpower. The physical separation of body and mind, coupled with the unhallowed knowledge of one's new existence, rapidly tips the brain toward unbridled insanity.

The disembodied brain is able to affect the physical world merely through the power of thought. It retains the ability to communicate through a form of limited telepathy. This enables the monstrous creation to interact socially much as it did in life. The only difference is that because the "sound" is projected straight into the minds of others, it is unaffected by the Deaf or Hard of Hearing Flaws, or by blocking one's ears with wax. The same is true of its more sinister powers.

Because the brain is completely immobile, its needs must be served by able-bodied minions. Typically these are weak-willed individuals chosen for their brawn and ability to follow orders. They are also its foot soldiers and protection, ready and willing to sacrifice their lives to protect their disembodied master.

The existence of the brain in a jar is not widely known. Such an abomination, a product of science and magick, would surely raise the ire of the Church to fanatical new levels, bringing down its wrath on those who claim science is beneficial while reinforcing the view that all magick is inherently evil.

**Attributes:** Agility d4, Smarts d12, Spirit d12, Strength d4, Vigor d6

**Skills:** Intimidation d8, Investigation d8, Notice d10, Persuasion d8, Psionics d10, Taunt d8

**Pace:** 0; **Parry:** 2; **Toughness:** 4

**Edges:** Level Headed, Mentalism

**Special Abilities:**

- \* **Powers:** *Beast friend, bolt, confusion, deflection,*

*fear, mind reading, puppet, speak language, stun;* 35 Power Points.

- \* **Size -1:** The jar that houses the brain stands no taller than 3 feet.

## Brazen Head

Brazen heads were reputedly employed by several medieval occultists. Cast in brass or bronze, the head, which is always depicted as being male, is capable of answering questions posed to it, even ones relating to the future. It speaks in a deep, disembodied voice. Some heads could give fairly detailed answers, while others were limited to "yes or no" answers.

A brazen head actually contains a demonic spirit, bound within. While the spirit will answer many questions with veracity, it is also prone to lie, especially if its answers lead to its owner requiring its services again. The spirit is well-versed in many subjects, including divination, but is not omniscient.

The brazen head demands payment in blood. At first, it requires little more than a single drop. As time passes and the owner calls on its wisdom more often, it demands greater sacrifices. The corruption is slow but steady, first calling on the questioner to donate a drop or two or his own blood, increasing to a pint later on. Eventually, the head demands blood from other persons, increasing the amounts until the victim must be sacrificed, their blood used to drench the brazen head. Once murder is committed for the brazen head, the questioner is truly damned.

**Attributes:** Agility d4, Smarts d10, Spirit d10, Strength d4, Vigor d6

**Skills:** Investigation d10, Knowledge (All) d8, Notice d8

**Pace:** 0; **Parry:** 2; **Toughness:** 4 (1)

**Special Abilities:**

- \* **Armor (+1):** Made of metal.

- \* **Construct:** +2 to recover from being Shaken. No additional damage from Called Shots. Immune to poison and disease.

- \* **Size -2:** The Brazen Head is slightly larger than a human skull.

- \* **Small:** Attackers are -2 to attack rolls against the creature.



## Danse Macabre

To most citizens of France the *danse macabre* is an allegorical reminder of one of life's universal truths—from pope to peasant, everyone dies. But the woodcuts, paintings, sculptures, engravings, and murals found across Christendom are not just allegories—the Dance of Death is a very real entity.

The *danse macabre* appears as a skeletal figure, sometimes clad in a funeral shroud, sometimes naked.



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Most carry a set of pipes on which they play the haunting yet frenetic dance of death, though other incarnations wield drums. Those who fail to resist the melody become entranced by the tune and begin dancing ever faster and faster. For many, this is the last dance they will perform, for the rhythm is a deadly one. Those who dance too long will die, their souls departing, leaving their fleshy remains behind to serve the *danse macabre*. Most are accompanied by a small number of animated corpses in varying states of decomposition. These mindless, soulless corpses are the *danse macabre*'s protectors, for most mortals fear Death and some even dare to strike out at him.

Those who know of the *danse macabre*'s existence are unsure as to its origin. Most argue that it is a servant of God, an Angel of Death sent to harvest souls according to God's decree. Others argue it is a tool of Satan, for it is indiscriminate in its harvesting. Were this so, though, good souls slain by the *danse macabre* would no more belong to Satan than if they died of illness or old age, for Satan has no authority over souls devoted to God. Regardless, the existence of the *danse macabre* is a reminder to all mortals to ensure their souls remain free of sin always, for Death can strike at any time.

**Attributes:** Agility d6, Smarts d6, Spirit d10, Strength d6, Vigor d6

**Skills:** Intimidation d10, Notice d8

**Pace:** 6; **Parry:** 2; **Toughness:** 7

**Special Abilities:**

- \* **Dance of Death:** Any creature that hears the *danse macabre*'s music must make an opposed Spirit roll or be entranced. While so enraptured, victims can do nothing but dance. They must make a Vigor roll each round to avoid a level of Fatigue. Even when Incapacitated they continue to dance; thus this power can lead to Death. The only way to end the dance is to slay the *danse macabre*. One level of Fatigue is recovered for each hour of rest.
- \* **Sire:** A mortal who dies from the Dance of Death rises as an animated corpse after 1d4 rounds.
- \* **Undead:** +2 Toughness. +2 to recover from being Shaken. No additional damage from Called Shot. Immune to poison and disease.

## Demonic Hound (Demon)

Tales of large, black hounds haunting lonely moors, dark forests, and out-of-the-way trails are as old as the hills. Every village has a story of a local black hound, and most peasant families know of someone who has seen a hound, but travelers have to march a long way to discover a living peasant who has viewed one of Satan's dogs, for invariably those who spy the beast perish shortly thereafter, often in grisly circumstances. Hence, the appearance of a demonic hound is considered among the most ill of omens.

Demonic hounds are used by the inhabitants of Hell in much the same way as humans use dogs—as guardians and to hunt prey. Those who serve as guardians remain close to their masters, but hunting dogs are let free to roam.

Demonic hounds appear much like huge mastiffs, though some variation has been noted. What truly marks them as different is not their coat, which is always coal black, but their burning red eyes. On dark nights, it is only their unblinking eyes which give away their presence, yet it is not their eyes they use to hunt. Their sense of smell is extremely acute, and they can tell humans apart by scent alone.

The maws of these hellhounds are filled with sharp, yellow teeth. Often the shredded remains of their last victim hang from between their teeth. As well as delivering crippling wounds to flesh, the teeth of a demonic hound can literally rip a soul from a dying person. Every soul they claim is taken straight to Hell.

**Attributes:** Agility d8, Smarts d6(A), Spirit d8, Strength d8, Vigor d6

**Skills:** Fighting d8, Notice d6, Stealth





# Friends & Enemies

d10, Tracking d8

**Pace:** 8; **Parry:** 6; **Toughness:** 5

**Edges:** Alertness

**Special Abilities:**

- \* **Bite:** Str+d6.
- \* **Fleet-Footed:** Demonic hounds roll d10s instead of d6s when running.
- \* **Go for the Throat:** Demonic hounds instinctively go for an opponent's soft spots. With a raise on its attack roll, it hits the target's most weakly armored location.

## Demonic Steed (Demon)

A demonic steed is quite simply a mundane horse that is host to an unintelligent demonic spirit. This possession transforms the beast into a black stallion, with eyes that glow like hot coals, and whose nostril exhalations reek of sulfur. Although incapable of speech, the fell spirit understands simple commands in every human tongue. Demonic horses are never found roaming or wild. Rather, they are gifted to important witches and necromancers, a sign of favor from their master Satan, symbol of their unholy pact with him. Many owners inflict grievous injuries on their beasts, wrapping barbed wire into their flanks or using the same as reins, and hammering large nails through their hooves, to condition the mount against injury and pain. Such beasts have been known to function unimpaired despite seemingly mortal wounds, giving them a fearsome reputation.

**Attributes:** Agility d6, Smarts d6(A), Spirit d6, Strength d12+2, Vigor d10

**Skills:** Fighting d8, Notice d8

**Pace:** 8; **Parry:** 6; **Toughness:** 10

**Special Abilities:**

- \* **Fleet-Footed:** Demonic steeds roll a d10 when running instead of a d6.
- \* **Hardy:** Does not suffer a wound from being Shaken twice.
- \* **Kick:** Str+d4.
- \* **Size +3:** Demonic steeds are large creatures bred for their power and stature.

## Doppelgänger

Good and evil exists within everyone, for humans are unique among God's creations in that they alone have free choice to follow either path. More often than not, one's darker side is kept in check, surfacing perhaps as a rare outburst of rage or an immoral thought quickly shut away in the deepest, darkest recess of the mind.

Those who reign in their darker side too tightly are not necessarily weakening their inner demon. Behind that mental door one is afraid to open, the dark thoughts still fester and grow. On rare occasions, the dark thoughts

## Rite of Exorcism

An exorcism is a lengthy ritual in which an exorcist calls upon God, the saints, and the angels to drive an unclean spirit from its mortal host. Exorcism requires the exorcist to have at least d4 in Knowledge (Religion), though he need not be an ordained priest. The following modifiers apply:

Reason	Mod
Exorcism performed on unconsecrated ground	-1
Exorcism performed on desecrated ground	-2
Exorcist is not a priest	-4
Exorcist is possessed	-4

An exorcism uses the Social Conflict rules. The exorcist pits his Knowledge (Religion) against the demon's Spirit. Each roll takes an hour. Rolls must be made on successive hours until the ritual is complete. Otherwise, the process is ruined and must be started from scratch. An exorcism can only be conducted on a Sunday and during daylight hours. Thus, an exorcist typically can perform only one rite per week.

Note that with a single ritual, an exorcist may only attempt to drive out one spirit from a victim, regardless of how many inhabit his body. Likewise, while two or more exorcists can work together, they must focus on one spirit. Any additional spirits must be driven forth with a new exorcism.

Exorcisms are extremely draining both mentally and physically, for demons do not depart their host without a struggle. Should the exorcist ever roll a natural 1 on his Knowledge (Religion), regardless of Wild Die, he takes one level of Fatigue. Recovery requires ten minutes rest per level, but cannot be undertaken during the rite.

If the exorcist scores more successes than the demon at the end of the rite, the demonic spirit is forced to leave the host's body and cannot try to possess that individual for a period of 666 days. The spirit has one last chance to try and possess a single mortal within 10 feet. Should it fail, it is banished to Hell for the period noted above.

spontaneously give rise to a doppelgänger: a physical, intellectual, and emotional replica of their creator in every way except one—they lack all trace of goodness and morality, for they are born of darkness.

The only ways to avoid creating a doppelgänger are to live a life totally free of sin and, more importantly, guilt (a difficult task for any human), to not give into one's dark urges, an action most mortals take sooner or later, or to



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seek absolution, for once a sin is absolved, the darkness it created is wiped away. Of course, all humans fail at maintaining that kind of perfection, so the world is not rife with doppelgängers only because they can only spring from those truly strong-willed or charismatic individuals who urges plumb the ultimate depths of darkness.

A doppelgänger has the exact same appearance, mannerisms, and knowledge as his maker. Were the creator and his inner demon to stand side by side, they would be indistinguishable save for one tiny detail—something about the doppelgänger always appears slightly unsettling to those who know the original well. Often close friends and family put this down to the person being unwell or under stress. What a doppelgänger totally lacks is any benevolence or sense of morality. A doppelgänger can be slain, for it is a mortal creature. Doing so destroys only its physical form, as the darkness that created it still festers in the soul of its creator. Unless he confronts the rot within, it will resurface at some point. Destroying the creator instantly kills the doppelgänger, for it cannot survive without his negative thoughts.

Doppelgängers come in two forms. The most common live only for themselves, indulging in wanton sinfulness, caring nothing for the harm they cause others, especially their “weaker” twin. The second variety is, in many ways, more insidious. It desires companionship with other doppelgängers, but in order to do that it must not lead others down the dark paths of life, but convince them to remain pure of heart and suppress all negative emotions, for only through abstinence from evil can a doppelgänger be born.

A doppelgänger has no unique stat block, for anyone can create one simply by refusing to acknowledge their sinful side. Thus, any sample character can be used as a doppelgänger.

## Evil Spirit (Demon)

The great majority of demons are not beings of flesh and blood, nor are they capable of assuming physical form. Rather, they are ephemeral spirits of unholy nature. Each spirit is tied to one particular base desire or negative emotion, such as callousness, impulsiveness, cowardice, anger, or greed. In rare instances, a spirit may be tied to a physical deformity, such as blindness, muteness, or epilepsy.

Evil spirits appear on the mortal realm as wisps of inky smoke or as shadows. They have no physical form, and are thus immune to all non-enchanted weapons. Spirits are incapable of inflicting physical harm on a victim. Instead, they seek to possess mortals and subject them to torments. Similarly, they have no personality—each is a single, raw emotion or desire.

There is no limit to how many demons may inhabit a single host, though only one of a specific type may roost in a single host. Thus, a victim may be unlucky enough to find himself possessed by spirits of anger, cowardice,

and intolerance, but he'll never be host to two anger spirits. If a victim already portrays a spirit's trait (through having a suitable Hindrance), the entity makes the feelings proportionally more powerful. A coward possessed by a cowardice spirit becomes afraid of everything, even his own shadow.

Possessed humans do not display any obvious physical changes (unless the demon imposes them). Talk of them growing horns or tails, being immune to pain, having red or yellow eyes, or speaking in tongues is superstitious nonsense. Aside from sudden (imposed) physical disabilities, changes in personality are the only symptoms.

Once inside a host, a demon cannot be specifically targeted by attacks, magical or mundane. All physical damage inflicted is against the mortal host. Should the host be killed, the spirit is released back into the world. The safer way to free a victim is to perform a rite of exorcism. A victim so freed of the malevolent spirit returns to his normal self instantly. Evil spirits can voluntarily leave a host (returning their victim to normal), but few ever chose to do so.

Normally, evil spirits work behind the scenes. Through subtle nudging they lead their host to commit sins. The victim believes he is acting of his own free will, but he is not. Still, a sin is a sin, and ignorance is not an excuse to avoid the fires of Hell. Evil spirits can be more forthright in their possession, gaining control of their host's mental and physical faculties. This requires an opposed roll of the demon's Spirit against his host's Spirit. Each success allows the demon a maximum of one hour of full control. The demon can end its active possession at any time as a free action.

During this period, the host gains a one die increase to his Strength and Vigor. Should any Spirit rolls be required, use the demon's Spirit rating—the host's mind and soul cannot be affected in any manner. After this time, or if the initial roll fails, the demon is powerless to repeat the process until 24 hours have lapsed. The host remembers nothing of the time while the demon is in control.

**Note:** Vampires and werewolves are special manifestations of greed and anger spirits respectively. However, such transformation of the host through possession by an evil spirit should be reserved for NPCs, not player characters. Greed and anger spirits inhabiting a player character should give only suitable Hindrances. By all means allow player characters to be infected by a werewolf or vampire during combat, but never by an ephemeral spirit.

**Attributes:** Agility d6, Smarts d4(A), Spirit d10, Strength d4, Vigor d8

**Skills:** Fighting d6, Notice d8, Stealth d12

**Pace:** 6; **Parry:** 5; **Toughness:** 6

**Special Abilities:**

- \* **Ethereal:** Immune to nonmagical attacks. Can pass through solid objects.
- \* **Possession:** Spirits attack by making a Touch Attack (+2 to Fighting). With success, the victim must make a Spirit roll opposed by that of the entity, -2 if the

# Friends & Enemies

spirit's attack is a raise. A failure means the victim is possessed and suffers the penalties for the spirit's particular special ability. Removing the spirit requires an exorcism or *banish* spell to send it back to Hell. For each additional attempt at *banish* within the same 28 day period, the spirit gains +1 to resist being expelled.

- \* **Spirit Powers:** Below is a sample of special abilities for spirits.
- \* **Anger:** Victims gain the Berserk Edge. Anger spirits don't tend to possess victims who already have the Edge. The victim also acquires the Mean Hindrance as a result of his angry outbursts and quick rages.
- \* **Cowardice:** Victims acquire the Yellow Hindrance. In addition, they suffer a -2 penalty to resist the effects of *fear*.
- \* **Greed:** Victims acquire the Greedy Hindrance. If the spirit's possession roll was a raise or if the hero already has the Hindrance, he gains the Major version instead. Glutton spirits give the same Hindrance, except it relates only to food and drink.
- \* **Grief:** Victims are struck by deep melancholy and bouts of depression. Whenever they draw a Club for initiative they suffer a -1 penalty to all Trait rolls until their next card is drawn. They also gain the Mean Hindrance, though this is a result of apathy rather than surliness.
- \* **Pain:** Possessed victims immediately suffer a -1 penalty to all Trait rolls. When the victim draws a deuce as his action card in a round the spirit causes intense pain. The victim is automatically Shaken as if from a physical source. He may try to unShake as normal.
- \* **Phobia:** Distantly related to the more generic fear spirits, phobia spirits imbue their victims with the Phobia (Minor) Hindrance. The GM should determine the nature of the phobia. This can range from the obscure (pink flowers) to something more common (cats).
- \* **Sickness:** Victims gain the Anemic Hindrance.

## Gargoyle

From the dizzying heights of the towers of Notre Dame Cathedral, to the lesser churches and fine houses of the nobility, gargoyles can be found squatting silently, menacingly on the buildings of France. Constructed to ward off evil spirits, their menacing forms have, in fact, had the opposite effect.

While magicians skilled in Geomancy can animate them to serve their commands, demons have also found them suitable hosts. Whereas an enchanted gargoyle has a finite lifespan, no more than an hour, those housing an infernal spirit are capable of mobility so long as their physical form remains intact. From their lofty perches, these vile abominations peer down at the throng of humanity below, selecting targets for their nocturnal wanderings.

Most gargoyles average three feet high, though a few larger specimens exist. The only limitation to their stature is the size of the statue the demon infests. Were some zealous mason to carve a 20-foot high gargoyle, some demon would be quick to claim it as their home. Many gargoyles have wings, but it is not a universal trait. Winged gargoyles prefer to stay airborne whenever possible, swooping down unseen on victims and then returning to their perches before the screams of their victim attract passersby.

Dim-witted, clumsy, and ungainly on the ground, gargoyles are difficult to destroy due to their solid stone bodies and lack of vital organs. Where a human would succumb to pain or injury, a gargoyle keeps fighting unabated. The loss of a limb doesn't slow them (unless they lose a wing or leg), nor do bullet wounds and sword blows hamper their effectiveness.

**Attributes:** Agility d6, Smarts d4, Spirit d6, Strength d8, Vigor d8

**Skills:** Fighting d6, Notice d6, Stealth d6

**Pace:** 4; **Parry:** 5; **Toughness:** 7 (2)





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## Special Abilities:

- \* **Armor (+2):** Made of stone.
- \* **Claws:** Str+d6.
- \* **Construct:** +2 to recover from being Shaken. No additional damage from Called Shots. Immune to poison and disease.
- \* **Flight:** Pace 6, Climb -2.
- \* **Size -1:** Gargoyles are the same size as children.

## Ghoul (Demon)

Like the vampire and the werewolf, ghouls are humans possessed by demonic spirits. The fell spirit is attracted to humans whose gluttony has caused others to suffer, or who have eaten of human flesh (willingly or otherwise).

A ghoul appears exactly as he did in life—only his lust for human flesh gives away his unholy nature. Even his abnormally long and thick nails may go largely unnoticed. While ghouls prefer living flesh, prudence forces most to haunt graveyards and dine of decaying flesh and bone marrow, for here their unholy appetites go less noticed.

With continued possession and ingestion of greater quantities of human flesh, the ghoul's host becomes more and more bestial in both appearance and mentality. His flesh shrinks, clinging to his tight bones like a burial shroud, becoming waxy, though his muscles grow stronger and his endurance increases. His features become sunken and his hair falls out, leaving a eerily bald scalp. Most ghouls adopt a nocturnal lifestyle to conceal their activities, developing pale skin and large, dark eyes.

Unlike werewolves and vampires, ghouls possess no special immunities, nor any power to transfer their essence to others. Their one unusual power is that so long as they devour at least one pound of flesh per day, they do not age, although they do deteriorate.

The statistics below represent a fairly typical ghoul in its second decade of perverted life. Its skills represent its degeneration to a more bestial existence. It exists by scavenging corpses where it can, and waylaying travelers whenever possible for their fresh, succulent flesh. It retains some vestiges of humanity, but is a pitiful looking creature.

**Attributes:** Agility d6, Smarts d4, Spirit d6, Strength d10, Vigor d8

**Skills:** Fighting d8, Intimidation d6, Notice d8, Stealth d8, Tracking d8

**Pace:** 6; **Parry:** 6; **Toughness:** 6

**Edges:** Alertness

## Special Abilities:

- \* **Claws:** Str+d4.

mouths split their face in half and are filled with rows of tiny, razor-sharp teeth. These fiends are quite literally as wide as they are tall. When a glutton demon moves, its flesh wobbles from side to side like a pendulum of blubber.

Glutton demons exist purely to eat. In Hell, they devour the flesh of sinners in an eternal feast, but on Earth they will eat anything. Typically they favor livestock and winter stores, for by devouring these they cause hardship to the peasants. Still, they can bite through any material given enough time. Worse still, their appetite knows no bounds. Given just a few hours, a single glutton demon can ingest an entire field of crops.

**Attributes:** Agility d6, Smarts d4, Spirit d6, Strength d8, Vigor d10

**Skills:** Fighting d8, Notice d6, Stealth d8, Survival d8

**Pace:** 4; **Parry:** 6; **Toughness:** 7

**Edges:** Alertness

## Special Abilities:

- \* **Bite:** Str+d4.
- \* **Flight:** Pace 6, Climb -2.
- \* **Grapple:** A glutton demon that scores a raise on a Fighting roll when biting has automatically grappled its victim. Each round the grapple is maintained, the victim automatically suffers d8+d4 damage as the demon begins chewing his flesh and bones. Only the *armor* spell provides any protection.
- \* **Unholy Vomit:** Demons can spray the contents of their stomach at one foe within 3". The target must make an Agility roll at -2 to avoid the stream. Those covered in vomit suffer -1 to all Trait rolls until they wash off the foul-smelling bile.
- \* **Weakness (Food):** Glutton demons are easily distracted by food. Throwing a pound of food in its path forces it to make a Spirit roll or use an action feeding. Each additional pound thrown at the same time gives the fiend a -1 penalty to its Spirit roll. A glutton demon can devour ten pounds in a single action.

## Goblin (Demon)

Goblins made their way to France from England, though it is said their ancestors originated in Gaul. There are several stories as to their origin. The most popular tells that goblins were once Celtic pagan priests driven from Gaul to Britain by the Romans; although persecuted and killed by the Romans in their new homeland, they somehow survived. When Christianity reached the island, the pagan priests refused to convert to the new faith, and were subsequently cursed by a saint to take a form more befitting their vile beliefs.

Another story claims that they chose to spite God, transforming themselves into goblins to be forever out of His reach. Yet another tale claims that goblins are demons incarnate, the souls of evil children made flesh, while one old wives' tale says they are simply the physical manifestations of evil thoughts.

## Glutton Demon (Demon)

Glutton demons have the sickly-green body and head of a toad, the limbs of a pig, and batlike wings. Their

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However they came into being, goblins are renowned for being mischievous at best, and utterly evil at worst. Grotesque and diminutive, they haunt isolated byways and forests, feeding on animals and practicing dark rites, but preferring to take human flesh when the opportunity arises. They are typically solitary creatures.

All goblins possess magickal powers. Whether these are the remnants of their old faith in the pagan gods or devilry depends on which origin story one believes. The magickal power a goblin harnesses appears to be a personal choice. Thus, some goblins are masters of creating foul weather, while others prefer to specialize in tricking and cursing humans, and some even cavort with the dead.

**Attributes:** Agility d6, Smarts d6, Spirit d8, Strength d8, Vigor d8

**Skills:** Climbing d6, Fighting d6, Intimidation d6, Notice d6, Stealth d6, Survival d6

**Pace:** 6; **Parry:** 5; **Toughness:** 5

**Edges:** Alertness

**Special Abilities:**

- \* **Claws:** Str+d4.
- \* **Size -1:** Goblins are as tall as children.
- \* **Spells:** Goblins know Natural Magick. Pick one Art at d8, and one Art at d6.

## Hag (Demon)

While many witches (and some old women) are often described as hags, the term only truly applies to a malevolent spirit. They can harm only sleepers, having no power over the conscious. Indeed, they exist only as phantom spirits in the dream world, having absolutely no physical presence.

The hag manifests in the sleeper's mind as an ugly crone sitting on his chest. Paralyzed, the victim is slowly suffocated as the hag sucks out his life. This state is commonly known as being "hag-ridden," which is also the origin of the word "nightmare." Most victims usually survive hag attacks, leaving them weak and gasping for breath, and utterly terrified.

Some theologians claim that hags are demonic manifestations sent by Satan to claim the victim's soul. Their argument continues that hags only have power over those who have committed sins, for by sinning the victim has opened a link between the mortal realm and Hell. Thus, anyone who experiences a hag's attack should immediately go to church and seek absolution for his many sins.

**Attributes:** Smarts d4, Spirit d10

**Skills:** Notice d6

**Pace:** n/a; **Parry:** n/a; **Toughness:** n/a

**Special Abilities:**

- \* **Hag-ridden:** Each round the hag rides her victim, she makes a Spirit roll opposed by the victim's Spirit. If the hag wins, she inflicts one level of Fatigue. If she scores a raise, she inflicts a wound instead. If the

sleeper wins, the hag suffers a level of Fatigue. The hag continues to ride her victim until defeated or she kills her opponent. A victim engaged in a battle with a hag cannot be awoken until the combat has ended. Victims remain Fatigued until they get 8 hours sleep.

## Hand of Vengeance (Demon)

Revenge is a powerful motive, and there are those who will do *anything* to satisfy it. Among the many dark rituals there is one that allows a vengeance seeker to create an instrument of death. Invoking fell magick, the caster severs one of his hands (the spell does not work on other people's hands), imbuing it with an unholy semblance of life.

Such a powerful invocation comes with a terrible price. Not only must the magician summon a demon to inhabit his severed hand, but the limb can never be reattached. Anyone invoking this ritual gains the One Hand Hindrance. It is possible to cast the ritual twice, but such an act has obvious consequences.

The disembodied hand is guided through concentration. In order to maintain the link, the owner must remain still and relaxed, leaving him unable to perform other actions. If the link is severed, the magician is allowed a single Magick: Necromancy roll to re-establish it. The roll must be made within one hour of the link being lost. Failure causes the demon to depart and the hand to become a lifeless lump of flesh.

The magickal bond betwixt demon and magician allowing the owner to see and feel through the hand as if he were present. No other senses are communicated.

**Attributes:** Agility d8, Smarts d4, Spirit d6, Strength d8, Vigor d6

**Skills:** Climbing d8, Fighting d8, Lockpicking d6, Notice d4, Stealth d8

**Pace:** 4; **Parry:** 6; **Toughness:** 3

**Edges:** Alertness

**Special Abilities:**

- \* **Shared Senses:** The creator of a hand of vengeance may use its senses, regardless of the distance separating master and slave. Doing so counts as an action—it is distracting, and requires concentration.
- \* **Size -2:** It's a hand.
- \* **Small:** Attackers are -2 to attack rolls.



## Hellequin (Demon)

Stories of the Wild Hunt are known across northern and western Europe. All share the common theme of a mounted hunter and his pack of baying hounds, though the identity of the hunter varies in accord with local legend. In France, the mounted hunter is Hellequin, and the Wild Hunt is known in Old French as the *Mesnée d'Hellequin* ("household of Hellequin").



# All for One: Régime Diabolique

## Fallen Angels & Demons

When laymen speak of demons they are most often referring to the angels who rebelled with Satan, for so it is written in Scripture. Yet the Holy Bible is not the only source of wisdom, and other books tell a different story.

In the beginning, before God created the firmament and the earth, he created other heavenly beings. These beings were created with free will, but surrendered in being formed, having to make the choice of turning toward or away from God. Those who turned toward God became angels, forever fixed in virtue. Those who turned away were condemned to wickedness and became demons. The *Theatrum Diabolorum* (1575) puts their number in the billions, for it is said they beget and increase like men.

Satan, as the Christian Bible records, was an angel. Other texts describe him as chief of the seraphim, discernible from others of his ilk by his 12 wings and created on the 6th day of Creation. Satan succumbed to the sin of hubris, and was cast from Heaven along with a number of the heavenly host. The Bible proclaims one-third fell from glory, a figure placed at over 100 million by cabalist scholars. The *Book of Enoch* places the figure at a more lowly 200. Regardless, these were the fallen angels.

The fallen angels serve Satan, but have no power to affect the mortal world directly. Demons, the older of the species, may enter the world of men, but not of their own volition.

Satan's actual relationship with the demons is explored in the sidebar on page 37.

An emissary of Satan, Hellequin is charged with hunting down evil souls and dragging them to eternal torment, a task he performs with relish. Most often his quarry is those who have made pacts with Satan, but sometimes he is overzealous, hunting down any sinner unfortunate to cross his path. Since mortals cannot descend to Hell, Hellequin usually sets his pack on them. If he is feeling playful, he will engage in melee using his lance.

When hunting he rides a demonic steed (see page 135), and is accompanied by a pack of six demonic hounds (p. 134).

Like all true demons, Hellequin cannot be slain while in the mortal realm. Destruction of his physical body sends him back to the Abyss, where he must remain for six days. During this time, he is berated and whipped by Satan—when Hellequin is not hunting souls, they remain free of Satan's clutches. Needless to say, when the hunter is unleashed again, he is vengeful in the extreme.

Despite having a set quota, Hellequin is not above conversing with mortals he encounters during his nightly rampages, so long as they are not destined for his master. Hellequin is not omniscient, sometimes requiring guidance in finding those he is charged to slay.

A small number of theologians argue that Hellequin, while serving Satan, is a force for good, as he removes sinners from God's sight. But most consider him an enemy of God, for while a mortal lives, no matter how black his soul, there is always a chance he might repent. Once that soul is in Satan's grasp, it is forever lost to God.

Black-faced and clad in expensive garments of deepest red, Hellequin's color scheme serves as the inspiration for the Harlequin figure.

**Attributes:** Agility d10, Smarts d8, Spirit d6, Strength d8, Vigor d8

**Skills:** Fighting d10, Intimidation d8, Notice d6, Riding d10, Tracking d6

**Charisma:** -4; **Pace:** 6; **Parry:** 7; **Toughness:** 6

**Hindrances:** Bloodthirsty, Stubborn, Vengeful (Major)

**Edges:** Beast Bond, Combat Reflexes, Command, Feror

**Gear:** Lance (Str+d8, Reach 2, AP 2 when charging), long swords (Str+d8)

**Special Abilities:**

- \* **Arcane Senses:** Hellequin uses *detect arcana* as part of his natural senses.
- \* **Champion:** Hellequin gains the benefit of the Champion Edge against any character who has not atoned for his sins (GM's call).
- \* **Master of Hounds:** Hellequin's Command and Feror Edges apply only to his demonic steed and demonic hounds.

## Homme Sauvage (Demon)

Pride is one of the Seven Deadly Sins, the provenance of Lucifer. While pride can take many forms, the demons responsible for the *homme sauvage* are most interested in those who excess in boastfulness.

The hosts of these foul spirits are transformed from men, made in God's image, to little more than beasts, humanoid in form, but covered in long hair, stripped of their intellect and capacity for speech, and forced to survive by eating raw flesh. Such creatures, which go by a number of names across the world, slink away from civilization to inhabit the remote forests and mountains.

Other tales related to the *homme sauvage* claims that they are men whom lust, and not pride, has driven to acts of bestiality, or that they are the unholy offspring of men and beasts, thus sharing characteristics of both. Regardless of their origins, they are predators, eating rabbits, small birds, and the occasional sheep for the most part, but willing to dine on human flesh when the opportunity arises.

Medieval images show the *homme sauvage* as a noble creature, a wild barbarian, yet one possessed of dignity and who wears leaves to conceal his modesty. Such imagery is false, for the *homme sauvage* is truly savage, a creature who lacks even the basic cleanliness of wild beasts, whose hunched form is more akin to ape than man, and whose nakedness is covered only by his stinking, blood-matted body hair.



# Friends & Enemies

**Attributes:** Agility d8, Smarts d4(A), Spirit d6, Strength d10, Vigor d8

**Skills:** Climbing d6, Fighting d6, Notice d6, Stealth d6, Survival d6

**Charisma:** -2; **Pace:** 8; **Parry:** 5; **Toughness:** 6

**Hindrances:** All Thumbs, Ugly

**Edges:** Fleet-Footed, Woodsman

**Special Abilities:**

\* **Claws:** Str+d4.

## Homunculus (Demon)

From the Latin for “little man,” a homunculus is an artificial creation, a mockery of life given consciousness by a demonic spirit. The ritual for creating a homunculus is known to only a few dark magicians.

The basic ingredient of the enchantment requires a mandrake root. This strange plant, named for its root’s anthropomorphic appearance, allegedly grows only where the semen of hanged men falls to the ground.

The root must be picked before the sun rises on a Friday morning (likely related to the crucifixion of Jesus) by a dog of midnight black fur. It must then be washed of any soil and “fed” a mixture of milk, honey, and the magician’s blood as fell enchantments are uttered over the growth. This ritual is repeated until the next full moon, whereupon the root will develop into a miniature human-like creature. While the blood sacrifice is typical of black magic, with regard to homunculi it bonds the creature to the one who nurtured it.

A homunculus is loyal unto death to its master, possessed of a most vile temperament. Although small, they are incredibly strong, with a maniacal penchant for inflicting pain. As a being created by magick, it has no soul and no knowledge of good. Hence, killing one is not an act of murder, despite its human appearance.

The use of the creator’s blood not only ensures the creature’s loyalty, it also allows the magician to use the homunculus’ senses as if they were his own. Thus, the creature is often employed to spy on others.

**Attributes:** Agility d8, Smarts d6(A), Spirit d8, Strength d8, Vigor d8

**Skills:** Fighting d6, Notice d8, Stealth d8

**Charisma:** -4; **Pace:** 6; **Parry:** 5; **Toughness:** 6

**Hindrances:** All Thumbs, Loyal, Mean, Ugly

**Edges:** Alertness, Berserk, Brawny

**Special Abilities:**

\* **Bite:** Str.

\* **Shared Senses:** The creator of a homunculus may use its senses, regardless of the distance separating master and servant. Doing so counts as an action—it is distracting, and requires concentration.

\* **Size -1:** Homunculi are the same size as children.

## Imp (Demon)

Imps are small demons, rarely standing over two feet

## Occult Grimoires

Below are a number of titles of actual occult grimoires. A few date from after the era of *All for One*, but nothing prevents them being editions of earlier tomes. The Gamemaster should determine the Tradition and Art of each volume to suit his campaign. Unless otherwise stated, all the grimoires are written in Latin.

- \* *Arbatel de magia veterum* (“Arbatel of the magic of the ancients”)
- \* *The Book of Abramelin*
- \* *Clavis Salomonis* (“Key of Solomon”)
- \* *Calicula Salomonis* (“Lesser key of Solomon”)
- \* *De occulta philosophia libri tres* (“Three books about occult philosophy”)
- \* *Galdabrok* (“Book of magic”); Icelandic
- \* *Grimoire of Armadel*
- \* *Grimorium Verum* (“True Grimoire”)
- \* *La poule noire* (“The black pullet”)
- \* *Munich Manual of Demonic Magic*
- \* *Picatrix*; Arabic
- \* *Pseudomonarchia Daemonum* (“False monarchy of demons”)
- \* *Sword of Moses*; Hebrew
- \* *Sworn Book of Honorius*

in height or length. Their physical form in the mortal realm varies immensely, though it is always based on a mundane animal—rats, cats, dogs, ravens, toads, and owls are favored forms. All imps, regardless of form, share one common physical trait—eyes that reveal a malevolent intelligence.

Imps never visit the mortal realm on their own accord. Rather, they are sent to serve a witch or warlock who has attracted a major devil’s attention. In rare cases, an imp may be sent to a mortal magician who has yet to walk the road of darkness. Such a creature, while secretly aiding its master, is also under instructions to corrupt the mortal. Non-magicians are never granted an imp familiar, regardless of their level of debauchery and sin. When they walk the earth, imps are known as familiars.

These mischievous and highly-intelligent creatures not only expect to live a life of servitude, they actually enjoy it. Indeed, imps are said to live a lonely existence in Hell and are only too eager to serve a mortal in return for food (and perhaps the occasional scratch behind the ears). While some serve as advisors and confidants, all perform one important function. Imps are natural magical conduits, and those to whom they are bequeathed find it easier to perform acts of magick.

Imps cannot handle tools due to their lack of flexible digits, but they are fully capable of speech. Most speak at least three languages, and some have shown aptitude for as many as a dozen.

**Attributes:** Agility d10, Smarts d10, Spirit d8, Strength d6, Vigor d6



# All for One: Régime Diabolique

## Pagan Gods

Not all the witch-cults of France openly worship Satan, though all give him power whether they know it or not. Many claim to worship the old pagan gods, something just as abhorrent to the Church and all righteous men. In truth, these gods are creations of ancient scholars and storytellers, their guise now taken by Satan for his fell purposes. Even so, the cults are adamant they follow pagan deities, meaning the characters may face witches who practise strange rituals. The following is a brief description of the more popular pagan gods.

- \* **Aphrodite.** A vain, jealous, and proud goddess of sexuality and sexual temptation. Also known as Venus in Greek legends.
- \* **Bacchus.** Roman god of wine, women, and song, whose festivals are debauched, orgiastic revels.
- \* **Bastet.** Egyptian goddess associated with cats (a common witches' familiar).
- \* **Cybele.** An earth goddess. Her male followers would castrate themselves and wear women's clothing. Rituals involved orgies, the clashing of weapons, singing, and shouting.
- \* **Freyja.** Norse fertility goddess. Also associated with death, war, love, and gold.
- \* **Hecate.** Moon goddess strongly associated with witchcraft who takes the guise of Maid, Mother, and Crone. She is accompanied by huge hounds.
- \* **Hermes.** The winged messenger of the Greek gods. Strongly associated with the Hermetic arts, which are named after him.
- \* **Isis.** Egyptian deity associated with magic. In the Roman era she had a wide-spread mystery cult.
- \* **Pan.** A satyr-like deity with a vast sexual appetite. One of Satan's least convincing disguises, since the Devil is often shown as having horns and cloven hooves in art.

**Skills:** Fighting d4, Notice d8, Stealth d10, Survival d6

**Pace:** 6; **Parry:** 4; **Toughness:** 3

### Special Abilities:

- \* **Bite/Claws:** Str+d4.
- \* **Improved All Thumbs:** Imps are completely incapable of manipulating any tools.
- \* **Magickal Boon:** An imp within 5" of its mortal master grants him +1 to Magick rolls to invoke spells.
- \* **Size -2:** Imps take the form of small beasts, such as cats, toads, and birds.
- \* **Small:** Attackers are -2 to attack rolls.
- \* **Yellow:** -2 to Spirit rolls to resist Fear.

## Incubus/Succubus (Demon)

Unlike many of the monsters in the bestiary, incubi and succubi are true, physical demons, not the result of possession. Although mortal scholars list them as separate beings, in truth they are genderless and can adopt male (incubus) and female (succubus) forms at will. The statistics below are for a demon in typical human guise. No mortal has ever discerned their true forms, but it is generally agreed by those wise in such matters to be especially horrific.

In human guise, these demons are always stunningly attractive. This beauty is used to lure victims into their grasp, for incubi/succubi require sex in order to survive. They are sexually insatiable, and such is the fervor of their passion that victims are left thoroughly exhausted. Repeated visits from a demon of this nature can result in death through exhaustion. Even a simple kiss from these fiends can cause a man's limbs to grow weary.

Some human scholars claim these sex-mad demons can procreate with humans on rare occasions. The result is a being known as a cambion, a half-demon that has no pulse and need not breathe. As a result of their unnatural birth, cambions can only destroy, never create, and are incapable of siring or bearing children. In the great majority of cases, the cambion lacks any form of sexual urge, and may even lack sex organs entirely.

**Attributes:** Agility d6, Smarts d8, Spirit d10, Strength d8, Vigor d8

**Skills:** Fighting d8, Notice d8, Persuasion d10, Street-wise d8

**Charisma:** +4; **Pace:** 6; **Parry:** 6; **Toughness:** 6

### Special Abilities:

- \* **Bite:** Str+d4.
- \* **Kiss:** If an incubus/succubus succeeds in making a grapple, it may attempt to kiss its victim on subsequent round. The demon rolls its Persuasion as its attack die and the victim rolls his Spirit to resist. If the incubus wins, the victim suffers a level of Fatigue as from sleep deprivation. On a raise, he takes an automatic wound, instead.
- \* **Sexual Feeding:** An incubus/succubus must mate daily to survive. Victims of their lustful ways suffer a level of Fatigue as from sleep deprivation each night, though the feeding leaves no visible signs. A demon who fails to mate suffers a level of Fatigue each day. This can only be removed by mating.
- \* **Shapechange:** An incubus/succubus can shapechange into any mortal form they desire with a Smarts roll (as an action). They can physically duplicate specific individuals, though they have no inherent ability to mimic mannerisms or speech patterns, nor do they have any of the person's memories. So long as the demon keeps quiet and doesn't have to take many physical actions, however, it is nigh indistinguishable from the original.
- \* **Very Attractive:** Regardless of their form, these demons emit a powerful sexual aura.



# Friends & Enemies

## Lutin (aka Redcap) (Demon)

In later stories lutins, considered a form of hobgoblin, will be described as mischievous but overall helpful spirits of the house, akin to the British brownie. But these stories are a century or more away, and the lutins of 1636 are violent creatures. Wantonly destructive and forced to kill in order to survive, lutins were once mortals who committed acts of wilful murder.

Upon being possessed, the victim is struck with an overwhelming urge to commit another act of murder. Often this is a loved one or close friend, a death which will seal the killer's damnation. He then dips his hat (or finds one to dip) into the blood, completing his possession and taking the first steps to becoming a true lutin.

At first the murderer appears physically unchanged. As he commits more acts of murder, a compulsion he cannot resist, he gradually changes. Death by death, he slowly becomes a full lutin, a gnarled, bestial figure, with red eyes, enlarged but rotting teeth, and wicked, yellow claws. Naturally, at this point, the creature can no longer remain in civilized society. Forced from his home, he is also deprived of a steady flow of victims, which only adds to his misery.

Lutins are also known as *nains rouges* ("red dwarfs"), a reference to the blood-soaked caps they wear. This cap is part of the lutin's curse, for the garment must be regularly soaked in the blood of a sentient creature or the fell creature begins to die. Thus, the murder cannot resist committing further acts of murder, for to do so would damn him straight to Hell. As well as being cold-blooded murderers, lutins are renowned for their running speed. It is widely believed to be impossible to escape one, once marked as its victim.

**Attributes:** Agility d8, Smarts d4, Spirit d8, Strength d10, Vigor d8

**Skills:** Fighting d8, Intimidation d6, Notice d4, Stealth d8

**Charisma:** -8; **Pace:** 8; **Parry:** 6 **Toughness:** 6

**Hindrances:** Bloodthirsty, Mean, Ugly

**Edges:** Improved Frenzy

**Gear:** Pike (Str+d8, Reach 2, 2 hands)

**Special Abilities:**

- \* **Bite/Claws:** Str+d4.
- \* **Fleet-Footed:** Lutins roll a d12 running die, instead of a d6 as normal.
- \* **Redcap:** A lutin must soak its cap in the blood of a sentient being it has slain each week or suffer a wound. Healing can only occur by killing a sentient being, meaning it must kill twice that week to avoid suffering another wound.

## Matagot (Demon)

According to tradition in southern France, a matagot is a spirit in the guise of an animal, typically an innocu-

## Unholy Nights

"Wherefore take unto you the whole armor of God, that ye may be able to withstand in the evil day, and having done all, to stand." Ephesians 6:13

Across Europe, there are four nights in particular when all good folk bolt their doors, and pray for salvation, for it is said that on these nights the forces of darkness hold sway. From midnight until dawn, the armies of Hell revel in chaos and destruction, for in these dark hours they gain great power. These dates are St. George's Day (23rd April), St. Andrew's Day (30th November), Walpurgis Night (1st May) and lastly All Saint's Eve (31st October).

These nights are not equal in magnitude. While many mortals hold All Hallows Eve to be particularly bad, it is in fact the lesser of the four unholy nights. During the appointed hours, all supernatural evil creatures, including mortals who practice black magic, automatically gain a number of bennies, representing their increased abilities. The table below shows the number of bennies the fell creatures gain during each of these unholy nights. Style points unused at the breaking of dawn are instantly lost; the demons has failed to make best use of its temporary boon.

Unholy Night	Bennies
St. George's Day	4
St. Andrew's Day	3
Walpurgis Night	2
All Hallows Eve	1

ous black cat. The story goes that if one can be lured into a home, achieved by offering the creature a plump chicken and carrying it home without looking back, the beast will reward its owner with a single gold *Louis* each day, on the condition it is given the first mouthful of every meal. A fine story, but one which strays far from the truth. Matagots are indeed spirits in material form, but they are demons. Servants of Mammon, the archfiend of avarice, matagots seek to corrupt mortals through the promise of material wealth.

The reason for not looking back is simple: while it is being carried, the demon is temporarily forced out of the body. It lurks behind the carrier as a misshapen shadow of deepest black. Should it be seen in its natural form, it is forced back to Hell.

Incapable of speech while in animal form, a matagot is nonetheless capable of transferring its thoughts into the mind of its "owner." These thoughts do not take the form of actual words—any sane man who heard voices would run straight to his priest, proclaiming the Devil was after him. Rather, the thoughts seem as if they are



# All for One: Régime Diabolique

## Satan's Wolves

Satan has used many guiles and threats against mankind, yet his most persistent pets are wolves, mundane and werewolves. History is populated with stories of strange wolf attacks, and even today they are vilified in stories such as *The Three Little Pigs* and *Little Red Riding Hood*.

Several of the more notable historical attacks that occurred in France are briefly described below and, while most date to after the era of *All for One*, they are useful as adventure seeds.

- \* **Wolves of Paris (1450).** A pack of man-eating wolves broke into Paris (which at that time was largely inside its medieval walls) and killed around 40 people. They were eventually slain on the steps of Notre Dame Cathedral.
- \* **Wolves of Périgord (1766).** According to the tale a pack of wolves killed at least 18 people and savaged many more during the month of February. Four wolves were killed during hunts, one of which possessed a double row of teeth.
- \* **Wolf of Sarlat (1766).** During the month of June a lone wolf injured 17 people. Unusually, it attacked only adult men and did so by rearing up on its hind legs to bite at their neck and face.
- \* **Wolf of Soissons (1765).** Over the course of two days, a single wolf attacked 18 people, four of whom died as a result of their injuries. The wolf was eventually slain, earning its killer 300 *livres* as reward from King Louis XV.

the owner's own. (A matagot cannot hold a conversation.) On seeing a silver ring, for instance, the mortal may suddenly feel the urge to steal it. The corruption is slow and gentle, never rushed, for the longer the fish is on the hook, the easier the final catch will be.

Normally the matagot begins by making its owner tight-fisted, counting every penny, haggling over every last coin, and short-changing others in any way possible. A baker, for example, may use sawdust in his bread to keep his costs down, while a carpenter may use inferior nails or wood on a project in order to save money.

Over time the owner becomes dissatisfied with his personal fortune, desiring more, yet never willing to achieve it through honest work. He begins by stealing some valuables at first, the matagot slowly leading him down the path of darkness to acts of murder to acquire wealth. Once this occurs, the matagot's "owner," more aptly described as its victim, is truly damned.

When it comes to nobles, the infernal spirit often has an easier time, for the nobility has long been prone to avarice without demons to guide them. Nobles also have easier access to revenue streams, being able to tax their peasants harder and harder, completely oblivious or uncaring to the hardship their taxation policies cause.

A French variation on the name, "magot," implies a cache of money hidden away, leading to the belief that those who have great wealth have a magot in their home; in the case of France's corrupt nobility, this is often the case.

The statistics below are for a matagot in its cat guise.

**Attributes:** Agility d8, Smarts d6(A), Spirit d8, Strength d4, Vigor d4

**Skills:** Climbing d6, Fighting d6, Notice d10, Stealth d6

**Pace:** 6; **Parry:** 5; **Toughness:** 2

**Special Abilities:**

- \* **Bite/Claws:** Str.
- \* **Corrupting Influence:** Each day a mortal "owns" a matagot, he gains one *livre*, summoned by the hellish beast. Once a character has gained 100 *livres* through this means, he gains the Minor Greedy Hindrance. After 365 *livres*, he gains the Major version. On reaching 666 *livres*, greed is an all-consuming passion—the mortal is damned to Hell for sure.
- \* **Size -2:** Same size as a cat.
- \* **Small:** Attackers are -2 to attack rolls.

## Mermaid (Demon)

Part-human, part-fish, mermaids are attributed many origin stories by superstitious sailors. One tale claims they are descendants of sinful and wicked humans left to drown in the Biblical Flood, but instead made a pact with Satan, pledging eternal service in return for sparing their lives. Another story says they are the result of carnal acts between men and female sea-demons. Still another claims they are the souls of evil mariners or sea witches (see page 8), sent back to the mortal realm by the Devil to lure men to their deaths.

Mermaids are an ill omen for sailors. Their presence alone can indicate death is close at hand. Many have the power to beguile men, commanding them to leap overboard or to sail their ships into reefs and rocks. Even those that have no magick are skilled in guile, able to convince captains to follow them along a safe route, only to lead the poor mariner and his crew to their deaths.

Mermaids have the torso, head, and arms of an attractive female, but the lower body of a fish. Their hands end in wicked talons, and their teeth are sharp. Mermaids savor human flesh. Mermen, the mermaids' male counterpart, are uglier and stronger, but have little interest or skill in plaguing mortals.

**Attributes:** Agility d6, Smarts d8, Spirit d8, Strength d6, Vigor d6

**Skills:** Fighting d6, Notice d8, Persuasion d8, Swimming d8

**Pace:** —; **Parry:** 5; **Toughness:** 5

**Special Abilities:**

- \* **Aquatic:** Pace 8.
- \* **Beguile Men:** Mermaids cast *puppet*. They use their Spirit as their arcane skill.
- \* **Bite/Claws:** Str+d4.

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## Ogre (Demon)

The word ogre has not yet entered common parlance. That event is not far off, though, as the fairy tales of Charles Perrault (1628–1703) and Marie-Catherine Jumelle de Berneville, Comtesse d'Aulnoy (1650–1705) will soon bring ogres into the popular mindset. Indeed, their writings, commonly held to be works of fiction, will be influenced greatly by the horrors currently troubling France.

The name ogre ultimately stems from Orcus, a Romanized deity of the underworld who punished oath-breakers. As werewolves are demons of anger and vampires demons of greed, so ogres are mortals possessed by demons of lies and false promises. They are servants of Shezbeth, the demon lord of lies.

Scholars of the occult are divided as to the true nature of ogres. One faction claims that, once possessed, the transformation is instantaneous and irreversible, the oath-breaker becoming a hairy, hulking, near-mindless brute. Others claim that, like the werewolf, the ogre can hide its inner demon, except when the mortal host lies or breaks a vow, willingly or through trickery. Regardless, occultists agree that while ogres are not true cannibal spirits, they lust for human flesh, which they devour raw.

**Attributes:** Agility d6, Smarts d4, Spirit d4, Strength d12, Vigor d12

**Skills:** Fighting d8, Intimidation d8, Persuasion d8, Notice d4

**Pace:** 6; **Parry:** 6; **Toughness:** 9

**Hindrances:** All-Thumbs

**Edges:** Brawny, Improved Sweep

**Gear:** Large club (Str+d8, 2-hands)



## Peluda

When God sent the Flood to cleanse the world, not every beast was fortunate to find a place on the Ark. The peluda was one such creature, for it was created by the fallen angels known as Watchers, and not by God's hand. Despite the vast deluge, the creatures survived by hiding in deep caverns in the French mountains. Once the waters receded, they emerged to reap their vengeance on the new world and the descendants of Noah.

The size of an ox with long, green hair which erects like porcupine quills, a scaly neck, head, and tail, and tortoise-like feet, the peluda is a fearsome beast of a long-forgotten era. On the end of its serpentine tail is a stinger, from which a single blow is said to be fatal. In addition, they have fetid breath which can wither crops; fortunately it has no effect on animals.

**Attributes:** Agility d6, Smarts d4(A), Spirit d6, Strength d8, Vigor d12

**Skills:** Fighting d10, Notice d6, Stealth d4

**Pace:** 8; **Parry:** 7; **Toughness:** 10

### Special Abilities:

- \* **Invulnerability:** Immune to all damage except that caused to its Weakness.
- \* **Fleet-Footed:** Rolls a d10 running die, instead of a d6.
- \* **Size +2:** Roughly the same size as an ox.
- \* **Stinging Fur:** The fur of a peluda is tipped with tiny stingers. Any adjacent character who rolls a natural 1 on his Fighting (regardless of Wild Die) has been stung. He must make a Vigor roll or suffer the effects of venomous type poison.
- \* **Tail Sting:** Str+d6, Reach 1. Victims are also subject to lethal poison (Vigor roll –2).
- \* **Weakness (Tail):** A peluda's tail is its only vulnerable spot. Hitting it requires a Called Shot (–2).

## Pied Piper (Demon)

The tale of the Pied Piper, and the fate that befell Hamelin's children of Hamelin when its citizens refused to pay the piper for his services, has spread as far as France. To most it is a parable, a dire warning to honor one's oaths and pay one's debts. Yet behind every tale, no matter how fantastical, is some grain of truth.

The Pied Piper is a demon, though whether he is unique or just one of many is unknown. To date, so far as it is known, only Hamelin has suffered his malignant attention. But his plots are as insidious as they are simple.

First, the Piper rids his targeted town of its native cat population. Normally this is achieved by sending giant rats to kill or drive away the felines, for his pipes have no powers over cats. Next, he sends swarms of rats to plague the unguarded town, for he has mastery of the vermin, being able to lead them as a general does his soldiers. After a few weeks of their suffering, he offers his services to the townsfolk at an exorbitant price. If they accept, but refuse to pay once the rats are removed, the Piper returns and takes their children as compensation.

The Piper's origins are open to much debate. One story claims he was a mortal musician who challenged the Devil to a contest and lost. As punishment, he is sent to the mortal realm periodically to kidnap mortal children. A related story claims the Piper begged for clemency as Satan dragged him down to Hell. The Devil promised the Piper his freedom only after he delivered a number of children's souls to him. A less diabolical version has the Piper as a heavenly agent, sent to punish the wicked. In these tales he is not the cause of the rat infestation.

Regardless of his origins, the Piper has no power over the children unless the townsfolk renege on their offer. For this reason, in the diabolical origin stories he always sets a ridiculously high price, thus tempting the citizens to refuse payment. He is a shrewd negotiator.

The Pied Piper is not a combatant. Should he be attacked, he attempts to captivate his foes, leaving them at the mercy of his rat swarms and giant rats.

**Attributes:** Agility d8, Smarts d6, Spirit d10, Strength d6,



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Vigor d8

**Skills:** Fighting d4, Notice d8, Persuasion d8, Stealth d6, Streetwise d8

**Pace:** 6; **Parry:** 4; **Toughness:** 6

**Special Abilities:**

- \* **Phobia (Cats):** -4 to all Trait rolls when cats are in his presence.
- \* **Puppet Master:** The Pied Piper casts *puppet* using Spirit as his arcane skill. One casting affects everyone in a Large Burst Template. Adults, deemed to be any person over the age of 14 for game purposes, receive a +2 bonus to resist. Those aged 13 or under have -2 to resist. If the parents of enamored children have refused to pay, the Piper's tune gives them a further -2 penalty.

## Scarecrow, Possessed (Demon)

Scarecrows, humanoid mannequins dressed in old clothes and stuffed with straw, are a common sight across rural France. Few travelers pay them much attention. Almost all of them are harmless constructs, but a very few are home to malevolent demons. Through their twisted arts, these demons animate their straw hosts, turning them from bird-scaring dummies into psychotic killers.

Possessed scarecrows prey on individuals, preferably children and the elderly, since they are less likely to put up a determined resistance. These unholy creatures stand patiently in the fields, watching all who pass, and sizing up potential prey. Sometimes they venture from their fields into villages, but most often they lure prey to their side by calling out their name or pretending to be a benevolent spirit.

Possessed of wicked cunning, they never slaughter victims near their own field. Rather, they lead their victims away before brutally savaging them, so as to throw suspicion elsewhere. More than one scarecrow has cackled silently as it watched an innocent being persecuted for its crimes.

**Attributes:** Agility d8, Smarts d6(A), Spirit d8, Strength d10, Vigor d8

**Skills:** Fighting d6, Intimidation d8, Stealth d6

**Pace:** 6; **Parry:** 4; **Toughness:** 6

**Gear:** Farming implement (Str+d6, -1 Parry, improvised weapon)

**Special Abilities:**

- \* **Flammable:** During dry spells, scarecrows automatically catch fire if they come into contact with any flame.
- \* **Fleet-Footed:** Rolls a d10 running die, instead of a d6.

## Sea Witch

Thanks to Richelieu's decree against all forms of

magick, sea witches, who command the spirits of the wind and ocean, have been branded as evil. Through their fell arts they can turn the tides against a vessel, denying it safe harbor, summon terrible storms or kill the breeze, shroud the coast in dense mist, and steer ships onto jagged rocks.

However, despite the protestations of the Cardinal that all sea witches are servants of Satan, magick has no morality. Some sea witches remain a force for good, calming storms, summoning breezes to fill sails, creating favorable tides, and dispelling banks of sea mist.

Sailors are a superstitious lot, and while the more God-fearing may toe the Cardinal's line and refuse to traffic with sea witches, many have no objection to setting sail with a sea witch aboard. After all, any help is better than none, and once at sea the mariners are unlikely to be hounded by the Inquisition for harboring a witch.

While many ceremonial magicians use chalks and powders, charts and tables, and cauldrons and bowls to work their art, sea witches make use of anything discarded by the sea—shells, seaweed, driftwood, sand, fishing nets... even the bones of those drowned at sea.

**Attributes:** Agility d6, Smarts d8, Spirit d10, Strength d6, Vigor d6

**Skills:** Fighting d4, Hydromancy d10, Intimidation d6, Knowledge (Arcana) d8, Notice d8, Swimming d8

**Pace:** 6; **Parry:** 4; **Toughness:** 5

**Hindrances:** —

**Edges:** Arcane Background (Natural Magick)

**Gear:** Dagger (Str+d4)

## Shade (Demon)

The depths of Hell are filled with a plethora of souls. Lost souls do not become demons—the number of demons, while exceptionally large, is finite and cannot increase. Most souls in Hell suffer eternal punishment as befitting their Earthly sins, but a few are possessed of such ill-will to mortals that the Devil sends them back to torment the living. These unholy fiends are known as shades.

Shades appear as completely black, three-dimensional humanoids. They lack any features or mannerisms. While Satan occasionally allows them to roam free, he also allows mortal servants to summon them to their aid. Those summoned by magick can remain on Earth only a short while, but those the Devil unleashes remain until called back or slain. Slain shades return to Hell, where the Devil punishes them for their failure. In doing so, he merely increases their desire for vengeance when they are eventually loosed upon mankind again.

Although they are infernal beings, a shade's touch burns icy cold. Mortal flesh is left withered and desiccated by a simple touch, and necrotizes with more prolonged contact.

**Attributes:** Agility d8, Smarts d4, Spirit d8, Strength d6, Vigor d8



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**Skills:** Fighting d8, Stealth d10

**Pace:** 6; **Parry:** 6; **Toughness:** 6

**Special Abilities:**

- \* **Creatures of Night:** A shade suffers 1d6 damage each round in redirected sunlight, and 2d6 in direct sunlight. Heavy clouds and mist during daylight hours reduce the damage dice to d4s.
- \* **Ethereal:** Can only be harmed by magick. Can pass through solid objects.
- \* **Icy Touch:** A shade need only make a Touch Attack (+2 Fighting) to cause 2d6 damage.

## Tempter Demon (Demon)

The road to Hell is paved with good intentions, but the mortar that binds the paving stones is made of the souls of mortals, willingly traded for a few decades of temporal power or wealth. If these maxims are true, then tempter demons are the road builders of Hell.

Tempter demons always take mortal form. Although they have a high Charisma, this represents their personality rather than their appearance. Hence, they can appear extremely attractive or ugly as sin, but their Charisma remains unaltered. Tempter demons can change their mortal form at will, though many prefer to stick to a single “personality.” For instance, a tempter might favor nobility as its prey, and thus always appears as a dashing vicomte, while another may target soldiers, appearing as an officer promising a fast road to promotion.

Tempters exist for one purpose only—to tempt mortals into sin. At the GM’s discretion, they can grant free Edges to characters as a way of securing their souls. See the sidebar on page 147 for details.

**Attributes:** d6, Smarts d10, Spirit d12, Strength d6, Vigor d6

**Skills:** Fighting d4, Intimidation d10, Persuasion d12, Streetwise d10

**Charisma:** +2; **Pace:** 6; **Parry:** 4; **Toughness:** 5

**Edges:** Charismatic

## Free Resources!

Tempter demons are masters of temptation and persuasion. Many a mortal has fallen into their grasp in return for promises of power, wealth, fame, and so on.

In game terms, tempter demons (and only these fiends) can, at the GM’s discretion, grant a character one of the following Edges: Charismatic (represents fame), Connections (one group or person), Followers, Noble (social position), Rank, Rich (or Filthy Rich if the hero is already Rich), and Sidekick. The requirements are completely waived.

Such increases are rarely achieved instantly, and *always* come with a cruel, hidden twist. For instance, a character might want to gain Noble. Through political maneuvering of human agents the demon arranges for the hero to be made a baron after several adventures. Unfortunately, his lands are plague-ridden, the farmland is poor, or his fief is on the route of the Spanish invasion of France.

There’s no limit to how many Edges a demon can grant a given character over time, but the demon starts to ask for favors in return before it grants more than one. Such favors are usually innocuous at first—acquire a specific tome, disgrace someone publicly, ignore a certain rumor—but over time, once the victim is heavily indebted, the favors become far more odious.

There is no die roll to force or trick a character into accepting a deal—all such activity should be roleplayed. As the GM, it is your responsibility not to attract undue attention to the demon by being too forthright. Tempter demons don’t blurt out, “Do you want to sell your soul?” Subtle and patient, they befriend their victim, learn what he most desires, and then offer minor temptations to test how far the character will go to achieve his goals. If it takes a year of gentle prodding and manipulation, then it takes a year—tempter demons are infinitely patient.

Naturally, nothing granted by a demon is ever free of charge. For a start, the mortal has condemned his eternal soul to Hell unless he seeks absolution. Of course, first he has to know his patron’s true nature. While on holy ground, the character suffers a –1 penalty to all Trait rolls for each Edge he has accepted from a demon (knowingly or otherwise). The GM also has the option of having the unfortunate soul come back as a restless spirit to plague his former comrades after he dies.

In addition, all demons have a +1 bonus per demon-granted Edge to opposed rolls regarding the character. Conversely, the character has a similar penalty when trying to affect demons.

Ridding oneself of the Edges can be easy or hard, depending on the specific Edge. Having a noble title removed or losing one’s Rich Edge is quite easy to achieve in comparison to lessening one’s fame or having a sidekick stop turning up to assist you. There are no game mechanics for losing a demonically acquired Edge—the GM should judge each case individually and use his best judgment for what makes a good story. For its part, the demon won’t let the character slip away from its clutches quietly.

Victims of tempter demons cannot be exorcized. They are not possessed, but rather have made a conscious decision to commit sin.

**Important:** Demonic pacts are not designed as a cheap way to give characters extra Edges. Any Edge granted by a demon should be *considerably* more trouble than it is worth—there are no easy shortcuts in life.



# All for One: Régime Diabolique

## Becoming a Vampire

First, it must be made clear that a vampire is **not** a player character option. A vampire is a demonic entity given corporeal form, has only the desire to feast, and treats only other vampires as non-enemies. If a player character is infected, he must resist his urge to drink each night when the sun sets by making a Spirit roll. A cumulative -1 penalty is incurred each night he goes without feeding. If he fails, he is compelled to locate a human and drink their blood.

To make a vampire, take the base human archetype used by the victim. A player character, for instance, uses his character as the base line. Then make the following changes. It's easiest if the GM makes up a new character sheet, as this saves calculating the changes each time the transformation occurs.

- \* Agility, Strength, and Spirit increase by one die type.
- \* Gains a one die increase to Fighting and Intimidation.
- \* Gains the Frenzy Edge. Characters with Frenzy get Improved Frenzy, instead.
- \* Gains the Major Greedy Hindrance with regard to blood.
- \* Gains Bite (Str+d4) as an attack form.

## Vampire (Demon)

Forget the vampire lore you think you know. Vampires do not (usually) wear formal clothing, sleep in coffins, command rats and wolves, mesmerize victims, transform into clouds of mist, cling to walls like spiders, or do any of the other things later legends will attribute them. In the same way a werewolf (p. 149) is a human host possessed by an anger spirit, a vampire is merely a human whose body is under the control of a greed spirit. Vampires are not dead or undead—they are very much alive.

Vampiric spirits are drawn to exceptionally greedy mortals. Whether the mortal seeks material gain or is a glutton, his base desires leave him open to possession. Unlike a werewolf, whose bestial form becomes apparent only under the full moon, vampires appear exactly as they did in life, and thus range from dirty peasants to nobles clad in the finest garments.

As creatures of darkness, vampires prefer to hunt at night. Sunlight does not harm a vampire, but most stick to nocturnal feeding—being caught sucking blood causes much alarm among the locals.

Vampires can transfer a small part of their essence to their victims through their bite, transforming the victim into a bloodsucking fiend. There are two ways of curing a vampire of its infliction. The first, and the method preferred by the Church, is to slay the creature. Unfortunately, vampires are tough opponents, able to instantly heal wounds except those caused to the heart. Naturally,

the mortal host dies of his wounds and Satan takes his soul. Vampires slain in this manner explode into dust—their innards having been consumed by the demon as its final act. The second option is to perform an exorcism (see sidebar, p. 135).

**Attributes:** Agility d8, Smarts d6, Spirit d8, Strength d8, Vigor d8

**Skills:** Fighting d8, Intimidation d8, Notice d8, Stealth d8, Survival d6

**Pace:** 6; **Parry:** 6; **Toughness:** 6

**Hindrances:** Greedy (Major; for blood)

### Special Abilities:

\* **Bite:** Str+d4.

\* **Frenzy:** May make two Fighting rolls each round, each at -2.

\* **Invulnerability:** Vampires ignore all damage except through their Weakness.

\* **Transference:** When a vampire bites a human, the demon can transfer part of its essence into the victim, turning the poor sap into a vampire. Each time a victim is bitten, he must make a Spirit roll with a target number equal to the damage taken by the attack. Failure means the victim is pos-





sessed. He becomes a vampire within 24 hours. See the sidebar on page 148.

- \* **(Weakness) Heart:** A vampire hit with a Called Shot to the heart (–4) must make a Vigor roll versus the damage total. If successful, it ignores the damage. If it fails, it is instantly slain. Any piercing weapon can be used to puncture the heart—the restriction on wooden weapons is a myth.

## Werewolf (Demon)

Folk legends say that a werewolf is a man cursed to turn into a ferocious wolf-man when the full moon rises. They also claim werewolves can only be slain by silver weapons. Both facts are true, but the various reasons given are universally false. Werewolves are humans possessed by ephemeral anger demons. Such possession can occur when a spirit is within close proximity to a human demonstrating intense anger or through a werewolf's bite.

Unlike many other forms of demon (vampires being a notable exception), a werewolf can transfer its affliction to others. When it bites a victim, the demon can detach a small portion of its essence and pass it on into the victim. Over a period of 28 days, the demonic fragment grows into a full anger demon.

Anger demons take great pains to hide themselves. While the victim may exhibit increased angry outbursts or a short temper, he displays no other signs of possession. He can touch silver, for instance, and takes damage normally from non-silver weapons. The human side is completely dormant while the werewolf is abroad, leaving the host with no memory of his nocturnal activities. He may suspect something is amiss due to clues (waking up naked in the woods, the tang of blood in his mouth after a kill, or realizing his feet are dirty when he wakes up), but the werewolf takes great pains to cover its tracks and remove any evidence of its existence.

Werewolves physically transform into a bipedal wolf-man form on the first rising of the full moon each month. This transformation takes one round, during which the beast can take no other actions. The process is reversed at dawn. The host cannot prevent the transformation to ravenous beast, and the demon cannot elect to remain in beast form once the sun breaks the horizon. Werewolves don't need to see the moon or be struck by sunlight for these changes to occur—the very nature of the demon is to be tied to the movements of the celestial orbs.

While legends speak of silver being a lunar metal, and thus capable of harming werewolves, the truth is slightly different. Silver is regarded as an alchemically pure metal and has calming properties (an anathema to anger demons), and it is this that allows it to harm werewolves. Like vampires, werewolves can be cured of their affliction by an exorcism, but only when the werewolf is in beast form. Good luck keeping it pinned down!

**Attributes:** Agility d10, Smarts d6(A), Spirit d8, Strength

## Friends & Enemies

d12, Vigor d10

**Skills:** Climbing d10, Fighting d10, Intimidation d8, Notice d10, Stealth d10, Survival d8

**Charisma:** –4, **Pace:** 8, **Parry:** 7, **Toughness:** 7

**Hindrances:** All Thumbs, Bloodthirsty

**Special Abilities:**

- \* **Berserk:** As well as going berserk if Shaken or wounded, a werewolf can voluntarily go berserk by making a Spirit roll as an action.
- \* **Bite/Claws:** Str+d6.
- \* **Fleet-Footed:** Rolls a d10 running die, instead of a d6.
- \* **Frenzy:** May make two Fighting rolls each round, each at –2.
- \* **Fast Regeneration:** May make a natural Healing roll each round. Damage from silver weapons cannot be regenerated—it must heal normally (a natural Healing roll each week).
- \* **Quick:** Redraws action cards of 5 or lower.
- \* **Transference:** When a werewolf bites a human, the demon can transfer part of its essence into the vic-





# All for One: Régime Diabolique

## Becoming a Werewolf

First, it must be made clear that a werewolf is **not** a player character option. A werewolf is a demonic entity given corporeal form, has only the desire to kill, and treats only other werewolves as non-enemies. If a player character is infected, he becomes an NPC under the GM's control from the time the full moon rises until sunrise.

To make a werewolf, take the base human archetype used by the victim. A player character, for instance, uses his character as the base line. Then make the following changes. It's easiest if the GM makes up a new character sheet, as this saves calculating the changes each time the transformation occurs.

- \* Agility, Strength, and Vigor increase by two die types.
- \* Smarts is unchanged (see below, however), as is Spirit.
- \* Gains two die types in Climbing, Fighting, Stealth, and Survival.
- \* Gains the Frenzy and Quick Edges if the character doesn't have them already. Characters with Frenzy get Improved Frenzy, instead.
- \* Smarts becomes an (A) rating. Werewolves are cunning.
- \* Gains Bite/Claws (Str+d6) as attack forms.

tim, turning the poor sap into a werewolf. Each time a victim is bitten, he must make a Spirit roll with a target number equal to the number of points of damage taken by the attack. Failure means the victim is possessed, though he manifests no sign of his infliction until the first rising of the next full moon (28 days from when he was bitten). See the sidebar on page 150).

## Witch

It must be clearly stated that there is no such thing as a typical witch. Witches can be ugly crones (such as the one presented below) or beautiful maidens; they may hail from the lowest dregs or upper echelons of society; they might live alone in the woods or mingle with the inhabitants of Paris. They all have two things in common—all are female and all are devoted to the powers of Hell. Most, but not all, are accompanied by a familiar, an imp (page 141) in the guise of a mundane animal.

With this in mind, the GM is free to create a witch to suit the needs of his adventure, rather than relying on the statistics below as his only option. Motivation is also flexible. Some witches live only to serve their dark master's wishes, but others use their magickal arts to acquire temporal power, corrupt others into Hell's cause, or

cause general mischief and mayhem. Some even search for the truth about the nature of the universe through their dark arts.

**Attributes:** Agility d6, Smarts d8, Spirit d10, Strength d6, Vigor d6

**Skills:** Pick one Art d8, Fighting d6, Knowledge (Arcana) d8, Healing d6, Intimidation d6

**Charisma:** 0; **Pace:** 6; **Parry:** 5; **Toughness:** 5

**Hindrances:** Varies (Ugly is not uncommon)

**Edges:** Arcane Background (Natural Magick), Sidekick (imp; see p. 141), Wizard (x2)

**Gear:** Dagger (Str+d4)

## ❧ Mundane Threats ❧

Demons, devils, and witches are not the only dangers Musketeers must face. Many of their foes are of a mortal nature, yet no less insidious in the danger they pose to France.

## Agitator

Words have power, and the agitator is adept at manipulating them to achieve his ends. He is no sly puppet master lurking in the shadows, but an outspoken intolerant, preaching hatred and bigotry in support of some cause or ideology.

While some agitators speak openly against the corruption of the king and the nobility or cry out for those of different faiths or nations to be burned at the stake for their supposed crimes, others support King Louis, drumming up support for his policies and denouncing his enemies. Though an agitator is but one man, with a few well chosen words he can have hundreds or thousands enthralled and ready to act on his command, for the good or ill of France.

Agitators may manipulate the truth, but they rarely lie outright, for to be caught lying would weaken their grip on the simple minds they manipulate.

**Attributes:** Agility d6, Smarts d8, Spirit d8, Strength d4, Vigor d6

**Skills:** Fighting d4, Intimidation d8, Persuasion d8, Taunt d8

**Fencing Styles:** —

**Charisma:** +2; **Pace:** 6; **Parry:** 4; **Toughness:** 5

**Hindrances:** Stubborn

**Edges:** Charismatic, Command, Fervor, Hold the Line, Strong Willed

**Gear:** Dagger (Str+d4)

## Bandit

Some peasants are too afraid to do more than grumble



# Friends & Enemies

about their lot in life. Others are willing to take up arms, whether because they feel it's the only way justice can be served, because they are greedy or lazy and see crime as the quickest solution to securing wealth, or because they have been forced in outlawry by their own deeds or the deeds of others.

Regardless of their motives, bandits are a threat to all travelers. While they may allow a heavily armed party to pass in peace, weak parties are liable to come under attack. Most assaults take place on the open road, but some bandits hang around taverns or other rural buildings, such as windmills and farms, thus making use of cover to launch an ambush.

**Attributes:** Agility d6, Smarts d6, Spirit d6, Strength d6, Vigor d6

**Skills:** Fighting d6, Intimidation d6, Notice d6, Shooting d6, Stealth d6, Survival d6

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 5; **Toughness:** 5

**Hindrances:** Greedy or Poverty, Wanted (Minor)

**Edges:** Woodsman

**Gear:** Short sword (Str+d6), matchlock musket (Range: 12/24/48, Damage: 2d8, 10 actions to reload)

## Bishop

As well as overseeing a number of parishes and churches, the bishop also performs major ceremonies, ordains priests, and governs church estates. Unless his bishopric falls under the auspices of an archbishop, he is the supreme churchman in his domain. While some bishops also hold noble titles, most do not. However, they are accorded respect similar respect to a baron. They are addressed as "My lord."

Most bishops are good, God-fearing men, versed in the ways of the secular and religious worlds. Some, though, are as corrupt as the nobility, hiding sins behind a veneer of respectability and their holy office. The worst are in league with Satan, traitors to the Church.

**Attributes:** Agility d6, Smarts d8, Spirit d8, Strength d6, Vigor d6

**Skills:** Fighting d4, Intimidation d6, Knowledge (Law) d6, Knowledge (Religion) d8, Notice d6, Persuasion d8, Riding d6, Streetwise d6

**Fencing Styles:** —

**Charisma:** +2; **Pace:** 6; **Parry:** 4; **Toughness:** 5

**Hindrances:** Stubborn, Vow

**Edges:** Command, Fervor, Filthy Rich, Noble, Strong Willed

**Gear:** —

## Body Snatcher

In troubled France, even death is a business opportunity. Body snatchers exhume fresh corpses, sometimes



selling them to anatomists for research purposes, sometimes to necromancers for use in their dark rituals, and sometime for their meat. When corpses are in scant supply, the body snatcher is not beyond murder to ensure his quota is met.

**Attributes:** Agility d8, Smarts d6, Spirit d8, Strength d6, Vigor d6

**Skills:** Fighting d6, Notice d6, Stealth d8

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 4; **Toughness:** 6

**Hindrances:** Cautious

**Edges:** Brawny

**Gear:** Pick axe or shovel (Str+d6, improvised weapon, -1 Parry)

## Duelist

Some duelists live for the thrill of the fight. Others are gentlemen who intend to keep their reputation intact



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when insulted and so train in the blade. A small few are little better than thugs, challenging weaker individuals to duels simply for their own amusement or in the vain attempt of making a name for themselves.

Every duelist has a base template. The GM should then roll a d6 to determine the swordsman's preferred fighting style. Ideally, the duelist's fencing styles should be chosen to take full advantage of the extra Edges.

## Base Poor Duelist

**Attributes:** Agility d8, Smarts d6, Spirit d8, Strength d8, Vigor d6

**Skills:** Fighting d6, Intimidation d6, Notice d6, Taunt d6

**Fencing Styles:** Pick one

**Charisma:** +0; **Pace:** 6; **Parry:** 6; **Toughness:** 5

**Hindrances:** Arrogant or Code of Honor

**Edges:** Fencing School (same as style), Quick Draw

**Typical Gear:** Rapier (Str+d4; +1 Parry), dagger (Str+d4).

## Random Modifications

### d6 Fighting Style Edges

1	Aggressive	Combat Reflexes, Frenzy
2	Defensive	Block (Parry 7), Counterstrike
3	Distance	Extraction, Lunge
4	Fast	Fleet-Footed (Pace 8), Quick
5	Tricky	Acrobat (Parry 7), Bind
6	Two Weapons	Ambidextrous, Florentine

## Base Competent Duelist

**Attributes:** Agility d10, Smarts d8, Spirit d8, Strength d8, Vigor d8

**Skills:** Fighting d8, Intimidation d8, Notice d8, Taunt d8

**Fencing Styles:** Pick two

**Charisma:** 0; **Pace:** 6; **Parry:** 7; **Toughness:** 6

**Hindrances:** Arrogant or Code of Honor

**Edges:** Fencing School (pick one), Quick Draw, plus one Fencing School Edge.

**Typical Gear:** Rapier (Str+d4; +1 Parry), dagger (Str+d4).

## Random Modifications

### d6 Fighting Style Edges

1	Aggressive	Combat Reflexes, Improved Frenzy
2	Defensive	Counterstrike, Improved Block (Parry 9),

3	Distance	Extraction, First Strike, Lunge
4	Fast	Fleet-Footed (Pace 8), Level Headed, Quick
5	Tricky	Acrobat (Parry 8), Bind, Counterstrike
6	Two Weapons	Ambidextrous, Florentine, Two-Fisted

## Base Master Duelist

**Attributes:** Agility d10, Smarts d8, Spirit d10, Strength d8, Vigor d8

**Skills:** Fighting d10, Intimidation d10, Notice d10, Taunt d10

**Fencing Styles:** Pick three

**Charisma:** +2; **Pace:** 6; **Parry:** 8; **Toughness:** 6

**Hindrances:** Arrogant or Code of Honor, Enemy (Minor)

**Edges:** Charismatic (fame), Fencing School (pick two), Quick Draw, plus two Fencing School Edges

**Typical Gear:** Rapier (Str+d4; +1 Parry), dagger (Str+d4).

## Random Modifications

### d6 Fighting Style Edges

1	Aggressive	Combat Reflexes, Improved Frenzy, Mighty Blow
2	Defensive	Counterstrike, Fleet-Footed (Pace 8), Improved Block (Parry 10),
3	Distance	Extraction, Improved First Strike, Lunge
4	Fast	Fleet-Footed (Pace 8), Improved Level Headed, Quick
5	Tricky	Acrobat (Parry 9), Bind, Combat Reflexes, Counterstrike
6	Two Weapons	Ambidextrous, Florentine, Frenzy, Two-Fisted

## Exorcist

An exorcist is a priest trained in the Rite of Exorcism. While the Inquisition deals with heretics and those mortals who worship Satan, the exorcist wars against Satan's infernal minions. Unlike his cousins, the inquisitors, the exorcist is not out to punish any mortal. Those under the influence of a demon are, by and large, judged not to be responsible for their actions. However, once the exorcist has driven out the demon, the Inquisition may well wish to question the host as to

his sins, for something he or she did allowed Satan to gain a hold over them.

This example is an ordained priest, given authority to commit exorcism by the Church. He is also blessed with “divine” power, being able to call upon the angels and archangels to aid his holy cause. But not all exorcists are what they seem to be. A con man may pose as a cleric, accuse an innocent of being possessed, and then charge money to rid them of their infestation.

The characters may be called upon to help an exorcist in his duty, come to his rescue when a demon proves harder to banish than he thought, or seek him out in order to exorcise a demon. The latter may prove dangerous if the exorcist is a charlatan.

**Attributes:** Agility d6, Smarts d8, Spirit d10, Strength d6, Vigor d8

**Skills:** Benignus d6, Intimidation d8, Knowledge (Religion) d8, Notice d8

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 2; **Toughness:** 6

**Hindrances:** Cautious

**Edges:** Arcane Background (Theurgical Magick), Strong Willed

**Gear:** —

## Foreign Agent

England, the Dutch Republic, Spain, the Holy Roman Empire—France has many enemies, both Catholic and Protestant. France may be a Catholic nation, but Cardinal Richelieu has no intention of allowing it become part of the Hapsburg Empire—a unified Europe does not bode well for his plans. Added to the list of troublemakers are rebellious peasants, anti-Royalists, and general agitators.

The foreign agent may fill a variety of roles. While he or he may be an official envoy from his homeland, the agent might just as easily be in disguise. Likewise, an agent can be involved in any of a multitudinous number of plots—assassination, intelligence gathering, playing false information, and blackmail are the most common. While not a skilled combatant, foreign agents often, but not always, have other resources at their disposal. This ranges from a few hired lackeys to a deeply seated intelligence network.

As such, the foreign agent’s statistics represent a general overview. Specialists, such as seducers, assassins, cryptologists, and agitators, can easily be created by the GM by reassigning Traits.

**Attributes:** Agility d8, Smarts d8, Spirit d8, Strength d6, Vigor d8

**Skills:** Fighting d6, Investigation d8, Lockpicking d8, Notice d10, Persuasion d8, Shooting d6, Stealth d6, Streetwise d8

**Fencing Styles:** —

**Charisma:** +2; **Pace:** 6; **Parry:** 6; **Toughness:** 6

**Hindrances:** Cautious

**Edges:** Alertness, Charismatic, Danger Sense, Investigator

## Friends & Enemies

**Gear:** Rapier (Str+d4, +1 Parry), wheellock pistol (Range: 5/10/20, Damage: 2d6+1, 6 actions to reload)

## Inquisitor

Founded in the 13th century, the Inquisition was charged with rooting out heresy in Western Europe. Governed by the Congregation of the Holy Office, the Inquisition maintains a number of tribunals. In France, the tribunal meets at Avignon, though it is headed by none other than Cardinal Richelieu, who also holds the title Grand Inquisitor of France.

As well as locating, torturing, and executing heretics, magicians, and witches, the Inquisition is also tasked with stamping out texts placed on the Index of Forbidden Books, and arresting scientists whose research and findings go against Church doctrine. Richelieu’s Inquisitors are deliberately chosen for their zealotry, not their clear-minded judgment.





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Although Richelieu is actually a major demon, he still persecutes witches. His reasoning is quite simple—those souls were already promised to Satan, so all he is doing is collecting a little earlier than the witch anticipated. By fueling fears of witchcraft, he is also causing widespread panic, resulting in thousands of innocents being burned alive on false charges. While God appears impotent to answer the prayers of those accused of witchcraft, Satan is more forthcoming. Of course, the Prince of Darkness isn't actually interested in saving souls, just securing a pledge so he can drag them down to Hell.

The Inquisitors rarely arrest and execute nobles, thanks primarily to Richelieu's guiding hand. For now, he needs the nobility to remain corrupt, for only then will the peasants rise up and plunge France into bloody civil war. Likewise, heretical scientists rarely suffer the Inquisition's wrath, for Belphegor not only desires to fuel invention, but also cause a major schism between science and faith, which he hopes will weaken the Catholic Church's grip on humanity.

**Attributes:** Agility d6, Smarts d8, Spirit d8, Strength d6, Vigor d6

**Skills:** Fighting d6, Intimidation d10, Investigation d8, Knowledge (Religion) d6, Notice d8, Taunt d6

**Fencing Styles:** —

**Charisma:** -2; **Pace:** 6; **Parry:** 6; **Toughness:** 5

**Hindrances:** Mean, Stubborn, Vow (Major)

**Edges:** Strong Willed

**Gear:** Rapier (Str+d4, +1 Parry)

## Librarian

While the advent of the printing press has made books more accessible, libraries remain the domain of the nobility and the Church. This example is a monk or friar, learned in preserving texts, crafting vellum, and transcribing wisdom so it is not lost. In an age before cataloguing and indices, he is also the only person who knows where to find all the manuscripts in the library.

**Attributes:** Agility d6, Smarts d8, Spirit d6, Strength d4, Vigor d6

**Skills:** Investigation d8, Notice d6

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 2; **Toughness:** 5

**Hindrances:** Vow (Major)

**Edges:** —

**Gear:** —

## Lunatic

Lunatics are men and women who have, quite simply, lost their minds. They may have been subjected to attack by supernatural entities or witnessed an attack on others, or perhaps delved too deeply into the occult. However they came to be in their sorry state, their minds are well

and truly shattered. If one can decipher their insane ranting, though, one might find a valuable clue to combating some supernatural threat.

Lunatics are normally harmless, content to curl up and murmur to themselves, sit in a corner and drool, while staring vacantly, or scribble or draw vague images of the terrible things they have witnessed—per the origin of their name, their ravings are often exacerbated by the full moon. Attempts to make them reveal the horrors they have witnessed usually drive them into an insane rage.

The statistics below represent a lunatic in his berserk state. Exactly what makes a lunatic go berserk in terms of game mechanics is left to the Gamemaster to decide.

**Attributes:** Agility d6, Smarts d4, Spirit d4, Strength d10, Vigor d8

**Skills:** Fighting d6, Intimidation d6, Notice d4

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 5; **Toughness:** 6

**Hindrances:** Delusional (Major)

**Edges:** Berserk, Frenzy, Strong Willed

**Gear:** —

## Maréchaussée

*Maréchaussée*, otherwise known as marshals, are a national police force ultimately answerable to the Chancellor. They are charged with protecting the highways and waterways of France, keeping the roads and rivers free of bandits, vagrants, and smugglers. They are sanctioned to use deadly force in the course of executing their duties.

**Attributes:** Agility d6, Smarts d6, Spirit d6, Strength d8, Vigor d8

**Skills:** Fighting d6, Intimidation d6, Knowledge (Law) d6, Notice d6, Riding d6, Shooting d6

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 5; **Toughness:** 6

**Hindrances:** Loyal

**Edges:** Steady Hands

**Gear:** Long sword (Str+d8), wheellock pistol (Range: 5/10/20, Damage: 2d6+1, 6 actions to reload)

## Peasant

Making up the majority of France's population are the downtrodden masses. Little better than serfs, peasants work tirelessly to feed their families a few crumbs, make do with patched-up clothing, and barely tolerate the excesses of the nobility. They are a seething mass of discontent, patiently waiting for the day they can rise up and overthrow their tyrannical masters.

Most are good folk, struggling to survive in desperate times and kept going by their faith. But desperate souls make playthings for demons who whisper promises

of wealth in the ears of those who faith is lax. Darker things, such as cannibalism and murder for self-gain, are equally proffered as viable solutions to the peasants' hardships, and more than one family has slipped into darkness.

**Attributes:** Agility d6, Smarts d4, Spirit d4, Strength d6, Vigor d6

**Skills:** Fighting d4, Notice d4, Riding d4, Survival d4

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 3; **Toughness:** 5

**Hindrances:** Poverty

**Edges:** —

**Gear:** Farming implement (Str+d6, improvised weapon, -1 Parry)

## Serial Killer

The serial killer is not a modern ailment of society. Giles de Rais, one of Joan of Arc's lieutenants, was a self-confessed serial killer (and a black magician) who preyed on children and women.

The motives behind a serial killer's dark deeds are not easy to define, and psychopaths can come from any social strata. What is important to the story is that they have a plausible, consistent motive—very few serial killers simply kill random passersby for the fun of it.

One may be possessed by a demon and kill purely for sport or to cause terror in a community, for example. Another might be a deranged peasant who kills women because he believes them to be evil. Perhaps a righteous, God-fearing merchant witnessed a supernatural attack and commits bloody crimes in the insane belief that everyone is a werewolf, vampire, or host to a demon. In his eyes, his act is God's work, not the butchery of a lunatic.

A serial killer might be a deranged maniac, high on physical traits but low on social ones. He stalks the fog-shrouded streets at night looking for victims, a maniacal gleam in his eye. A nobleman might be very sociable and witty, able to blend seamlessly into high society. Rather than stalking the streets by night, his method might be to lure peasant women back to his chateau with promises of a fine meal and quality clothing.

The statistics below represent a generic street-stalking serial killer. He (or she) is not a mindless thug, but a cunning and powerful predator who must be hunted down by investigation and deduction. His Motivation is left to the Gamemaster to determine.

**Attributes:** Agility d8, Smarts d6, Spirit d8, Strength d8, Vigor d8

**Skills:** Fighting d8, Intimidation d6, Notice d8, Persuasion d6, Stealth d8

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 6; **Toughness:** 6

**Hindrances:** Delusional (major)

**Edges:** Assassin, Extraction, Frenzy, Level Headed

**Gear:** Short sword (Str+d6)

# Friends & Enemies

## Soldier

Spanish and Imperial forces are rampaging unchecked through France while France's beleaguered armies desperately try to rebuild their morale and manpower. War has come to French soil! The statistics below represent a variety of experienced soldiers the heroes may encounter as allies or enemies.

## Officer

**Attributes:** Agility d6, Smarts d8, Spirit d8, Strength d6, Vigor d6

**Skills:** Fighting d6, Intimidation d6, Knowledge (Battle) d6, Notice d6, Riding d6, Shooting d6

**Fencing Styles:** Pick one

**Charisma:** 0; **Pace:** 6; **Parry:** 6; **Toughness:** 8 (3)

**Hindrances:** Loyal, Stubborn

**Edges:** Command, Rank (Lieutenant)

**Gear:** Plate cuirass (+3), rapier (Str+d4, +1 Parry), wheellock pistol (Range: 5/10/20, Damage: 2d6+1, 6 actions to reload)

## Cavalryman

**Attributes:** Agility d6, Smarts d6, Spirit d6, Strength d6, Vigor d6

**Skills:** Fighting d6, Notice d6, Riding d6, Survival d6

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 5; **Toughness:** 8 (3)

**Hindrances:** Loyal

**Edges:** Rapid Reload

**Gear:** Plate cuirass (+3), saber (Str+d6), wheellock pistol (Range: 5/10/20, Damage: 2d6+1, 6 actions to reload)

## Musketeer

**Attributes:** Agility d6, Smarts d6, Spirit d6, Strength d6, Vigor d6

**Skills:** Fighting d6, Notice d4, Shooting d6, Stealth d4, Survival d6

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 5; **Toughness:** 7 (2)

**Hindrances:** Loyal

**Edges:** Rapid Reload

**Gear:** Buff coat (+2), short sword (Str+d6), matchlock musket (Range: 12/24/48, Damage: 2d8, 10 actions to reload)

## Pikeman

**Attributes:** Agility d6, Smarts d4, Spirit d6, Strength d8, Vigor d6

**Skills:** Fighting d6, Notice d4, Stealth d4, Survival d6

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 5; **Toughness:** 7 (2)

**Hindrances:** Loyal



# All for One: Régime Diabolique

**Edges:** First Strike

**Gear:** Buff coat (+2), pike (Str+d8, Reach 2, 2-hands), dagger (Str+d4)

## Torturer

When information cannot be gained by spying or persuasion it falls to the torturer to work his art. These masters of pain are well-muscled from years operating the rack, but their brains are invariably dull, for while torturers are responsible for breaking their captives' will, not interrogating them. Most possess a rudimentary knowledge of when a captive is lying to save his skin, and a smattering of first aid knowledge in order not to offend their master by having his prize die at their hands.

**Attributes:** Agility d6, Smarts d4, Spirit d6, Strength d6, Vigor d8

**Skills:** Fighting d6, Healing d6, Intimidation d8, Notice d4, Taunt d6

**Fencing Styles:** —

**Charisma:** -2; **Pace:** 6; **Parry:** 5; **Toughness:** 6

**Hindrances:** Mean

**Edges:** Strong Willed

**Gear:** Hot iron (Str+d4, victims have a chance of catching fire)

## University Tutor

While not every university tutor is a member of the Church, many are Dominican friars. Although men of God, they teach a variety of subjects, including natural philosophy. The division between science and faith does not exist for these learned men—science is merely a way to better understand the wonder of God's creation.

This example tutor has two specialist subjects, one relating to academia and the other to natural philosophy. To make him more of a specialist, remove one Skill and increase the remaining one by two levels.

In terms of using him in adventures, he may be a contact within a university, a character's former mentor, or simply someone the characters must turn to for advice.

**Attributes:** Agility d6, Smarts d8, Spirit d6, Strength d4, Vigor d6

**Skills:** Investigation d6, Knowledge (pick one) d8, Knowledge (Religion) d8, Notice d6, Persuasion d6

**Fencing Styles:** —

**Charisma:** 0; **Pace:** 6; **Parry:** 2; **Toughness:** 5

**Hindrances:** Stubborn

**Edges:** Scholar

**Gear:** —





# ALL FOR ONE

## Régime Diabolique

### MUSKETEER ROLEPLAYING

HERO \_\_\_\_\_

ARCHETYPE \_\_\_\_\_

CHARISMA

PACE

WOUNDS

-1 -2 -3 INC

FATIGUE

-2 -1

#### ATTRIBUTES

AGILITY

SMARTS

STRENGTH

SPIRIT

VIGOR

#### PARRY

#### TOUGHNESS

#### HINDRANCES

#### SKILLS

#### GEAR

TOTAL WT  
CARRIED

WEIGHT  
LIMIT

ENCUMBRANCE  
PENALTY

#### SPELLS

#### WEAPONS

RANGE

ROF

DAMAGE

AP

WT

#### EDGES

5

10

15

S20

25

30

35

V40

45

50

H60

65

70

75

L80

90

100

110

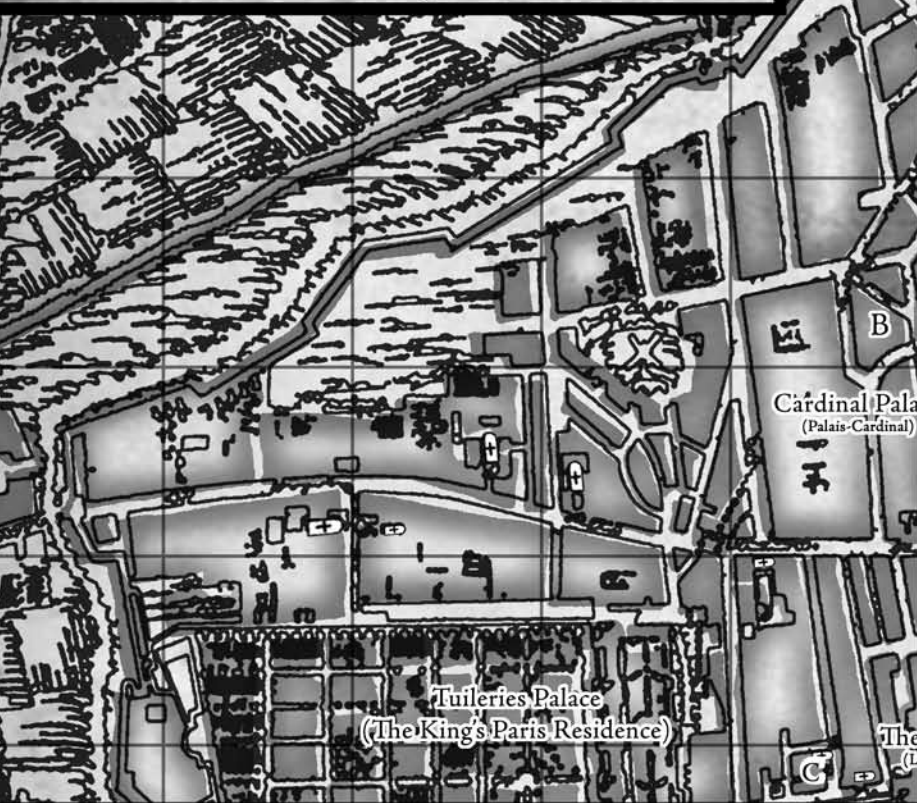
#### FENCING STYLES



# 1636 Map of PARIS

INCLUDING THE PROVINCES OF FRANCE

1000 feet



## Provinces of France



1. Île-de-France (Paris)
2. Berry (Bourges)
3. Orléanais (Orléans)
4. Normandy (Rouen)
5. Languedoc (Toulouse)
6. Lyonnais (Lyon)
7. Dauphiné (Grenoble)
8. Champagne (Troyes)
9. Aunis (La Rochelle)
10. Saintonge (Saintes)
11. Poitou (Poitiers)
12. Guyenne and Gascony (Bordeaux)
13. Burgundy (Dijon)
14. Picardy (Amiens)
15. Anjou (Angers)
16. Provence (Aix-en-Provence)
17. Angoumois (Angoulême)
18. Bourbonnais (Moulins)
19. Marche (Guéret)
20. Brittany (Rennes)

21. Maine (Le Mans)
22. Touraine (Tours)
23. Limousin (Limoges)
24. Foix (Foix)
25. Auvergne (Clermont-Ferrand)
26. Béarn (Pau)
27. Alsace (Strasbourg, cons. so)
28. Artois (Arras)
29. Roussillon (Perpignan)
30. Flanders and Hainaut (Lille)
31. Franche-Comté (Besançon)
32. Lorraine (Nancy)
33. Corsica (off map, Ajaccio, co)
34. Nivernais (Nevers)
35. Comtat Venaissin, a Papal fi
36. Imperial Free City of Mulhu
37. Savoy, a Sardinian fief
38. Nice, a Sardinian fief
39. Montbéliard, a fief of Würt

# ALL FOR ONE

## *Régime Diabolique*



### Places of Note

- A. King's Musketeers Barracks
- B. Cardinal's Guards Barracks
- C. King's Soldiers Barracks

### Secret Societies

- D. The School of Night
- E. Daughters of Medea
- F. The Holy Vehm
- G. Le Dragon Rouge
- H. The True Knights of Saint Michael



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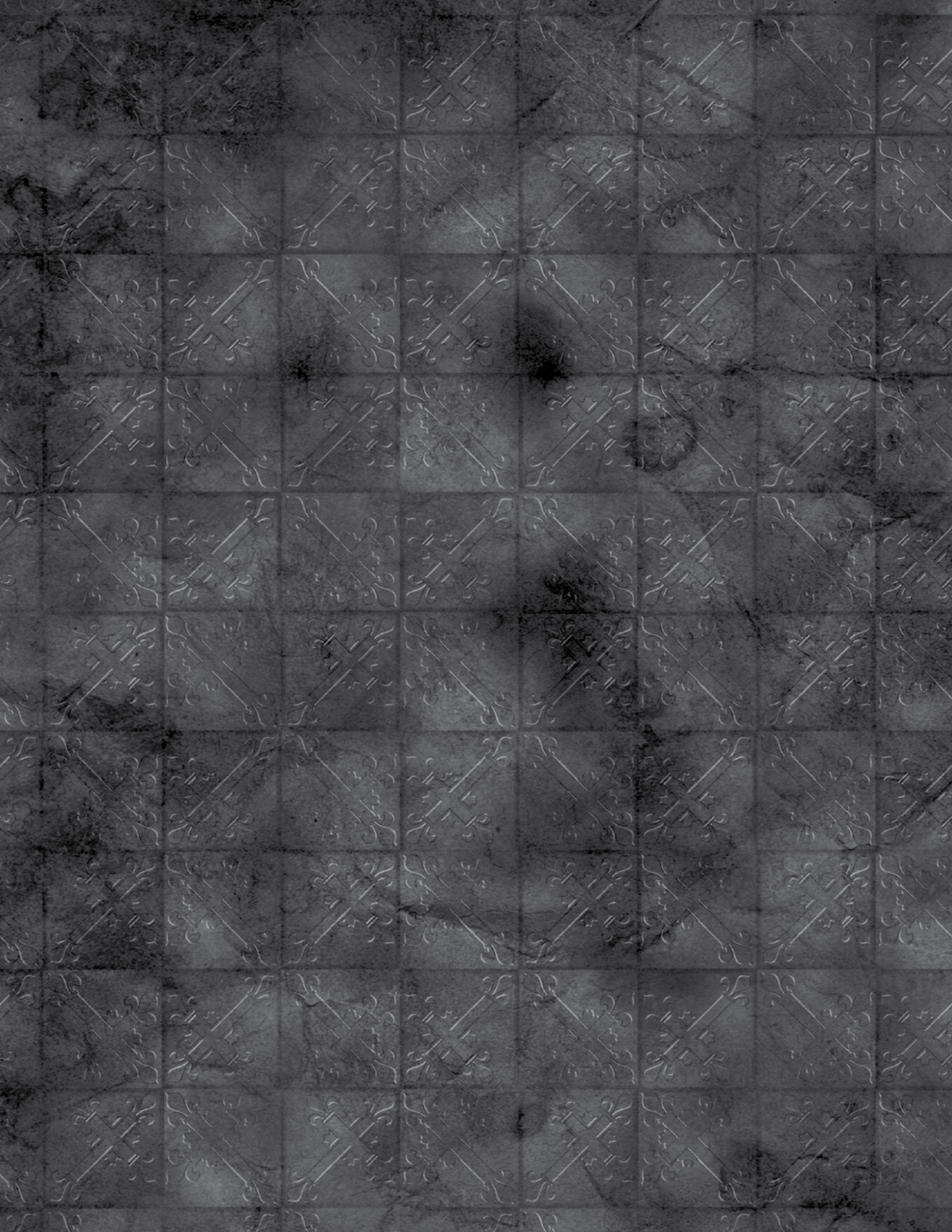
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# EN GARDE! FIGHT FOUL BEASTS OF THE NIGHT!

The year is 1636 and France is a troubled nation.

A great and terrible evil gnaws at its core.

Darkness stalks the land.

All that stands between chaos and order are the King's Musketeers.

Explore a France of swashbuckling action, powerful magic, daring deeds, courtly intrigue, witty repartee, and vile monsters! The characters are France's bravest and proudest defenders, the King's Musketeers. Pitted against them is a plethora of corrupt nobles, black magicians, fell demons, and twisted secret societies.

Set at the height of power of Cardinal Richelieu and Louis XIII, *All for One: Régime Diabolique* mixes the action of literary works such as *The Count of Monte Cristo* and *The Three Musketeers* with horror and intrigue to create a unique, vibrant setting.

Strap on your sword, salute the King, and prepare to cross swords with the creatures of darkness!



*All for One: Régime Diabolique* is a musketeer roleplaying setting for Savage Worlds™.



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