

# Advanced Dungeons & Dragons

Dungeon Master's Guide      2<sup>nd</sup> Edition      Rules Supplement

## The Castle Guide





# Advanced Dungeons & Dragons<sup>®</sup>

Dungeon Master's  
Guide

2<sup>nd</sup> Edition

Rules Supplement

## The Castle Guide





# Table of Contents

**Introduction** . . . . . 3

**Chapter 1: The Feudal Setting** .5

  Social Classes . . . . . 6

  Members of the Court . . . . . 8

  The Role of the Church . . . . . 10

  Politics and Churches . . . . . 13

  Crimes and Punishments . . . 14

  Death by Taxes . . . . . 17

  Populating the Castle . . . . . 21

  A Day in the Life of a Peasant 23

**Chapter 2: In The Days  
Of Knights** . . . . . 25

  Knighthood for Non-Warriors 26

  The Road to Knighthood . . . 27

  The Chivalric Code . . . . . 29

  Falling from Grace . . . . . 32

  Rogue Knights . . . . . 33

  Heraldry . . . . . 33

  Demi-Human Knights . . . . . 35

**Chapter 3: The Tournament** .38

  Jousting . . . . . 39

  Archery . . . . . 41

**Chapter 4: The Evolution Of  
Castles** . . . . . 42

  The Castle's Role . . . . . 42

  Types of Castles . . . . . 43

**Chapter 5: Castle  
Construction** . . . . . 45

  Acquiring Land . . . . . 46

  The Construction Site . . . . . 48

  Climate Type . . . . . 48

  Geography . . . . . 48

  Ground Cover . . . . . 50

  Resource Availability . . . . . 51

  The Work Force . . . . . 51

  Local Social Structure . . . . . 51

  Worker Skill . . . . . 52

  Worker Morale . . . . . 52

  Castle Design . . . . . 54

  Castle Modules . . . . . 54

  Average Construction

    Time & Cost . . . . . 59

    Works of Art . . . . . 59

    Overhead Costs . . . . . 59

    Final Calculations . . . . . 59

    The Work Force . . . . . 60

    Work Seasons . . . . . 62

    Monthly Events . . . . . 63

    The Castle on the Moors . . . 67

**Chapter 6: Unusual Castles** . .69

  Oriental Designs . . . . . 69

  Thieves' Castles . . . . . 69

  Wizards' Keeps . . . . . 69

  Priests' Fortresses . . . . . 70

  Paladins' Castles . . . . . 70

  Rangers' Forts . . . . . 71

  Druids' Shrines . . . . . 71

  Dwarven Citadels . . . . . 71

  Elven Sanctuaries . . . . . 72

  Halfling Strongholds . . . . . 74

  Gnomish Castles . . . . . 74

  Orcish Keeps . . . . . 75

**Chapter 7: Warfare!** . . . . . 76

  Offensive Tactics . . . . . 76

  Investment . . . . . 77

  Starvation . . . . . 77

  Thirst . . . . . 78

  Fantastic Combat . . . . . 79

  Reduction . . . . . 80

  Escalade . . . . . 81

  Airborne Operations . . . . . 82

  Breaching the Walls . . . . . 84

  Siege Attack Values . . . . . 84

  Excavation . . . . . 86

  Mining . . . . . 87

  Trickery and Corruption . . . 89

  Morale Issues . . . . . 89

  Defensive Tactics . . . . . 90

  Fortifications . . . . . 90

  Sorties . . . . . 92

  Defending the Walls . . . . . 93

  Morale Issues . . . . . 96

  Surrender . . . . . 97

  Siege Engines . . . . . 98

**Chapter 8: Quick Resolution  
Systems** . . . . . 106

  Siege Resolution . . . . . 106

  Fighting Campaigns . . . . . 108

  War in the Medieval Age . . 109

  War Plans . . . . . 111

  Battle Resolution . . . . . 112

  Campaign Victory—

    Winning the War . . . . . 115

    Character Involvement . . . 116

**Chapter 9: Generic Castles** .118

  Cyclops Tower . . . . . 118

  Bremberthwaite Manor . . . 120

  Kinniver Castle . . . . . 122

**Designed** by Grant Boucher, Troy Christensen, Arthur Collins, and Nigel Findley

**Additional Design** by Timothy B. Brown and William W. Connors

**Edited** by William W. Connors

**Black & White Art** by Jean Elizabeth Martin

**Color Art** by Jean Elizabeth Martin, Erik Olson, and Ken Widing

**Graphic Design** by Linda Bakk

**Typography** by Gaye O'Keefe

**Cartography: Supvr./Designer:** Dave Sutherland

**Artist:** Dave Sutherland, Frey Graphics

ADVANCED DUNGEONS & DRAGONS, AD&D, BATTLESYSTEM, PRODUCTS OF YOUR IMAGINATION, SPELLJAMMER, FORGOTTEN REALMS, and the TSR logo are trademarks owned by TSR Inc.

©1990 TSR Inc. All Rights Reserved

Printed in the U.S.A.

Distributed to the book trade in the United States by Random House Inc. and in Canada by Random House of Canada, Ltd. Distributed to the toy and hobby trade by regional distributors. Distributed in the United Kingdom by TSR Ltd.

This product is protected under the copyright laws of the United States of America. Any reproduction or other unauthorized use of the material or artwork contained herein is prohibited without the express written permission of TSR, Inc.

TSR Inc.  
POB 756  
Lake Geneva  
WI 53147  
U.S.A.

TSR Ltd.  
120 Church End,  
Cherry Hinton  
Cambridge, CBI 3LB  
United Kingdom





Prepare yourself for a voyage back in time.

As you read this book, you will be drawn back through the years to an age when castles dominated the landscape of Europe. Here, amid these mighty stone halls, you will find knights in shining armor and great battles fought by men and women with steel swords and iron nerves.

Welcome to the Age of Chivalry.

### What's in this book?

*The Castle Guide* is an outgrowth of the AD&D® 2nd edition game rules. In the *Dungeon Master's Guide* and *Player's Handbook* a general rules system was established that allows the Dungeon Master to run a variety of fantasy role-playing styles. In this book, however, we will focus in on a specific style of game, one set in a society similar to that of feudal Europe, and give you the background information you need to make it come to life.

The first section of this book begins with an overview of medieval society and the feudal system in general. Here, you will come to understand the forces that drive a feudal government and the relationship between the state and its churches.

Following this, we go on to detail the ways in which player characters can become knights, the stout defenders of the realm. The code of chivalry is examined and the standards by which a knight must live his or her life are addressed. In closing the first section, we offer a guide to medieval tournaments. Here, characters get the chance to show off their skills and try for the hand of the beautiful princess (or handsome prince).

Our second section examines

the evolution of castles in medieval Europe and provides an overview of their advantages and disadvantages. Following that, we present a modular system for the design and construction of castles for use by Player Characters and NPCs alike. With this simple system, the DM can determine just how much it will cost a character to build the keep of his dreams and how long the construction will take. Included with this are rules for the use of magical items and monsters in the building process.

For those of you who are fond of the BATTLESYSTEM™ miniatures rules, we have included the third portion of *The Castle Guide*. Here, we expand upon the BATTLESYSTEM rules and provide rules for resolving long sieges and the defense of castles. Material in this section addresses the elements of a fantasy world that make defending a castle more than just an exercise in historical simulation. In addition, we look at the various types of castles found in the AD&D game, including those of the dwarves and elves.

If you aren't interested in fighting out individual battles with miniatures, we have taken care to include a pair of quick resolution systems. The first of these can be used to resolve individual sieges, while the second can be employed to determine the victor in an individual battle or all-out military campaign.

Lastly, we have included a trio of generic castles for use by the Dungeon Master in setting up his game. If time is tight, any one of these structures can be easily adapted to serve as an NPC's base of operations or as a model of medieval design techniques.

### Using *The Castle Guide*

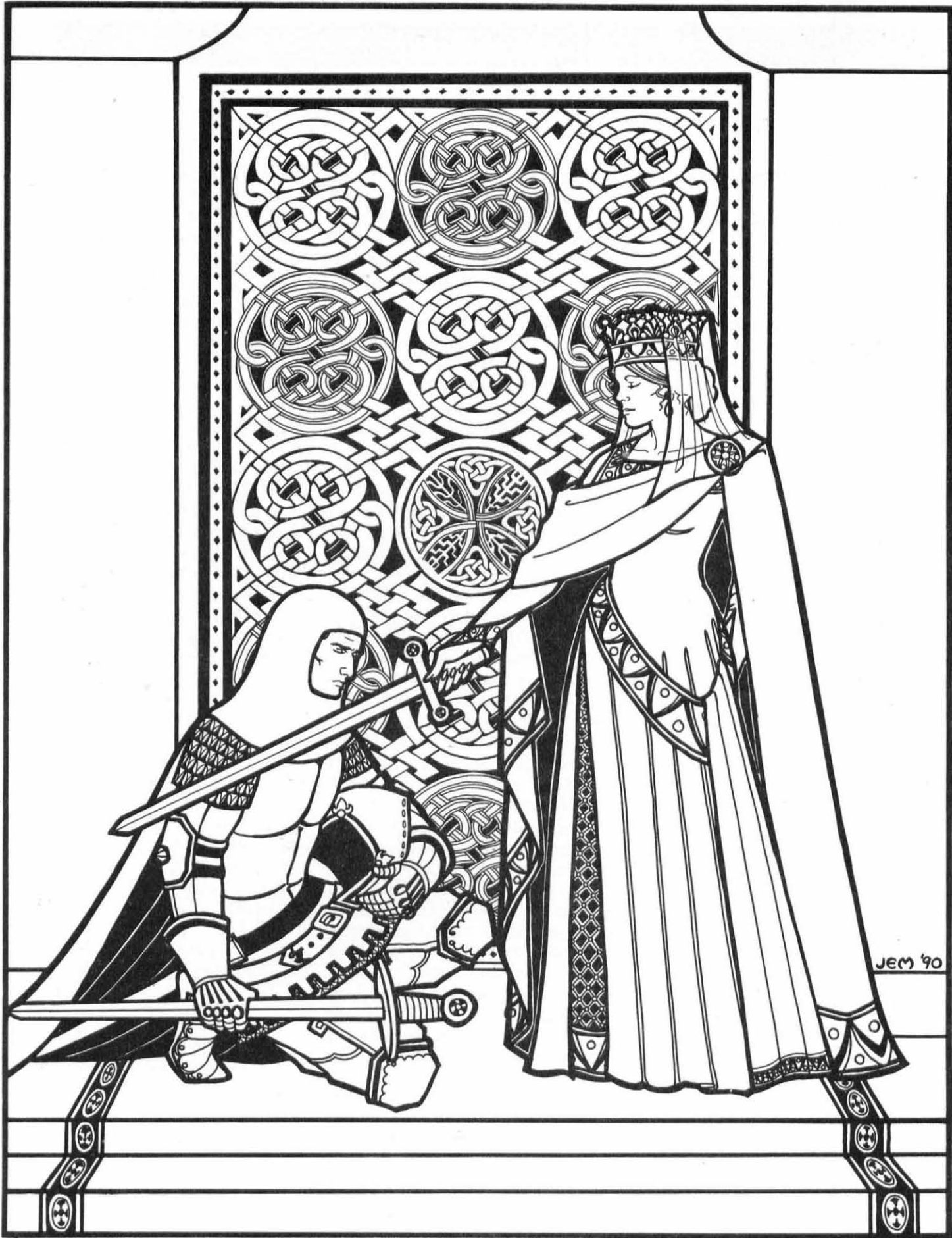
As you can see, there is a great deal of information in this book. Of course, you can use as much or as little of it as you want in your AD&D game. If you are using the *Complete Fighter's Handbook* in your campaign, you will find that much of the information in this book works well with the cavalier and swashbuckler kits especially. However, anyone who runs a campaign that has elements of feudal Europe in it will find something of value to them in this book.

For those who want to set their campaign against the backdrop of a great war, as was done in Tolkien's *Lord of the Rings* trilogy, the quick resolution systems presented in chapter 8 will allow players to focus on the role-playing aspects of the game, while still being able to change the course of a battle or turn the tide of an entire war.

If you enjoy wargames and want to mesh your AD&D® game campaign more fully with your BATTLESYSTEM games, the sections on warfare will also provide you with lots of information for new scenarios. With the addition of the material in this book, role-playing's premier miniatures rules system reaches new heights.

Knights, mount your horses. The time for battle is at hand!





JEM 90





## Merging Fact and Fantasy

Many of us got into role-playing games when we met some friends who simply asked us to “come by and watch.” Little did we know that we had already watched plenty of role-playing games in our all too short lives. In fact, the films and novels we’ve read over the years hold that same spark of imagination that drew us into these crazy games in the first place.

When setting up a new campaign world, there are two basic schools of thought: those who feel the game should be very historically accurate and those who do not. Of course, the introduction of magic into the historic world is a mainstay of the AD&D® game and cannot help but distort an otherwise historic setting.

So, which do you choose in your campaign? Is your world going to be classically accurate, as it was seen in the great Roman and Biblical epics we’ve all watched on TV? Or will the world have an element of magic and superstition lurking just out of sight (or even in full view), like the great epic stories of *Excalibur* and *Conan the Barbarian*?

If you choose the latter, you must decide how far to take the magic. Very popular in recent fantasy literature are the “no holds barred” magical worlds where everyone and their brother lives and breathes magic. In many ways, this is similar to the way in which the average person sees technology today. After all, most people have no idea how a television set works, but they accept it as a common part of their daily lives.

The average AD&D campaign remains somewhat in the middle,

along the lines of Tolkien’s works and the stories of King Arthur. In this book, we will assume that this is the norm. Of course, because the AD&D game is *your* game, no single style of play is considered to be *correct*. If you and your players are having fun, then you’re playing the game properly.

As with all things in the AD&D game, your interpretation is what matters, so feel free to pick and chose, discard and exploit. The more excited you get about your choices, the more your campaign will thrive and grow. Hopefully, this information will give you a wealth of adventure ideas and add life to all your future gaming.

Enjoy.

## Notes on Campaign Politics

In many campaigns, the problems of national politics fall into the background for lower level characters. After all, the majority of first level adventurers are not able to cope with problems like major wars, thwarting the ultimate evil, or slaying that most horrible of horrors, the dragon. At this point in their careers, the characters are not going to be overly concerned with the ramifications of the king’s political alliances for the same reason that most of us are not experts in the details of our country’s own foreign relations: it simply doesn’t enter into our daily lives.

As they progress in levels, however, things will begin to change. At first, this will be only a passing thing. Perhaps one adventure brings their actions to the attention of a local baron who, for better or worse, makes a mental note to keep an eye on the characters. By

the time they have reached ninth level, the characters are usually fairly well known and have acquired the status of folk heroes. As he begins to attract followers, the character cannot help but come to the attention of the local government.

It is almost certain that, given time, they will become as well known in their homelands (or the region in which they adventure) as George Washington, Abraham Lincoln, or the Wright brothers are in the modern United States. Of course, this may also mean that they are expected to undertake tasks which seem impossible and confront unstoppable armies as a matter of routine duty to their king. Oh well, that’s what they get for giving up the simple life of a blacksmith.

In any case, it is important to note that relationships with the local nobility (even for those who are a part of it) are not always cordial. Just as the king can be a very valuable friend, so too can he be a deadly adversary.

## Feudal Society

The basic element of feudalism is simple enough to understand. All in all, it is nothing more than an agreement between two men, a lord and a vassal, to work together for their mutual betterment.

The lord, who is the recognized owner of a piece of land—gives it to the vassal, who will manage and live on it. In exchange for such a favor, the lord is entitled to certain duties and favors from the vassal, which include the payment of taxes and the requirement that he support the military forces maintained by the lord.

In most cases, the owner of the





land is the king and the vassals are his nobility. Of course, one can't expect the nobility to work the land themselves, so we come to the serfs and common folk.

The vassal, in an agreement similar to that which he has with his king, turns the land over to the peasants and serfs to farm and live on. Like the vassal, they agree to work the land and provide their lord with income and food from it. Of course, the serfs expect to earn enough money to live on and to be protected by the lord in times of unrest or military conflict. The lord knows this, just as he knows that he can expect the same from the king, and is only too happy to provide it. While this doesn't mean that life for the serfs is wonderful, it does allow them to live without fear of extreme repression or exploitation.

The feudal system works well so long as everyone in it recognizes their own responsibilities and the rights of others. Since they are in a position where it is in their own best interest to do so, they almost always do. Those who ignore their duties or seek to take advantage of their own position are quickly pegged as trouble-makers and may well be strongly disciplined by the leadership of the society.

The reasons for this are simple enough to understand. While the King may not care too much about the life of a single serf, he must concern himself with their overall happiness. Without the serfs, his vassals have no power or income. Without the power and income of the vassals, he himself is impotent. Each block in the pyramid of power rests very solidly on those below it in the feudal system. Without the support of the base, the entire structure will collapse.

Of course, the key to the whole thing is land. Whoever owns the land has the power. While there are certain regions which might not belong to the king (a yeoman's farm, for example) these are insignificant when compared to the vast stretches of land owned by the king himself. Even such small patches of independent land will be forced to recognize the power of the king, of course, if they are to expect any protection or assistance from the crown during times of war or calamity.

### Social Classes

One important aspect of the feudal system is its clear and almost absolute recognition of social classes. Anyone born as a serf can expect to die as a serf. There is no provision in such a society for the advancement of individuals from a lower class into the higher classes. This is not to say that it is impossible, only that it is **very** difficult.

How might someone in a lower class make the jump to a higher place in society? Usually by doing a great service to one's lord or church. In some societies, in fact, any knight has the right to bestow the rank and title of knighthood on any individual who proves himself worth on the field of combat. Of course, the problem with such an approach is that it often ends up in the hands of a better trained and better equipped warrior. As we said, it is not easy to improve your place in such a system.

In the following section, we will examine the many levels of society which characters in an AD&D® game will encounter.

### Serfs

By the time of the middle ages, slavery had gradually fallen out of favor in feudal Europe. While there are certain to be isolated pockets of slave trading in most worlds, the vast majority of a chivalric campaign world should not be a party to it. While the distinction between a serf and a slave may be obscure to many, the most important thing to understand is this: the serf had certain rights.

While he did not own the land which he worked and did not have a say in the local government he was acknowledged to own *himself*. Unlike more primitive societies, where members of the lower class were thought of as animals or property, the poor in a feudal society are recognized as having a right to fair and just treatment by the nobility and society in general.

Most feudal estates have laws to protect the local serf population from abuse or mistreatment—even by members of the nobility. While these laws may be more or less enforced, depending on the disposition of the local lord, the fact that they exist at all is a major turning point in cultural evolution.

### Yeomen

Unlike the serf, who spent his days laboring on land owned by his lord, a yeoman was recognized as the owner of his own farm. As a rule, it was not a large estate, but it was enough to provide for his needs (and those of his family). If times were good, it might even provide a surplus which could be sold or bartered for a few choice items or luxuries.

In many cases, of course, a yeoman will swear loyalty to a near-by lord and pay him or her some trib-





ute each year. This serves two purposes. Primarily, it allows the yeoman to keep on good terms with the lord and provides assurance that his land will not be taken from him. Secondly, it obligates the lord to help protect the yeoman's land in the event of a disaster or attack. In short, the gesture simply assures that the two will be "good neighbors".

### Tradesmen

Tradesmen make up the lower classes of a feudal town. They include the common laborers, lesser craftsmen, and small businessmen. As individuals, they hold little power. Because of their overall importance in society, however, they are treated fairly well by the lord of the manor.

As a rule, tradesmen make enough money to support themselves fairly well and to provide a comfortable home for their families. In a modern sense, they might be described as the middle class.

### Guildsmen

In order to counter the power which a lord maintains over his holdings and make certain that he does not abuse his status, the members of many professions form guilds. In essence, they function like the thieves' guild which is so much a part of many AD&D® game campaigns. Guildsmen, the leaders of such groups, have much power in a town, for they can call on workers to stop key activities or delay important projects. Likewise, they can urge increased quality or quantity in times of strife.

In addition to the important members of the various guilds, this class of citizens includes unusually gifted artisans or those

who work with precious materials (like a gem merchant). This class may be the most diverse of any because it serves as a buffer between the nobility and the common folk. In modern terms, the guildsmen might be considered to be the upper middle class.

As a side note, some guildsmen might have more actual power in a region than the nobles they serve. Such power is probably not openly manifested, but used in subtle ways to help the friends and family of the guildsman. The most important members of this class might be considered nobles who just haven't been given a title yet.

### Chivalrics

The lowest rank of the nobility, the chivalric class is made up of knights and barons who have been given a grant of land to administer. In some cases, they have earned the land themselves through wealth, power, or service. In others, the land may have been awarded to one of their ancestors and they have inherited the title and responsibilities which come with such an estate.

Members of this class are endowed by their own lord (usually a duke, count, or earl) with land of their own and a manor house or keep in which to dwell. In return, of course, they swear loyalty to their benefactor and vow to serve his interests in their daily lives. As such, they pay a portion of their own incomes to him as a measure of their respect and gratitude. In a time of crisis, they are expected to come promptly to the aid of their superiors.

### Nobility

The nobility are second in status only to the royal family. In practice, they are perhaps the most powerful of the classes. Members of the nobility, most of whom bear the title of Count, Duke, Earl, or Marquis, are each entrusted with a large section of the king's land. They swear loyalty to the crown, just as the members of the chivalric class swear loyalty to them. It is their responsibility to see to it that affairs in their lands are orderly and that all taxes and revenues due to the King are collected in a timely manner.

Members of the nobility have a very close relationship with the royal family, but they can claim no direct blood ties to the throne. In the event that a great disaster were to decimate the ruling house, the successor to the throne would certainly come from this class. The means by which such an individual came to power might be very controversial and a political power struggle is sure to erupt whenever the throne is left unclaimed.

### Royal Family

At the top of it all is the royal family. Members of this group can trace a direct family relationship to the ruling monarch. When the current king dies, one of them will be next on the throne. In any feudal culture, members of this class are the absolute upper crust. Everyone, even the most powerful members of the nobility, swears fealty to the royal family and to the king in particular.

In the event of a dispute between the king and a member of the nobility, either in the form of a political challenge or an outright rebellion, members of lower classes





are expected to side with the king and royal family. For example, if a powerful count decides to make a grab for the throne, many of the knights and barons who serve him may well be forced to turn against him. Failure to support the king in an internal struggle can be disastrous if the king should prove to be triumphant in the dispute.

As a rule, the king will be replaced by his first born male child when he dies or steps down. If there is no such heir, then a pre-established pecking order exists to decide who has claim to throne. In the event that no clear successor exists, the nobility will step in to select which member of the royal family will become the new King. In such cases, a great deal of political manipulation and deal making can be counted upon.

### The Imperial Family

In some cases, there exists an element of society above the traditional royal family: the imperial family. Where a king is the recognized ruler of an individual country, an emperor has united several nations under his own banner.

Empires are very rare indeed. The power required to hold one together is almost impossible for one man to attain. In most cases, an empire is formed by conquest. When one nation becomes so powerful that it can overrun a number of neighboring states, its king is elevated to the status of an emperor.

There are other ways in which an empire might be formed, but these are rare in the extreme. Several nations with the same religion might be united in a holy war which causes them to select a single individual as their leader. If things go well and the new leader

has acquired the power to hold this alliance together after the war, an empire may be forged.

There will always be men who claim to rule empires which exist only in their own minds, of course. It is not uncommon for a king to refer to himself as emperor and his lands as an empire. For our purposes, however, these people are no more than kings with delusions of grandeur.

### Members of the Court

Any good noble will surround himself with advisors. Each of these men (or women) will be an expert in areas which the king may not be knowledgeable about. By consulting them when he is forced to make a decision in some area, the lord can render a fair and competent ruling.

Because of the modular nature of feudal governments, each of these offices is likely to be repeated at different levels of the government. For example, the local baron is certain to have his own senechal, as does the count he reports to and the king above them both. Some position, such as the Lord High Wizard, will not be found in most estates due to the expense of maintaining such an advisor.

### Lord High Chamberlain

Of all the positions in a lord's court, none is more trusted or important to the daily activity of the estate than that of the Lord High Chamberlain. In modern terms, the chamberlain is the lord's right-hand man. He controls all access to the Lord and can act on his behalf in any instance. Orders which are issued by the Lord High Chamberlain are assumed to come di-

rectly from the lord and must be obeyed without question.

A number of individuals will report to the Lord High Chamberlain. It is his job to coordinate reports from numerous lesser officials and present his lord with the information needed to make wise decisions. The Chamberlain enjoys the absolute trust of his monarch and can act in his behalf on any matter. In many cases where an audience has been requested with the lord, the chamberlain will be able to resolve matters without having to "trouble his royal highness."

### Lord High Chancellor

The Lord High Chancellor is entrusted with the day to day operations of the government. He is the absolute head of the civil service, answerable only to the lord himself. The only exception to this would be in cases where his actions might have to be cleared with the Lord High Chamberlain. The relationship between these two officials is close, if not always cordial.

Nearly every member of the lesser bureaucracy is under the direction of the Lord High Chancellor. His people organize tax collections, internal political relationships, and the posting and distribution of all royal decrees and proclamations.

### Lord High Justice

The Lord High Justice is in charge of all aspects of the legal system. It is his responsibility to see to it that laws are enforced and that criminals are hunted down and detained. He oversees the actions of the local judges, all of whom answer to him, and the town militia.





Among the people who report directly to the Lord High Justice are the High Sheriff (who heads the town watch), the High Prosecutor (who handles the prosecution of criminals), and the High Forester (who oversees the lord's woodlands and prevents poaching).

### Lord High Marshal

This individual is the head of the lord's military forces. He commands the armies and directs the actions of the city watch in the event of an attack. In all matters which require the use of the lord's troops and knights, the Lord High Marshal is in absolute charge.

In addition to the lesser military personnel in the manor, the Lord High Marshal is in charge of the Royal Armorer and his armory, the hiring of any mercenary troops or adventurers, and the acquisition

of new military technologies and strategies from other kingdoms. Because of his dealings with adventurers and mercenaries, it is probable that the Lord High Marshal is the first individual which player characters will come into contact with as they rise in levels.

### Lord High Inquisitor

One of the more sinister sounding offices, the Lord High Inquisitor is in charge with maintenance of the lord's intelligence network. He controls the numerous spies which have been placed in the other branches of the castle's power structure. In addition, he receives reports from his agents in the holdings of those who serve the inquisitor's lord and from men stationed in other realms.

The nature of the feudal system makes the use of spies and counter-

spies almost a necessity. The king wants to know what his counts and dukes are up to, so he has men planted in their courts to provide him with information. The counts and dukes, of course, want to know what the knights and barons who serve them are up to, so they send their own spies to investigate. In addition, they want to know which of their own men really work for the king, so they employ counterspies to root out the informants. As you can see, this tangled web of agents can become quite complex. If used correctly, though, such intrigue can add a great deal to any chivalric campaign.

### Lord High Wizard

One of the least commonly encountered, the position of Lord High Wizard serves two purposes. First and foremost, it allows the





Lord to have access to powerful magical spells. Perhaps more importantly, however, it shows the wealth and power of the lord. After all, keeping a wizard on your staff is an expensive practice. Such advisors are known for their ability to drain large amounts of revenue to fund their experiments, spell casting, and research. Since only the wealthiest (and therefore most powerful) of lords can afford such a burden, any court with a Lord High Wizard is highly respected.

While the court of a king or emperor is certain to have a very powerful Lord High Wizard, lesser estates may have only a token spell caster. Of course, since the average non-wizard does not understand the importance of various spells, a flashy spell of minimal power will often be perceived by the lord as more valuable than a more powerful spell which is less impressive in practice.

### Lord High Chaplin

The Lord High Chaplin is a representative of the religious community in the lord's territory. In most cases, the Lord High Chaplin will be a member of the most powerful church in the kingdom. In cases where two faiths of equal power exist, there may be two separate offices.

In manors where the lord is not religious, the Lord High Chaplin will be in charge of handling relations between the lord and the church. A similar state of affairs exists when the lord is religious, but is not of the same faith as the majority of his subjects. In most cases, the lord will, at the very least, pay lip service to the religion of the Lord High Chaplin.

### A Note About Magic

Of course, our own medieval period was not marked by the practice of magic, although superstition was widespread. In the typical feudal court, magic (either clerical or wizardly) are both looked upon with scepticism. To the average warrior or bureaucrat, magic is both unimportant and unreliable. The noted cryptic nature of advice acquired from such spells as *augury* lends credence to their doubts.

In kingdoms where magic is more common, these crafts may be looked upon with awe by those who cannot control them. While knights might recognize the value of a magical or holy weapon, they will consider the use of spells like *fireball* to be less than honorable tactics. After all, they reason, a dispute should be settled by fair combat with warriors testing their metal and their skills. Duels between wizards are considered fair, since both sides are using the same weapons. Combating a knight with spells (or cutting down an unarmed wizard) is considered a violation of the Chivalric Code.

### The Role of The Church

Although we have touched on the importance of religion in feudal society, we have not taken the time to examine it in any detail. In this section, we will do that, although we will only delve into the matter briefly. For those who wish to have greater detail on the various churches represented in the typical AD&D® game, we suggest that you consult the *Complete Priest Handbook* and take the time to research the various holy orders in place during the middle ages.

It is important to note that holy orders in a feudal society tend to mirror the political systems in place around them. For example, an acolyte who works in a small temple located in the poor part of a town swears his oath of loyalty to the priest who is in charge of the religious order throughout the town. The priest swears his loyalty to the curate or canon above him, and so forth. In this way, it is easy for us to draw a connection between members of a church and their counterparts in the nobility. Of course, in any society which has a dominant religion, all members of the church, be they acolytes or the high priest himself, will be due some respect from any member of the nobility.

### Lay Brethren

The lay brethren are not actually members of the religious power structure, but they do deserve mention here. This group includes all those persons who are of an unusually pious nature and spend some (or much) of their time working with or for the church. Examples might include those who sweep the temple out after services or even the cook who makes meals for the priests at their homes.

Lay brethren do not expect great monetary rewards for their efforts, they work for the honor of serving their church in the only way they can. While it is true that many of them are paid some token salary for their efforts, most do not depend upon the church for their living. As is often the case, of course, there are exceptions to this. A secluded temple might require a full-time groundskeeper or a permanent cook. In both cases, the individual would be paid a living wage and, probably, be provided with room and board in





the church's facilities.

Because of their great love for their church, many members of this group tend to adopt a "holier-than-thou" attitude. While this is certainly not always the case, it is easy for a person who has no other claim to fame in a feudal society to focus on the one thing they do which makes them feel valuable. This is understandable, but the PCs may not always find such aggressive followers of a faith to be pleasant company.

### Acolytes

Acolytes are students of the faith who hope, through great study and devotion, to become active members of the church in time. As a rule, they are young (generally in their mid-teens) and very eager to show their devotion to their superiors in the church.

Acolytes tend to draw the least interesting assignments in a given temple. They are in charge of copying holy documents and assisting in religious services, but they have no true power in the church.

Acolytes are assumed to have the powers of a first level priest, though are usually not as fit for combat or adventuring as a player character at first level would be. In other words, where most player character clerics represent members of holy fighting orders, the NPC acolyte is assumed to be a non-fighting individual. Still, they have begun to acquire certain holy powers, and are often called upon to employ their healing powers on the faithful of the church.

### Postulant

The postulant is an acolytelyte who has proven himself to be true to the church and devoted in his

vows. He is generally older (in his late teens or early twenties) and has attained the third level of experience. Upon reaching his new level, the former acolyte is expected to take on more responsibilities.

In addition to overseeing the training of the acolytes he has left behind, the postulant is now expected to play a greater role in the worship of the diety. In fact, lesser holy services may actually be wholly under the supervision of the postulant.

In terms of social level, postulants are generally accepted as the equals of yeomen. They are awarded some respect, but have no real decision making power in the church. Still, their devotion to the faith is noteworthy, and they are accorded their share of social privileges.

A postulant will usually have 1-6 acolytes assigned to him as students. Of course, while they are under the charge of the postulant, they are expected to follow his instructions in all matters and often end up acting as private servants. This is usually alright, as it teaches the acolyte to be humble and show respect to their betters in the church. If this power is abused, however, it may result in the Postulant losing his status or being assigned to a highly undesirable assignment as a disciplinary action.

### Priest

The priest is the backbone of any religious order. Without them, there is no church. Each temple is assumed to be under the guidance of one priest, who is in charge of all that goes on within the temple he is associated with. A priest is usually in his late twenties or early

thirties and has the holy powers of a fifth or sixth level cleric.

Priests are selected from the ranks of the postulants and assigned to serve in areas where the church needs to establish a new temple or replace another priest for some reason. Each priest will oversee 1-6 postulants and (by default) 1-6 acolytes for each postulant.

In the feudal social pyramid, priests are roughly equal to townsmen. They are accorded more respect than the lesser members of the faith, but are not recognized as true power figures. This is often an unjust assumption, as a charismatic priest can have a strong influence over those who worship at his church, but it is nonetheless the case.

### Curate

The curate is recognized as the head of all church activities in a given town or city. Depending upon the size of the town, he will usually have 1-6 churches in his jurisdiction.

Because the curate is one of the most powerful members of the local religious community, he is assumed to have roughly the same rights and privileges as an important guildsman. As you might expect, a request for favors from such an individual is always taken very seriously by the local nobility. In many cases, a town which might otherwise be in unrest can be kept in check by the actions of the local curate.

In addition to their sway with the local populace, Curates are respected for the powerful magic which they can employ. In times of crisis, a local noble who could not afford to maintain a powerful Lord High Chaplain or a Lord High Wiz-





ard will petition the curate to act on his behalf. If the request is reasonable, serves the interests of the church, and is accompanied by an indication of the lord's devotion (that is, gold), then the request is likely to be granted. Of course, this also places the noble in debt to the church, a situation which is highly desirable.

### Dean

The next rung in the ladder of church affairs is occupied by the dean. This powerful individual is accorded all the respect and influence due to a knight or similar member of the Chivalric class. In his hands is placed the supervision of all church holdings in 1-6 towns. The dean is an important link in the church structure, for he often acts as an interface between the church's highest officials and the local representatives of the faith (in the person of the local curates and priests.)

Deans will tend to be in their mid-thirties, having devoted most of their lives to the service of their deity. As a result, they have acquired the spell casting abilities of a ninth or tenth level cleric. With such power and influence, the dean is clearly a force to be reckoned with in any feudal nation.

The dean is, obviously, entrusted with a great deal of authority. In the absence of clear direction from his superiors in the church, the dean is permitted (indeed, expected) to make very important decisions regarding the practice of the faith. As such, they tend to be very conservative people who seek to avoid making any decisions which might be viewed as radical by their leaders. In times of crisis, such resistance to change

and the desire to avoid "going out on a limb" can often cause serious problems.

### Primate

The primates of a church are second in power only to the high priest. They are able to command such mighty power and have so much say in matters of the church that they are assumed to be fully as important as any member of the noble class.

Obviously, the years of devotion and study required to attain this position means that the primate will tend to be quite old. As a rule, the youngest of primates will be in their forties. While in modern society this is not "old" by any stretch of the imagination, it represents a good portion of a man's life in a medieval setting. Of course, the healing powers of the faithful tend to result in very long-lived members of religious groups.

Each primate is entrusted with the supervision of all church affairs in a given region. As a rule, any kingdom will be split into 1-6 regions, each of which will be under the guidance of a single primate.

Primates, having the powers and abilities of an 11th or 12th level cleric, are recognized by their noble peers as being very useful friends. Conversely, they are also acknowledged as very dangerous foes. Just as the primate's favor can be important to the operation of any noble's holding, his wrath can be swift and eternal. Few are the nobles who will not try to avoid a clash with this level of the church.

### High Priest

At the top of every religious order is the high priest. This person is the absolute ruler of the faith in a

given kingdom. Because, in many cases, a faith is popular only in a single kingdom, the high priest is usually the absolute ruler of the church. In cases where the same deity is worshipped by more than one culture, a schism tends to develop along culture lines which causes the faith to splinter into two or more groups, each with its own high priest. If this is not the case, then the high priests will answer to a patriarch who oversees the church as a whole (see below).

Each high priest will command the powers of a cleric of no less than 13th level. Because of this, they are generally treated as if they were members of the royal family itself. Only a king who is insane or absolute in his power will directly challenge the authority of the high priest.

The average high priest is well into his fifties by the time he assumes offices. The rigors of his life have been such that he is respected as the final authority on all matters of faith. In many churches, the word of the high priest is assumed to be divine and must be taken as the word of the deity himself. No member of the church may refuse to obey the instructions of his high priest without risking the wrath of the deity himself. To be sure, this is not something that any member of the church should take lightly.

### Patriarch

In the case of an empire, where several kingdoms have been forged into one governmental unit, a single church leader must emerge to manage the affairs of the religion as a whole. This person, selected from among the high priests of the various states, is known as a Patriarch.





A Patriarch will also be found in those rare cases where churches of the same deity exist within several non-united nations and no schism has resulted. In both cases, the patriarch has clerical powers of at least 15th level and will assume the role of church leader from any of the high priests. The existence of a patriarch does not reduce the power of the high priests by very much, as the church is so large that they must all manage the affairs of an entire nation.

A patriarch, who will almost always be at least 70 years old, is accorded the respect due a member of the imperial family. As one might imagine, a call for revolution or patience by a person in this position is so great, that many emperors will openly court the favor of a patriarch with gifts and oaths of loyalty to the doctrines of the church.

## Politics And Churches

### The Divine Right of Kings

Because of the awesome power of churches in any feudal society, it is important to both the government and religious leaders that both recognize each other's power.

The government recognizes the importance of the churches by consulting with them on any important issues and seeking their guidance in most social matters. This trust is best seen in the appointment of a Lord High Chaplain to the king's staff of advisors. In addition, many societies grant the church certain privileges (like tax exemptions or free use of the lord's land) to further secure their friendship.

For their part, churches promote a belief in the divine right of kings. In short, this policy simply reflects

a belief that any king (or emperor) is himself a vassal who holds his own lands (the kingdom) through the grace of whatever deity he worships. This is generally accepted by the royal family because it bestows upon the king and his actions an illusion of divine guidance. It is because of this belief that many nations have gone to war with the thought that "the gods are on our side." Of course, who would want to fight a war in which the gods supported the other side?

By holding a special coronation service whenever a new ruler ascends to the throne, the church recognizes him as the rightful leader of a nation. The major drawback to such an act is that the church must strip a king of this divine blessing if it should become important that they oppose him on a major policy issue. Usually, any king who is declared to have fallen out of favor with the most important faith in his kingdom will find himself quickly opposed by a powerful noble who has the backing of the church. Such conflicts can often lead to a civil war and are thus avoided by both sides whenever possible.

### Politics Within The Churches

Just as there is a great deal of political intrigue and activity in the feudal government itself, so too is the typical church hierarchy a hotbed of power struggles. While this is not as true in the lower ranks of the church structure, it often becomes the case at higher levels. This is due mainly to the lack of true power which lesser officials have and the fact that many of them are not overly ambitious.

Once one reaches the level of cu-

rate, however, political savvy begins to become an important part of a religious leader's job. In addition to dealing with the local chivalrics and nobles, the curate must manage the affairs of his own staff, many of whom may have designs on his job. On the other hand, he may well have his own sights set on the job of the dean above him. If this sounds familiar, it's probably because the same sort of thing is a regular part of the affairs of the nobility. Beyond a certain point it becomes almost impossible to tell a church official apart from a politician.

### Conflicting Faiths

In most kingdoms, the major faith will be determined by the beliefs of the king himself. If the King is a worshipper of the Egyptian pantheon, then that is likely to be the state religion. If the King is not religious (seldom the case), he will still find it wise to pay lip service to a popular faith and adopt it as the state religion. In most cases, a king who opposes religious practices in his realm or who actively confronts the various religious orders popular among the serfs is going to find himself with a revolution or a revolt on his hands.

In some cases, however, it is difficult to say where the line must be drawn. If the royal family has strong ties to two religions, then it may be difficult for a ruler to maintain a stable government. In some cases, a civil war or internal power struggle may erupt, with each side being supported by a powerful church. In such cases, it is almost certain that both sides will, in the end, turn out far worse for the whole affair.

In cases where the faiths are not





incompatible, it may be possible for an agreement to be reached. As a rule, however, most religions are prone to dislike and distrust those with differing beliefs. Even in the rare case where supporters of similar, but different, faiths reach a consensus, there is usually too much suspicion and political maneuvering to make any lasting alliance possible.

Of course, no king or high priest (except for a fanatic or a fool) wants a Holy War or a religious dispute to erupt in their kingdom or church. In addition to being expensive, it makes them more vulnerable to their adversaries. Thus, even in cases where a dispute exists, it is sometimes possible for those on both sides to "agree to disagree" and let things go at that for a little while. Such compromises are, by and large, a good thing for both sides. The major problem with them, however, is that they do not tend to survive the test of time.

A good assumption to make is that any large kingdom which has been around for a long time will have a single powerful state religion. Other faiths, although they may be legal, are not usually popular. Although it is often almost impossible to utterly destroy a faith which has gotten a foothold in a given society, it is possible to discredit it and drive it underground. In such cases, the unified actions of the state and its official religion are generally effective.

### The Church and Magic

An important question which must be answered when setting up a campaign world is this: what is the church's view of the practice of magic?

In some cases, the church will sanction such efforts and may even fund spell research and similar projects on the part of wizards. This is the case with temples to such deities as the Egyptian goddess Isis or the Greek goddess Hecate, both of whom are the patrons of magicians.

On the other hand, some churches look upon the practice of magic as an evil thing. In their opinion, use of magic is often seen as an attempt by man to steal the powers of the gods and attain a divine status for himself. Obviously, they cannot allow such blasphemy to continue unchecked, so they will often harass or even declare a virtual Holy War against those who employ magic.

This can be an important consideration. A priest character who worships a deity that considers all magicians to be enemies of the faith, may well find himself at odds with a fellow party member who is an illusionist. Further, a king or lesser lord in a nation with such a religion is not going to have a high wizard on his staff of advisors.

### Crimes and Punishments

Feudal societies are often depicted as having harsh and unfair judicial systems in which the defendant has little or no chance of justice or mercy. In actuality, this is seldom the case. The same codes of honor, duty, and responsibility which pervade the rest of feudal culture also dominate the legal profession. Thus, establishing the truth in a case, either criminal or civil, is considered to be a matter of great importance. A justice takes pride in his work.

There are a few concepts which are important to understand about

feudal justice. For one thing, the penalties for those convicted of serious crimes are quite severe. The death penalty is quite common, as is branding, whipping, or even dismemberment. While this is not a pleasant thought, it is the way things are. On the other hand, penalties are not generally overly cruel. Torture, for example, is almost never employed either to obtain confessions or punish the convicted.

The following is a list of various crimes and the generally administered punishments for those convicted of them. In some places, the penalties will be more severe, while in others they will be more merciful.

### Violent Crimes

The crimes, all of which are considered to be the most vile of acts, are all subject to the death penalty. As a rule, any given society will have a standard means of execution which is used for all offenders. Typical measures include hanging, beheading, and burning at the stake.

### Arson

This is defined as any setting of a fire which causes a loss of life or property. Exception is made for those fires which are accidental, but not those which are purposefully set and get out of hand.

### Conspiracy

This includes any attempts to make plans against the king or local lord. It includes plotting an assassination, making ready to stage a coup, or (in very strict realms) even making casual remarks about deposing a monarch. As you





can see, this class of crime is very open to the whims of the local lord and his justices.

### Desecration

Most feudal societies hold a great respect for the dead and the places in which they rest. Thus, desecration of a tomb or burial area (a popular pastime with many adventurers!) is ranked among the violent crimes and violators are subject to the death penalty.

### Drawing a Weapon

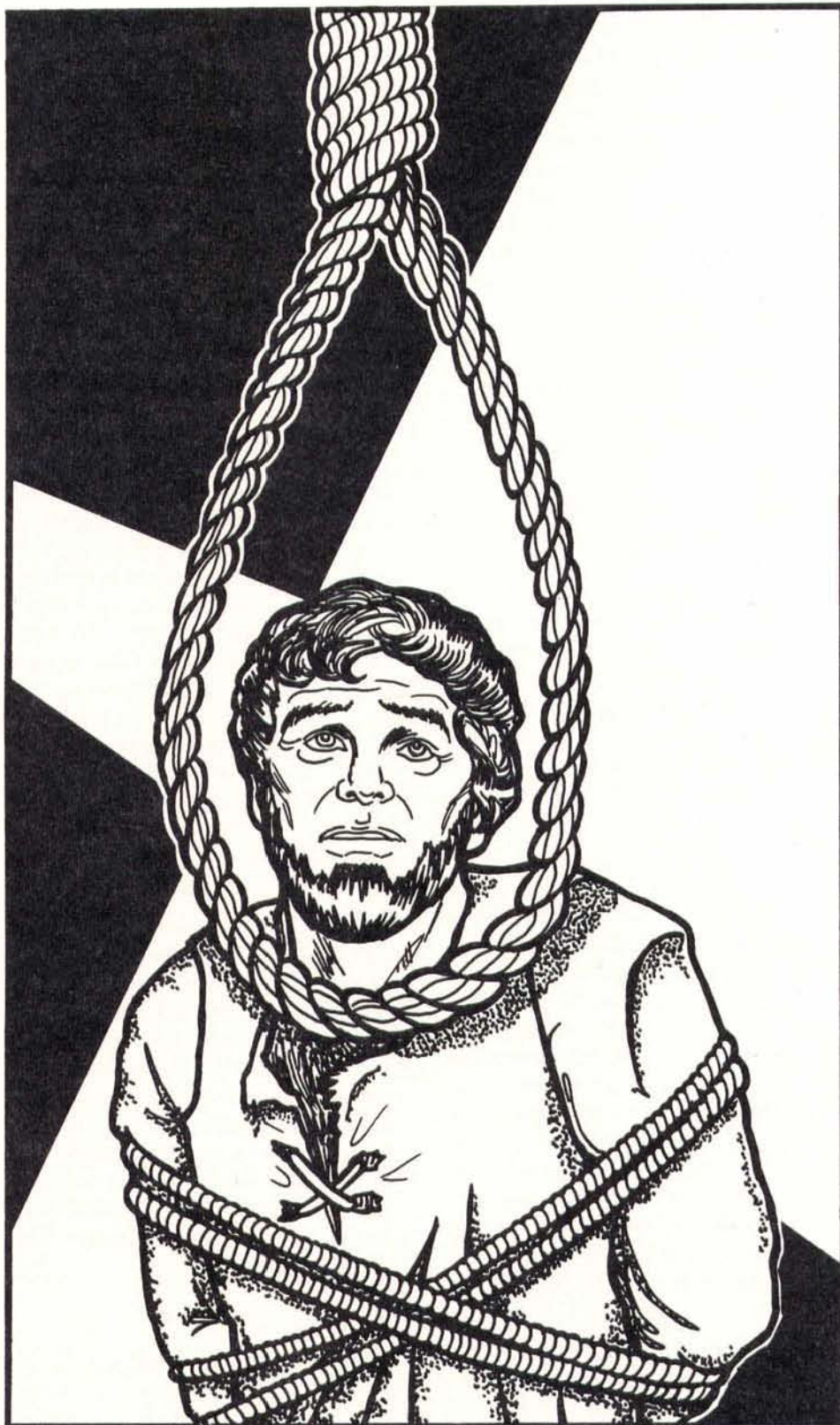
There are two ways in which this law is enforced. The first, and more serious of the two, is *Drawing a Weapon on Gentility*. This includes any threatening use of a weapon against any member of the chivalric, noble, royal, or imperial classes.

The second aspect of the law is intended to protect the common folk from rough treatment at the hands of trained warriors. Anyone who has been trained in fighting and threatens to use their skills against someone without such training is breaking a major tenet of the Chivalric Code. Because it is considered very improper to use superior weapons against a fairly defenseless serf, this is also a death offense.

In both cases, however, self defense is considered to be an exception to the law.

### Espionage

Technically, this law applies to all persons who act in a covert manner to obtain the secrets of a realm. However, it is seldom used against the spies of one's lords, which are an accepted part of feudal life.







However, the laws against espionage are enforced when the criminal is a spy in the payment of a hostile government or other faction. Such persons, when they are captured, are sometimes tried, convicted, and then traded back to their masters for a ransom. In cases where the spy's master holds one of the lord's own men, an exchange is often made.

It is important to note the difference between espionage and treason. Both crimes involve the giving of information to the enemies of the realm, but they are very different. Espionage refers to citizens of another realm who are sent into a foreign nation as spies. Such individuals are considered to be simply "doing their job" when they act against a rival power.

Treason, on the other hand, refers to citizens of a realm who sell its secrets to a foreign power. Since they are betraying the nation of their birth, their's is by far the more serious crime.

### Major Assault

This group of laws is a sort of "catch-all" for law breakers who use force in their actions. In short, major assault refers to any use of violence in which the life of the victim may have been in jeopardy. Further, any attack with a weapon of any sort (either an actual or improvised one) falls into this category. In short, anything more dramatic than a fist fight is probably going to be major assault.

Of course, there are exceptions. As with many of the other laws, self defense is not a crime.

### Murder

This crime, often considered the ultimate violation of the law, in-

cludes any act which causes a loss of life. It can be applied in matters where criminal intent was involved, but is also used to prosecute persons who have caused a death through extreme carelessness. In realms where chivalry is the absolute rule and all citizens (or, at least, all warriors) are expected to act in defense of the weak, this crime can be charged against someone who has failed to act to save another person from death.

### Purjury

As has been stated, the feudal courts will almost always try very hard to determine actual guilt or innocence before passing sentence. One of their most important tools in this quest for knowledge is personal testimony by witnesses. Anyone who provides false or misleading evidence is subject to execution as a perjurer. In addition, anyone who withholds evidence which is vital to the court can also be tried under these laws. Distortion of the facts is also considered to be purjury.

### Rebellion

One of the most serious crimes in feudal society is that of taking arms against one's lord. In a culture which is built on mutual trust and intricate webs of political and socialties, such a violation of trust is very dangerous indeed. In order to make an example of those who take such drastic action, the means of execution employed on convicted rebels is usually very unpleasant.

### Treason

The crime of treason is regarded as the lowest act which

any criminal can undertake. In many cases, even hardened criminals are loyal to the crown and will turn in traitors to the local constabulary. As described previously, treason is the selling of one's own nation's secrets to a rival power. It is important not to confuse treason with espionage.

### Crimes of Theft

These crimes are all considered to be of a non-violent nature. In cases where a criminal uses violence in his crimes, he is certain to be tried under one of the violent crimes and executed if convicted.

Unless otherwise noted, the following crimes have a graduated scale of punishment. The first offense results in 10 to 60 lashes for the criminal. A second conviction results in branding, the loss of a hand, or similar physical marking and 20 to 120 lashes. A third offense will result in the execution of the criminal.

### Burglary

Despite its name, this crime does not imply the theft of any object. A person can be charged with burglary simply for breaking into a home, shop, or other building without permission. In modern terms, this might be taken as breaking and entering.

### Theft

Any act which deprives another person of their rightful property is considered theft. It can include shop lifting or a clever swindle. In addition to the penalties indicated above, the criminal is expected to return the stolen objects or, if that is not possible, reimburse the owner for their value.





### Minor Assault

Any act of violence is considered to be at least minor assault. A fist fight or beating is the most common offense, but physical restraint of an individual during a robbery is also considered to be minor assault.

In any case where a weapon is used, however, the crime is elevated to major assault and may well result in the death of the offender. Only self defense is considered to allow one to use force against another person.

### Poaching

The crime of poaching is defined as hunting on another's land without permission. As a rule, the severity of the punishment is determined by the success of the poacher. A criminal who sets a few small snares might be treated fairly lightly, while one who brings down a deer might expect to see a severe sentence.

In cases where the land has been set aside for use by the local nobility or is deemed to be the King's Woods, the penalty for poaching is death.

### Business Law

Crimes of this sort are generally applied to dishonest merchants or traders. As a rule, even dishonest businessmen will not cheat those who live in their town. In a small community, only outsiders will be victimized because the merchant knows he must deal with his neighbors on a regular basis. In larger towns and cities, the merchant may see so many customers in a single day that he can cheat many of them without concern for such matters.

### Breach of Contract

Contracts in a feudal society are far less exacting than they are in our own world. As a rule, a contract is assumed to include any agreement by two parties, whether verbal or written, which can be verified by a third party. In cases where a third party presents a false accounting of the transaction before a justice, he or she may well be tried as a perjurer.

Once a court rules on a breach of contract, the losing party is expected to live up to their part in the bargain and pay a penalty to the opposing side in the case. This penalty will be determined by the value of the contract and the magnitude of the offender's violation of it.

### Excessive Debt

Anyone who is unable to pay their debts to a merchant or tax collector may find themselves tried for the crime of indebtedness. A conviction in such cases will result in the violator being required to sell off any personal belongings which they have to pay their debts. If they are unable to raise the money they need, they may be ordered into service for a period of time. The length of such service will be determined by the amount of the debt.

### Fraud & Forgery

These two crimes cover a broad range of violation which include any attempt to obtain money, favors, or the like by false representations or trickery. Possible examples include the use of incorrect scales in weighing goods, use of low grade materials in construction, inept labor, or the outright

falsification of a legal document (including coinage). The greater the money involved, the greater the penalty. Persons who are convicted more than once face the possibility of execution. In all cases, a criminal must repay the money lost by his victims (if possible) in addition to the rest of his sentence.

### Death by Taxes

The Royal Exchequer's Office oversees the collection of all of the king's revenues and answers directly to the Lord High Chamberlain. As a rule, the exchequer's office assigns Agents of the Exchequer to each significant portion of the realm, either a county or shire. They are responsible for seeing to it that the king's goal of "a copper for every gold" is collected and passed on to the royal coffers. Because it is possible for any given gold piece to be taxed more than once, however, the treasury often fares far better than this.

In some regions, it is not uncommon for a tax collector to take a little bit extra from the local populace for himself. So long as he does not push the people to the verge of revolt, the king often allows such "minor abuses" to continue. However, revolutions like those detailed in the classic tales of Robin Hood are born from just such "minor abuses."

The following is a fairly complete list of the common fees and taxes for a feudal fantasy campaign.

### Everyday Taxes

This section details the taxes which are collected whenever they are applicable. Unlike some taxes,





which are charged once a month or once a year, these might be collected every day.

### Consumption Tax

This is a typical sales tax. It is charged on all goods and is common to most economic systems. It is paid to a merchant in addition to the normal transaction cost. Merchants are then charged this percentage of their profits separately. The standard rate for this tax is 5%, or  $\frac{1}{2}$  copper piece for every silver piece spent.

### Luxury Tax

Certain items, like rare furs, jewelry, or ornamental crests, are considered to be luxuries. Their purchase is taxed a further  $\frac{1}{2}$  copper piece per silver piece of price. Thus, someone buying a fine fur coat would be required to pay the

normal Consumption Tax and then the Luxury Tax on top of it.

### Inheritance Tax

All wealth and property inherited by a person is subject to a tax of 1 silver piece for every gold piece of value, or roughly 10% of the estate. This is a one-time tax only. However, if the same property is further passed on to a new beneficiary, the estate can be taxed yet again.

### Tolls

The toll paid at most bridges, roads, and toll booths is 1 copper piece per person or horse and 2 coppers per vehicle (if any).

### Monthly Taxes

These type of taxes are due about once a month, as described below.

### Market Tax

Every town and city has a monthly Market Day, when all the local citizens come from far and near to see the latest wares for sale by the oddest assortment of merchants. Every person or beast entering the town or city on Market Day must pay 1 copper piece for entrance. Since Market Day in towns is the common equivalent to the tournaments of the nobility, this small charge is usually worth the wide variety of entertainments.

### Seasonal Taxes

These taxes are only collected once a year, during a given season. The final payment to the king is due on that season's day of high festival. Often, the tax collectors are busy many weeks, if not months, in advance.







### Spring—Hearth Tax

Every dwelling, whether serf's hovel or duke's castle is assessed a Hearth Tax. Naturally, the amount paid varies according to means.

Type of Structure	Tax
Simple dwelling	1/2/6 cp
Large dwelling	1/2/6 sp
Inn	5sp per room
Manor	1 gp
Castle	10gp

In those entries which have multiple listings, the first is for a typical dwelling, the second is for a dwelling in an unwalled town, and the third is for any dwelling within a walled town.

### Summer—Land Tax

This is a big money-maker for the king, and he can always count on at least a certain amount of income from his estates. It shows quite clearly why land is such a valuable commodity in the feudal society.

Every acre is assessed a function and the legal owner of that acreage is assessed a rated tax. In general, the more useful or developed the land is, the more it is worth, and therefore, the more it is taxed.

Land Type	Tax/acre
Barren	1/2 cp
Pond or Lake	1 cp
Uncultivated	1 cp
Woodland	1 cp
Cultivated	2 cp
Town	6 cp
Fortified	1 sp

On the above chart, land which is owned within a non-walled city is deemed to be in a "town" for tax purposes. Land within the con-

finer of a protective wall is deemed to be "fortified".

### Summer—Nobility Tax

Each family that wishes to display a crest or coat-of-arms within the kingdom must pay 5 gold pieces per year for the king's graciousness. This is part of the reason the king likes creating new nobles whenever he can, whether or not they can afford their own castle, or even own their own home!

### Fall—The Tithe

All produce, rents, and profits from the lands themselves are taxed at a rate of about 1 silver piece per gold piece earned, or about 10%. This mostly affects rich landowners and, therefore, the nobility.

### Income Tax

At the same time that the Tithe is being collected from the rich, just about everyone else is paying an Income Tax much like our own system today. Each person's income is assessed by the local exchequer's office and taxed at a modest rate of about 1 cp per gold piece earned, or only 1%.

While this may seem extremely fair to our eyes today, the combination of all of the fees and taxes collected over the year, and other manorial charges tend to eat up almost half of a serf's income!

### Winter—Poll Tax

Every head in the kingdom is taxed according to the following scale. Importantly, while serfs are considered slaves by many societies, they are usually considered free men in the feudal society. So,

usually the serf himself is taxed. However, in richer lands the lord is taxed instead.

Some less reputable tax collectors tax both the lord and his servants (who never know any better and are ordered never to complain about anything).

Catagory	Tax/head
Child	1 cp
Marketable beast	1 cp
Adult	2 cp
Riding horse	1 sp

### Magic Tax

In realms where magic is relatively common, magical items are considered signs of wealth and power, and therefore get taxed very heavily. The owner of any magic item can expect to be taxed about 1 gold piece per 100 experience points of value in the AD&D® 2nd Edition *Dungeon Masters Guide*. Thus, the owner of *ring of invisibility* would owe 15 gp while the holder of a *vorpal sword* would be taxed 100 gp.

Note that all magic from scrolls to potions and even artifacts (if known) is taxable. This is one very good reason why player characters new to an area should keep their magical powers quiet, as even travellers and nonresidents just "passing through" can be taxed if the collectors catch up with them. It is therefore possible for characters versed in world-spanning adventures to get taxed many times in the course of a year. However, they can only legally be taxed once in any kingdom, and are given a receipt to prove the payment.

### Sword Tax

Every weapon in the kingdom is taxed, both as a means of making





money and as a means of keeping an eye on the relative power of arms around the kingdom. People in trouble spots buy up weapons at an alarming rate and a good tax collector knows how to see the warning signs of revolution.

Normal weapons longer than daggers and knives are taxed at a rate of 1 silver piece per weapon. Magic weapons are taxed as their mundane counterparts, but are also subject to the previously mentioned Magic Tax.

### Royal Licenses

It is necessary for the king to keep a tab on the growth of industry, especially if he is to keep his personal monopolies in power. Even if he can't slow growth down, he can at least make some money from the expansion.

### Beggar's License

Believe it or not, begging has always been a fine way to make a living, and it requires a fair amount of skill and work. The fact that many beggars are actually spies, or are accomplished thieves, has not escaped the attention of the king's tax collectors.

All beggars must have a license to beg, otherwise they get thrown in jail. The license costs 1 copper piece and must be renewed every season.

### Manufacturer's License

Any manufacturer of goods (i.e. carpenters, potters, etc.) must have a license. It costs 2 gold pieces per year, but does not insure you of fair competition (see "Monopoly Licenses" below).

### School License

Anyone who wants to open a school of any kind, or keep it open, must pay 1 gold piece to the state. This money is due only once a year and can be paid at any time. For a one-time fee of 100 gold pieces, any school can be granted a King's License which lasts indefinitely.

### Trade License

Much like the Manufacturer's Licenses above, tradesmen who create perishable goods like beer, wine, bread, etc., must also have a license to do so. Coincidentally, the fee is the same 2 gold pieces per annum.

### Monopoly Licenses

In countries where many guilds have been formed, the guild will claim the right to regulate trade in its own area. As a rule, the crown will recognize this right and allow the guild to set prices, determine who is permitted to sell their goods or services, and establish minimum quality standards. Of course, the king expects to be compensated for allowing the guilds such power.

This fee varies from place to place and depends on the goods and services provided, but 5% of the profits is customary. While seemingly high, the guild always boosts prices much higher than normal and guild members end up making more money than they would have without such assistance.

In countries where such monopolies are allowed, the king usually must personally grant such a monopoly, and does so only to a favored friend or someone who has helped the kingdom in one way or

another. The guild leadership is only required to contribute 10 gold pieces annually to maintain their monopoly in a given area, but often the personal gifts and free services accorded the king by the guild (privately, of course) usually account for a great deal more. However, the aforementioned price gauging and control over the local market still compensates for the lost revenue.

### Legal Fees and Duties

To bring a suit to the royal court costs 10 silver pieces for the privilege. Also, the loser of a suit must pay the king 10% of the amount sued for, in addition to paying off the claim.

However, no one gets off that easily, as the claim money is considered taxable income, which the winner of the suit has to pay off the top.

Also, any legal documents prepared by the royal court cost 5 silver pieces each for the respective plaintiffs.

### Non-Resident Fees

Anyone not a native citizen of the realm is likely to pay some kind of tax. Sometimes these are known as "good behavior" fees, because they allow the local authorities to monitor newcomers to an area. In most places, this tax is 5 gold pieces per level per year. Spell casters are noted trouble makers, and are charged twice the normal tax.

All non-humans are assessed a tax of 8 gold pieces per year per level. This is one of the reasons why most non-humans don't like living in human lands if they can avoid it. If non-humans do decide to stay, they can become natural-





ized citizens after 2 years of residency and no history of criminal activity. The charge for naturalization is 2 gold pieces per level.

Monsters are the most nonhuman of them all, and anyone possessing a monster or even a large animal must pay a fee of 1 gp per hit point of the beast every year! This is the primary reason why travelling carnivals travel so much, as they are always one step ahead of the tax man. Also, it makes owning any sort of rare beast another significant sign of wealth.

### Commerce Duties

These taxes relate directly to doing business in a feudal society.

#### Import Tax

All goods imported into a kingdom are assessed an average tax of 1 copper piece per 100 pounds of cargo. While this may seem to be a minuscule amount, it adds up when shiploads of cargo are in question.

#### Port Harborage

Every ship is charged 1 silver piece per day for a berth in the public harbor. Private marinas often charge much, much more.

#### Import License

Every shipment of goods brought into a country must have a license. Normal goods cost about 1 gold piece per shipment to register, while valuable commodities like spices and wines often cost twice that amount, or 2 gold pieces per shipment.

### "Coming and Going" Tax

Naturally, any ship or caravan leaving the country is also charged 10 silver pieces per vehicle.

### Moneylenders' Surtax

Bankers and other financial institutions are taxed about 5% of their profits per year. This is one circumstance where the Royal Exchequer often takes a personal hand in verifying the accounting books of an institution, especially a rich one.

### Populating the Castle

Okay, your castle is a lonely place of stone and wood. You have a few advisors, a new bride or bride-to-be, and a town is springing up nearby. Now what?

Well, here's a brief list of some of the people you're going to need to make your castle run. Without them, you'd be one busy knight.

#### Squire

Each king or knight has his own personal squire. Most squires are knights-in-training who take care of their lord's personal steed, see that his armor is repaired and polished, sharpen his sword and lance, and otherwise tend to the lord's miscellaneous knightly needs. Many of the noblest PCs will have been squired to a great noble or king. Note that many of the wealthiest lords have more than a few squires, and that such positions are rare and prized within the kingdom.

#### Marshal of the Stables

The Marshal of the Stables is in charge of all of the lord's horses, whether for war or show. He is al-

ways attended by many well-treated serfs and while he carries little or no power within the manor, a personal friendship with a horse-loving king is not to be taken lightly.

Some kings have hunting dogs for chasing foxes in the nearby forests, or falcons for hunting small birds, and these duties also fall under the marshal's supervision or those of his staff.

If the lord has a special mount like a dragon or a pegasus, the personal attention such a unique beast requires calls for the hiring of another Marshal of the Royal Steed, who is likely to have an interesting background to say the least.

#### Chief Porter

The Chief Porter and his watchmen guard the castle during all hours of the day and night. As a rule, they answer to the Lord High Marshall.

#### Sworn Executioner

If a lord is the sworn legal officer in an area, most likely a newly conquered frontier, or he is the king of a land, he will have on his staff a Chief Executioner to handle the messiest of trials. Such a man earns a great deal of respect as it is an ugly job he does, and his loyalty to the king is never in question.

In his off-hours, the sworn executioner might be Captain of the Guards, but he is also likely to be the Master Torturer (if permitted within the castle walls) and/or the only practicing doctor for miles. His talents at breaking bones and severing limbs give him a lot of knowledge about fixing them as well.





### Waiting Women

The lady of the castle is attended by a large number of serving girls, known as her waiting women. They tend to her every need, and help supervise the many household duties and chores under the lady's command.

### Chief Steward

The steward oversees the cooking staff and is busy almost all of the time. Feeding an entire castle is not a simple chore! The Chief Steward has a lot of personal discretion, but reports to the Castellan if any problems arise.

### Castellan

The Castellan supervises the basic cleaning and household management of the castle. His duties are many, and his knowledge of formal affairs and etiquette is second to none.

### Chief Gardener

If the lady has a garden, it must be tended. Note that these rich gardens are often the personal groves of many retired druids, and are also the first training grounds for many young ones.

### Men-at-Arms

These are the soldiers that man the castle, protect the lands, and patrol the countryside.

### Assorted Craftsmen

Large castles have their own dedicated carpenters, barbers, surgeons, tinkers, potters, stone masons, blacksmiths, and so on. Staff craftsmen take the place of those in town who often have other obligations to attend to. Lords tend

to hire the best craftsmen they can afford and many a feud has grown out of the refusal of a lord's employment offer that shouldn't have been refused.

### Serfs

Of course, even the mightiest lord depends, in the long run, on the support of his subjects. These are the "little people" who tend the farms, work the mines, and serve as cannon fodder in military campaigns. Although they are often part of the background in a feudal setting, they are as important as the unseen timbers which support the roof of your home. Without them, the entire structure collapses. For more information on

serfs in a feudal society, see "A Day in the Life of a Peasant" later on in this chapter.

### Paying for Your Castle or Kingdom

Naturally, all of these citizens must be paid. In this section we have presented a quick system for handling the financing of an estate or kingdom.

Assume that a typical manor, kingdom, or town recovers in taxes and levees just enough to keep the estate operating normally, and within the bounds of typical inflation. However, any unusual expenditures (i.e. anything other than food, manorial upkeep,







normal taxes, and wages) must be handled specially by the lord in question.

If the duke wants to keep a dragon as a mount, then all of the dragon's expenditures must be covered somehow, either by the personal finances of the lord (gained either through inheritance or adventuring) or through an increase in taxes on the general populace. Naturally, the DM should refer to the American Revolution for some ideas about the effects of unfair taxation on the masses.

For PCs and NPCs alike, this system is the easiest to use on a large scale. It is assumed that the various exchequers, both royal and noble, are competent enough and suffer only from a minimum of corruption.

This system allows both the player and DM to concentrate on the important changes made to the estate and get on with the game itself.

### Bribery is Your Friend

As one might expect, bribery is a useful tool in dealing with often corrupt bureaucracies, tax collectors, and other petty (and often not so petty) officials. Sometimes it is cloaked in semi-legal things like political donations or monopoly taxes, but usually bribery is in the form of expensive "birthday" gifts, wedding presents to the father of the bride (as well as the young couple), or outright purses of gems passed in a handshake from briber to bribed.

Bribery is a most useful skill for characters. While anyone can make an offer of cash in exchange for favors, there is often more to bribery than that. For those of you who wish to incorporate bribery as a nonweapon proficiency, the following description should be used.

#### Bribery

1 slot, Charisma, 0 modifier.

This skill is open to all rogue characters. If the DM agrees, it may be available to other classes on a case-by-case basis. Attempts at bribery are not restricted to those familiar with its intricacies, anyone may attempt to bribe someone else. Those with this skill will be able to determine a "fair" price and avoid a potential double-cross. Whenever a character without bribery skill attempts to use this skill, they must make a Charisma check at -4. Failure indicates that the bribe is refused and that the character may be turned over to the watch for his actions. Those with this skill will obviously suffer no such penalty. It's important that the DM not allow the use of bribery skill to replace the role-playing aspects of such transactions. Players who role-play such attempts well should be given a positive modifier to their bribery check while those who do not should suffer for it.

As you can see, there is much more to bribery than just saying "I'll offer him 10 gold pieces to look the other way." It's much more interesting to negotiate skillfully yourself, with phrases like "Hello, Sir Walter! I'm so happy you could attend. I didn't have time to get a gift for your lovely wife, so why don't you take this small gem and pick something up for her yourself?"

### A Day in the Life of a Peasant

Okay, so enough about the rich, the powerful, and the important. What about the little people? What do the poor, downtrodden, oppressed masses think about all this feudalism?

Surprisingly, for the most part the peasant underclass is relatively well-off in most feudal societies. They are always assured of work, their life spans hover around forty years or so, and they rarely go hungry. When things get dangerous in times of war, they usually have a place to hide and, despite the myths to the contrary, the nobility treats most of their servants extremely well.

But aren't they slaves, pressed into service by the wealthy aristocracy? Well, sure they are, in a way. But the key point here is that the serfs understand the fundamental principles of feudalism, and so do their masters.

In truth, the majority of the serfs are not slaves, as open slavery of one's own countrymen is frowned upon in a feudal society. However, they are not completely free. In fact, most serfs are victims of economic slavery. While they don't wear chains or find themselves bought and sold on the auction block, they face no prospect of a better life. Like slaves, they work at seeking out an existence day by day. While they are able to pay their bills and such, they are unable to set aside money for savings. Still, that's the way the system works and most are willing, if not eager, to keep it that way.

For example, while the serf works the land under a grant from the lord, all but a little of the produce from that land goes back to





the lord as rent. Usually, a little bit of that food is left over to feed the serf and his family (who also work that same land). Some of that food can be sold for money at market, or back to the lord for a fair price, but the lord has charges for everything on his estate that a serf might need or want.

There are charges for using the ovens, for using the tools on loan from the lord, for kegs of salt and spices, etc. In short, since the serfs can't afford to buy these things for themselves, they have to pay the lord for them, and because all of their money goes to the lord, they can never afford these things for themselves. As you can see, we have a vicious cycle of interdependence.

The serf is free to pack up his family and leave at any time. But since he is usually fairly well treated, has no money of his own,

and no place which looks better to go to, why should he?

You see, the lord needs his serfs as much as the serfs need their lord. Land is no good unless there's someone to work it, and no one is going to work dangerous land or land owned by a cruel taskmaster.

Serfs expect protection from enemies in times of war, a fair amount of freedom (i.e. trips to Market Day, some privacy, enough food, and the like), no uncalled-for beatings or harsh treatment, and not to be taxed to the point of distress and starvation.

The lord, in turn, expects good workers that will insure the continuation or growth of his estate. You see, without the money earned from the agricultural products of the serfs, the local manor would collapse quickly from the lack of revenue. Many a castle has fallen

from a revolt of the serfs, as labor strikes are not an invention of the twentieth century.

The serfs can also see that their labor goes into supporting the lord's army, which in turn protects them. As long as war is a common danger, and could come at any time, the better prepared the army, the safer the peasants. A fair old lord beats an unknown new one any day.

So, what's the down side? A serf's life is simple, dull, and unrewarding. The average peasant has no hope of an improved status in life. Likewise, his children will be born into the same lot that he was, and he can see no bright future for them. Those who do want something better, and are willing to risk everything for it, tend to become adventurers like the player characters. They either die, or they become heroes. Mostly, they die.





This chapter is dedicated to the film *Excalibur*, which is required viewing for anyone wishing to bring “real” knights into a fantasy campaign. Herein, everything about both historical knights and their fantasy equivalents is laid out in an effort to add new layers of depth to your feudal campaign.

Hopefully, you’ll find this material fascinating enough to make the knights in your campaign more than just a few two dimensional paladin types. Entire countries have been conquered by just a few of these noble warriors, for better or for worse.

The classic knight is the holy warrior in search of glory for his god, king, and family. He repels hordes of invaders, drives the heathens back across the waters, and recovers stolen holy artifacts from the minions of evil.

However, history is filled with variations on the theme, and fantasy takes things much further than that. History tells us of the great germanic king Charlemagne who was known as much for his great height (as tall as a modern man) as he was for his skill in battle. Fantasy tells us of warriors like Perseus, Beowulf, Lancelot, Sigfried, and El Cid. These mythical men fought dragons with their bare hands and wore the horns as trophies. Since we are dealing with a fantasy game, these are the knights and heroes which best suit our mold.

Knights are dedicated, almost always to extremes. Lancelot would not give way to a king’s army simply on principle, while Don Quixote stepped over the edge and beat up helpless windmills. The dark knights of fiction—Mordred and the legendary Black Knight—also were driven to single-minded

goals, and despite their evil cores, often followed the same principles as their good counterparts.

However, in a game where teamwork is more important than solo gallivanting, the single heroic figure can sometimes be lost. This doesn’t have to happen.

An air of mystery around a knighted character helps keep the campaign tense. Maybe the paladin is hunting for his missing father, or the dragon that burned his village. The campaign should not revolve around this lone quest, as almost all knights look for a “sign from above” for guidance. This plot point can be brought up occasionally, in between adventures focused on other characters. This enhances the sense of destiny around the knight and adds immensely to the atmosphere of the campaign. In short, knights are supposed to be a special, elite group of warriors. They should be as quirky as your wizard, as devout as your priest, and as cunning as your rogue—but in different ways and for uniquely chivalric reasons.

### Knights of Glory

As mentioned before, knights are the elite of warriors. They are always considered to be noble, even if they were not born so, as knighthood is one of the few ways for a person of common roots to enter the nobility.

For this and other reasons, knights are accorded the highest measure of respect in the kingdom. If a knight is travelling within his realm or the realm of a major ally, he can stay at any inn he wants for free. In the friendlier of inns, his entourage can stay as well.

His crest and standard command respect and trust (unless the family is an infamous one). His word is usually taken as law, for knights are renowned for their honesty, integrity, and honor. In fact, truth and honor are the meat and drink of true knights.

Their armor is clean, their mount proud and strong. A knight’s sword is always sharp, and even the thieves give way when a knight comes down the road.

Simply put, knights receive all the public respect accorded any noble, and all of the private respect as well. Knights are strong defenders of the people, and are seen as the real power behind the throne. Tales of lone warriors defeating barbarian hordes are always popular at Market Day festivals. And any great battle, no matter how it was fought, or by whom, is always attributed to a great knight, whether he deserves the credit or not.

Knights even get to have their own castles and marry beautiful princesses, usually of their own choosing! Ah, to be big and strong and wear expensive armor.

### Nothing is Free

Well, why isn’t everyone a knight? The answer to that is fairly simple: Not everyone has, as they say, the right stuff.

For one thing, knights die a lot. You see, it seems that charging into danger isn’t the safest occupation in the world. Thus, knights have very short life expectancies (usually in the neighborhood of one or two battles). The honor thing also seems to get in the way a lot, since a knight won’t back down from a fight no matter what





the odds are. In such cases, a knight either flees (and disgraces himself) or dies. Because they are known to be stubborn people, they often choose the latter option. When this happens, their armor is brought home, fixed up, and passed on to the oldest son.

Knights must be ready to leave for battle at a moment's notice, whether for god, king, or family honor, and this also tends to make that marriage to the beautiful princess a short-lived affair.

Taking orders without question and following a rigid code of warrior ethics tends to make a knight's job a bit of a roller-coaster ride. One minute, you're riding a white palomino to glory, lance in hand, and the next minute your brave warhorse has left you surrounded by the great khan and his three hundred angry sons.

It's a dirty job, but someone's got to do it. . .

### Warhorses

While we're discussing some of the good and bad points of knighthood, it's time someone mentioned the knight's faithful sidekick, his warhorse.

Any knight worth his silver spurs has spent a lot of time choosing, raising, training, and pampering his mount. Whether this is the silver dragon given to you by the elven king, or a real good deal you found at a farm, a mount is often a knight's only method of travel.

Knights are very close to their mounts. A well-trained warhorse can be counted on to drag a fallen knight to safety, defend his master's body after a staggering blow, or even return a slumped rider to his manor. A good mount is not only an aid to a knight, but a necessity.

From the campaign point of view, a knight's mount can be a source of drama and personality. Remember that such an animal is known for his unusual intelligence and his loyalty to his master. By giving the war horse a few interesting traits, the DM can add a great deal of color to the knight's life. Pity the poor thief who is caught going through the master's pack by his mount. . .

### In Search of High Adventure

High adventure. This is not the crude wench-mongering of such salty warriors as barbarians. No, these are noble quests in search of great treasures and the downfall of vast evil powers—where dragons' hordes are stripped from their evil clutches in conflicts steeped in blood, fire, and steel.

Alright, you probably get the idea. The AD&D® game lets you leave the boredom of real life and jump right into the very myths of our past. Note that the classic epic hero has always been a warrior, since wizards never existed, priests don't cast spells in reality, and thieves only adventure when they have to.

Unfortunately, that leaves some of the other character classes out in the cold, but that's okay, they have their own ways of achieving glory, wealth, power, and (best of all) knighthood.

### Knighthood for Non-Warriors

This brings us to knighthood in general. As most of you technically-oriented types already know, the terms "knight" and "knighthood" have been rather loosely thrown around here.

Strictly speaking, anyone can be a knight as knighthood is bestowed by the king upon those who have done him and the country a great service worthy of recognition. While such occasions are extremely common for warriors in times of war, it is possible for any character to become knighted.

It is also true that a real warrior-knight travelling with the party makes such recognition easier to come by, but it is also true that many deserving party members have been passed by at times like this, while the warrior of the group is accorded full honors as if he had done the entire deed alone!

However, that is rare. Most knights are warriors raised by the nobility and then sent out on missions of conquest or defense. Freelance adventuring warriors are always considered to be knights errant, privately working for the king all along.

All persons knighted get to add the prefix "Sir" or "Lady" to their names. Failure to address a knighted individual in the proper manner is an insult which has, on more than one occasion, led to a challenge. Further, knighthood is hereditary. Thus, a knight's heirs will claim his title when he dies. Non-warrior knights are not likely to be given castles in strategic locations in order to defend the kingdom. Still, they can be granted control over a town, receive a grant of land, or even a position of advisor to the court!

In campaign terms, knighthood is a nice way of taking characters from the position of "low-level wandering nobodies" to "name-level noble members of society worthy of honor and respect." Naturally, such positions are always to the benefit of the king, and are also





likely to indicate that the king is now ready to watch carefully and/or utilize his new "resources."

Fealty goes both ways though. While the characters can expect to be the king's errand boy every once in a while, they also earn the right to contact him when things are getting out of hand and they need help. More than likely, the king would want to know about such problems anyway.

Let the knights in your campaign "strut their stuff" as much as they want when things are quite. Remember the old saying, "with great power comes great responsibility." Things will turn nasty soon enough and the would-be heroes will find themselves up to their visors in danger.

## The Road to Knighthood

Most knights must be squired to a noble lord or knight, and then trained in the arts of war by their masters. One cannot just choose to be a knight and sign up somewhere. Still, there are other ways to attain the status of knight without this long training process, but they usually involve great risk to one's health and almost foolish bravery.

In some campaigns, the DM can choose to assign knighthood to a character at first level, assuming that his training as a squire was completed on the way to manhood, and now the young warrior is ready to step out on his own.

However, depending on the campaign, this may not be the best way. After all, where is the great deed done in service to god, king, or country? Face it, at first level, killing an ogre is a great act of heroism, but it doesn't rank up there on the royal top ten of heroic acts,

now does it? Also, more importantly, where's the character development? Does the whole story get made up and wasted in 100 words or less on a 3x5 card?

It seems more logical to allow the young cavalier or paladin to train until manhood and then be allowed to make his own mark upon the world. Some knights-in-training stay back and train the next group, guard the fort, or take a safe job at home with "Daddy." Those are the NPC kind of knights. They reach name level at the age of 50 and get knighted for "meritorious service in the name of the kingdom," which is a fancy way of saying "he didn't get killed or screw up real badly in all his years."

But PC knights-in-training go out and seek little dragons. As they years go by, they gradually allow their increased skills and abilities to guide their sight's higher and higher until they are confronting world-shattering horrors and standing alone against the greatest of foes. Training for levels can be done on the road, as earned by deeds, or by the PC's lord, who gets to keep tabs on him and continues his fatherly guidance over those years.

It is also suggested that, in a feudal campaign, the criteria for obtaining a stronghold not be fixed at 9th level. Being knighted, which may or may not come at 9th level, should be the campaign criteria for such an important event. It makes the gift more logical in such a setting and gives the character an obvious reward to work for in his travels and battles.

You can become a squire through bribery, by being left on a doorstep, by cooking an unusually good rabbit for a knight, by calling in an old

family favor, by being chosen by the High Priest at festival time, or by sheer luck. In any case, the imagination of the DM is the only limit, and as we all know, there is no limit to that.

## Questing for Knighthood

The best way (from a campaign stance) to become a knight is by completing a quest. Now, traditionally, quests have involved things like recovering the Holy Grail from Mordred and Morgan La Fey, or throwing a cursed ring into a big volcano. However, unless your PC knight wants to wait until 20th level to be truly knighted, it might be better to stick to something smaller.

What kind of quest might do it? Well, that depends a lot on the campaign. If there is a dragon in the land who is a real nuisance to the kingdom, removing it is a pretty big favor for the king. Maybe that dragon is in a very inaccessible place and no one knows where the lair is, turning that information over to His Royal Highness would certainly be worthy of attention. Perhaps someone important was taken by the beast and the trick is to return the prisoner safely. In short, the perceived magnitude of the deed (i.e. did it make a really heroic tale afterwards) is more important than the experience points earned.

Destroying a cursed object might involve nothing more than dropping it in a regular old run-of-the-mill volcano. Of course, that might still require six months of travelling the high seas at considerable risk.

In all cases, try and let the player make the quest choice. Give him or her as many subtle hints,





omens, and portents as you want, but the decision should reflect a personal choice of the player, not an enforced requirement. Accomplishing one's objective feels a lot better when it was their idea.

By the way, don't forget to make the trip worthwhile to the other players. Include equally unique reasons to go along, if the usual quest for random experience, treasure, and high adventure doesn't boil their blood. However, stress that this time out, it's the knight's chance for glory. Note that a good DM gives similar chances for the other characters as well, but for reasons that must vary from character to character.

### Any Excuse for a Party

Hooray! The deed is done, the beast vanquished, the accursed artifact destroyed! Now what?

Depending on tradition, the ceremonies of knighthood can either be a solemn, private affair or just another excuse for a really big party.

In classic English history, knighthood was a solemn gift, bestowed upon the worthy subject with much pomp and circumstance. The church gave its blessings, as did the king.

However, in lands where the king isn't quite so stuffy, a royal knighthood is often a time of great celebration. A good ruler knows the political value of associating himself quickly with the doers of brave deeds. Also, the oath of fealty to the king from the brave knight adds to the king's prestige immensely.

For purposes of the AD&D® game, the following order of events is suggested.

On the day of the ceremony, the





capital city and the castle grounds have a carnival-like atmosphere about them. In fact, the monthly Market Day may be rushed or postponed just to take advantage of all of the newcomers attending the ceremony. Such an event is advertised at least a month in advance to get as much of a turnout as possible. It is also not uncommon for the king to waive the Market Tax and provide a pavilion of free food and drink in order to promote a bigger turnout.

At high noon, the ceremonies begin with the most powerful local church presiding. The service will be hosted by the local curate at the very least, and may even merit the attentions of a dean or primate. In all cases, the importance of the knight's social status and the greatness of the deed will determine who conducts the affair. In the case of a multiple knighting which involves individuals from different religions, representatives of each faith will attend the service. Usually, the state religion will assume a leading role, but other compromises are possible.

Once the blessings and sacraments have been performed, the royal procession begins. The king traditionally taps the kneeling knight on each shoulder, uttering some standard secular blessing. It may or may not have religious connotations, depending on the nature of the campaign.

The knight is then expected to kiss the sword of the king as a symbol of subservience to his new lord, and swear open allegiance and fealty before all present. This continues until all eligible persons are knighted.

Hip hip hooray! Now the fun really begins. The townspeople celebrate upwards of a week, until all

concerned are either drunk, broke, or both. A wise king throws in a fair number of surprises, like free chickens at the market grounds, or a chance to visit the royal stables. If he owns a mount of power, like a dragon or pegasus, he undoubtedly circles the castle and city many times to show off.

In short, make it an interesting affair, full of fun and celebration, but don't forget the adventuring possibilities. Such events are field days for thieves and troublemakers, and if the party starts trouble, they might have to help clean it up afterwards.

Also, as such events are announced in advance, an opposing army amassed nearby (that had remained undetected) surely takes the chance to attack the ill-defended capital, hoping to strike a single killing stroke. Such an attack is certainly dishonorable in the extreme, so make the land and lord in question an infamous one.

However, such an attack is likely to be a random, haphazard affair, and the players might play a major role in turning back the impetuous invaders. If they do, then they earn even more fame and glory. If not, the townspeople are not going to be very pleased about the lack of protection, let alone any unplanned-for change in leadership.

### Demi-Human Celebrations

Okay, so the humans get drunk, sing a little, and chase members of the opposite sex, but what do other races do at such occasions? While the dwarven and elven versions of chivalry and knighthood are discussed later on, this seems the best place to describe non-human celebrations.

### Elven Parties

The elves get drunk, sing very well, and chase members of the opposite sex. They take a very light-hearted approach to the ceremony, as they see such spectacles many times over their long life spans. No disrespect is intended. In fact, nothing is more respected than an elven protector.

The wealth spent on such affairs is enormous, but many of the decorations have been used before. Gem-laden strings of mithril wrap the trunks of trees, and gleaming shirts of mithril armor come out of storage for the occasion. Elven parties last for weeks, and little is accomplished during such high festivals.

### Dwarven Parties

On the other hand, the Dwarves get drunk, sing rather badly, and chase members of the opposite sex. Dwarves take such signs of glory very, very seriously. The high ceremony is attended only by a few and involves a blood-bonding between the lord and his new vassal. Dwarves know war is a serious matter, and glory attained in war is worthy of the highest honor.

However, after the solemn ceremonies are over, the dwarves go crazy for a few weeks just like the elves. Visitors trapped in the dwarven caves during these times may be overwhelmed by the wildness of such a normally solemn race. Still, few who have ever lived through a dwarven celebration will ever experience anything like it again.

### The Chivalric Code

The chivalric code is the set of ideals which all knights are expected to follow to the letter. How-





ever, this code of honor and truth often causes a lot of conflict for both the knight and those he travels with.

While these guidelines have been presented in many ways in previous AD&D® rules books, and they have also been reprised in the AD&D 2nd Edition *Complete Fighter's Handbook*, space has prevented a detailed accounting of the reasons that such a code is followed, and what the many consequences of failure might be. Herein, the code of chivalry is detailed with an eye to playability in a feudal campaign.

### Medieval Code of Chivalry

A knight must cheerfully perform any noble service or quest asked of him. If any person or item is placed in his care, a knight must defend, to the death if necessary, his charge. Naturally, any task incompletely accomplished is a sign of physical weakness and spiritual failure.

A knight must perform military service to his lord whenever asked and must show courage and enterprise when obeying his lord. This is the very heart of the feudal ideal, and forms the backbone of medieval military organization.

A knight regards war as the "flowering of chivalry" and, therefore, a noble enterprise. For the knight, battle is the test of manhood, and combat is glorious. A knight's first goal as a warrior, therefore, is the personal achievement of glory in battle. Without glorious deeds in times of war, a knight is considered to be nothing more than a fancy mercenary, having wasted years of his life training for ultimate failure.

A knight must defeat all those

who oppose his cause in battle. Note that slaying your enemy is not always the best way to make your point. Driving off an invader with a great show of force allows tales to be told, rumors to be spread, and keeps someone alive to warn against further invasions.

A knight must choose death before dishonor. Why live if one must live in disgrace? Much like bushido, the samurai's code of honor, the knight is supposed to die before surrendering his charge. However, while a knight who blindly charges the barbarian horde may seem ludicrous, the ultimate result is the same, honor is served.

A knight must show respect for all peers and equals, honor all those above his station (social class or rank), and scorn those who are lowly and ignoble. A knight does not aid the ill-mannered, the coarse, the crude. This applies to goods and services as well. A knight does not use equipment which is badly-made or inferior, as he chooses to fight on foot before riding a nag.

A knight must show courtesy to all ladies (also see "Maid to Fit"). Women are frail things to be protected. They are to be cherished and honored, watched from afar and never handled roughly.

### A Modern Code of Chivalry

Some of the positions held by classic knights make it difficult to play a fantasy knight correctly. After all, much like the samurai warrior, a true knight would only just get out on his own before he had already headed off in search of the evil high king across the sea. This makes for very one-sided adventures (annoying the other players immensely) and very short life

spans. Rolling up a new knight every level is nobody's idea of fun. Here is a modified code which might be more functional in the typical AD&D® game.

#### Faithfulness

A knight must be true to his god. Any lack of faith is a sign of spiritual weakness and immoral character. In the event of an area of uncertainty, the knight should seek out a priest of his faith and request guidance. In the case of minor transgressions, the knight might be assigned a task to show his desire to make amends for his misdeeds.

#### Loyalty

A knight must be true to his country and his king. The entire kingdom would collapse should the oaths of fealty be dissolved. Be loyal to your lord, and your vassals will learn from your example. Be disloyal, and beware every time you turn your back.

#### Respect

A knight must be true to women or those who are less fortunate than himself, and honor those who have achieved greater glory for their god and country. Those who lie, cheat, and steal are beneath contempt as they are honorless cowards.

#### Honor

A knight must be true to one's self. Only your god and you know if you have been truly honorable, and lying to one's self can only lead to the further corruption of lying to others. All lies, no matter for what cause they are told, are dishonorable. It is better to not provide an answer at all than it is to deceive





anyone for any reason. This includes shading the truth or lies based on the omission of facts. Any intent to deceive is considered a lie.

### Valor

A knight must be true to his profession. A warrior who is a coward is not a warrior at all, but a worthless retch in armor, preaching lies to all around him. You cannot earn respect in such a manner, and you cannot keep a clear conscious by retreating from glory. It is better to die for your cause than to surrender it. If a cause is not worth fighting for, then war is to no avail. A challenge, especially to single combat, is always the best way to achieve valor and glory for your cause.

### Maid to Fit

A short note is needed here to discuss the role of women as knights. Women, especially these days, play in a lot of AD&D® game campaigns. Now, in a classic medieval setting, women got to oversee the knitting, or the temporary command of the castle while the lord was away—hardly a great role-playing experience. However, with a little work describing a female knight, we can get an idea of some ways around the rather sexist codes of chivalry.

Since you are unlikely to be playing with major chauvinists in your game, once the female knight has “proven herself” in the eyes of her fellow warriors things should go rather smoothly and the problem is solved. Otherwise, chauvinism will be a constant campaign problem.

Instead of seeing all women as things to be put upon a pedestal







and admired, a female knight sees all women as allies, and has a firm grasp on the real behind-the-scenes working of a kingdom and a castle. Female knights get to use cunning and diplomacy to greater effect in such a campaign.

However, if there are enough women to support a guild, they can either have big chips on their shoulders (as a result of overcoming outright prejudice) or they might just have earned a fair measure of respect from the general populace. Female archers are particularly formidable for they tend to spend more time perfecting subtle movements than raw physical power.

As seen in heroic fantasy, female warriors are just as powerful as the men, but stress different things about combat. While a male barbarian lord is capable of splitting a skull with his axe, a female knight might prefer removing that head in a more surgical fashion, by passing her blade through the throat.

### Falling from Grace

A lot has been made of the power of the chivalric ideal to control one's destiny and outlook on life. In fact, it is expected that the code chosen be followed to the letter, even to the point of extremes—like single-handedly charging the ancient red dragon when there is no hope of success.

However, as is bound to happen sometime in a knight's life, he may "fall from grace". Even a momentary lapse of will can cost a knight dearly.

It cannot be emphasized how much a breach of trust and faith it is to fail to perform honorably. However, there are degrees of fail-

ure, and not every transgression is a world-shaking event. In order below are some of the punishments common in such circumstances, and the level of transgression required to receive said punishment.

#### Loss of Personal Honor

A knight who has shown minor cowardice in battle (by avoiding a battle, etc.) or who has offended a lady, has suffered a loss of personal honor. He has been marked as spiritually impure, and the DM is encouraged to inform the knight that he is now displaying tendencies towards neutral or evil. The player should be informed of this change, and such failures become idle gossip in the kingdom very quickly. Further failings will result in an actual alignment change and force the knight to deal with all the negative effects of such transformations.

Recovering from such a transgression often involves nothing more than a courageous stand in the next battle, or championing said lady in the upcoming tournament. While the stain is not permanent and alignment can return to normal, further transgressions, even if normally only minor, are now treated with even less tolerance and might cause the loss of one's family honor (see below).

#### Loss of Family Honor

Outright cowardice in the line of duty that does not result in the loss of the battle or the striking of any women, are the sorts of things that not only incur the penalties stated above under "Loss of Personal Honor", but also can have long-lasting effects on the offending knight's entire family line.

Besides flagrant alignment vio-

lation, the knight's liege-lord is fully within his rights to repeal the oaths of fealty sworn from such an obviously dishonorable character. The revoking of lands, the freezing of assets, and the bitter scorn of the general populace are usually humbling enough to the fallen knight.

Some fallen knights choose to repent their sins through the performance of some great quest, or by entering into a monastery where, after serving their god for many years, penance might be granted.

Other knights might opt to renounce the same titles they have lived by, having had a more permanent change of heart, and become knights-errant, or rogue knights.

#### Loss of Royal Honor

Now, the knight's crimes are getting serious by anyone's standards. The knight has fled the scene of a battle, demoralizing his forces to the point of turning the course of the battle, or the knight has harmed or slandered a lady of noble birth—a chaste daughter of the realm!

Including all of the punishments detailed under the "Loss of Personal and Family Honor" sections, the knight and quite possibly his entire family line is likely to be banished forever from the kingdom. As enemies of the realm, and to save the face of the ruling lord, the knight risks imprisonment or execution if he returns.

Nothing short of saving the king's daughter from the clutches of ultimate evil can win back the fallen hero's lands. By default, since they no longer have any lord to serve or lands to represent, all such knights become rogue





knights. This knight's family crest becomes a beacon of distrust that haunts him the rest of his life.

### Heinous Crimes Against The Gods or The King

This particular category is the most serious because such things do not occur accidentally. Such heinous crimes are premeditated and all the more despicable. This type of crime is distinguished by the fact that it must be so awful that the knight in question's alignment is now irrevocably shifted to *evil*.

Using our progressive examples, this time the knight has actually led his lord's forces into an ambush, turning sides and helping to slaughter his own men, or the knight has captured, ransomed, and possibly even killed the king's own daughter.

Now, all of the penalties discussed above are just for starters. This horrible criminal's life is now forfeit. Banishment is proclaimed, but hardly necessary, as the culprit is no doubt long gone after the deed. His crest, should he remain bold enough to present it, attracts bounty hunters and loyal avenging knights until the scoundrel is caught and brought to justice.

Such a knight is the worst kind of rogue, a Black Knight, and this is the kind of man great chivalric villains are made of.

### Rogue Knights

Now, you can use the above guidelines to keep your knights in check or to build a better history for your noble houses, but there are other ways to utilize the rogue knight's life.

What if it's a frame-up? How do you proclaim your innocence

when no one believes you? How can you challenge the knight who framed you if you have already been banished from the kingdom? Do you start a new life, only to return decades later to right the wrong, or does the knight get the chance to challenge before the king? And what if the framer is of much higher level than that of the framed? If you die defending your honor, then you'll be considered guilty, and if you fail to challenge, then you are also assumed to be guilty.

And what about the problems faced by men like Sir Robin of Loxley (Robin Hood)? His lands were taken by an evil usurper to the throne while the true king was held captive across the sea. Which king do you serve and which is the most honorable road to travel? Do you dare fight your old comrades?

As you can see, knights and rogue knights make not only the best NPCs, but also add spice to any PC background story. Better yet, the DM can throw such a curve into the campaign as it is running, causing all sorts of great role-playing opportunities.

### Heraldry

Every knight or noble worth his castle has a family crest or banner. In fact, once a new noble is knighted, a banner bearing the family heraldry must be sent to the king's castle where it is hung proudly in his great throne hall, another sign to all visitors of a king's vast wealth and power.

While every noble has a coat of arms, this section is specifically tailored to warrior knights in particular. As their standards are the most colorful and meaningful, they offer the best examples of the

great art of heraldry. However, any noble can bear a coat-of-arms, and any important personality (PC or NPC) can have their own personal etched rune, wizard mark, or identifying glyph, and these guidelines can be used by any person interested in adding just a little bit more flavor to their fantasy persona.

### Standards

Most notably, a knight's standard appears in five places: on his armor, his shield, his lance-banner (when leading a charge to battle or shown at the beginning of a tournament), on a large banner or flag flying high above his castle, and on his private signet ring (which is used to leave an impression in sealing wax on letters and legal contracts).

The standard can include anything from the favorite flowers of a knight's lady to the depiction of the knight's most hated enemy or heroically vanquished foe. In classic medieval history, the objects placed on the standard usually had no apparent meaning to those outside the family. Often that secret was not passed down to the next generation of the family either, making things very confusing indeed if a genealogy is attempted.

However, for our purposes, it really adds very little to the game if such standards are useful for nothing more than identifying the enemy during a foggy battle. For all players interested in adding some color to their characters, some more thought is required.

The royal standard is born only by the king, his squires, and his personal knights, guards, and army. However, some kings require at least a portion of their standard to be included some-





where in the standards of any sworn vassals, noble or knighted. In such cases, the king's symbol is something simple and easily recognized, like a sun, moon, lion, single bar, background color, or even a dragon, which is easily incorporated into any lesser standard.

Before a campaign is begun, at least the king's standard should be described to the characters, as his followers are to be treated with the utmost care at all levels of adventuring. The standards of any neighboring allies and enemies and the local noble manor should also be determined before play commences fully.

If the DM is using the option of waiting to knight his warriors until they have become worthy of the honor through great deeds, then the knight-in-training must bear the standard of his lord until he has earned the chance to create his own noble line. Otherwise, players should detail their family crest and history during the character creation phase and submit this to the DM for approval and inclusion into the campaign.

In particularly large kingdoms or worlds where there is an emperor, it is possible for a newly knighted warrior to have more than one required symbol in his standard, making the customizing

of his own standard a difficult one.

It is now readily apparent why the Heraldry skill in the Players Handbook becomes useful. With this skill, it is possible to deduce another knight's allegiances, family history, and record of previous deeds or crimes. It also becomes equally apparent why the DM needs to whip up some of this information beforehand! Use it to drop hints about an ancient weapon known to be wielded by a famous, or infamous, knight. It also comes in very handy during a tournament.

In any case, the exact nature and meaning of the standard is left up to the character and the DM. Below we present two examples, one from history and one from fiction, to guide the DM in this matter.

### Richard the Lion-Hearted

Richard the Lion-Hearted, renowned king of England, bore a "lion rampant" (i.e. attacking lion) upon all of his noble devices. This symbolized his strength and aggressiveness in battle. While there is no real lion in Richard's past, the symbol of the lion was based on his deeds as a young man, his large stature, and his skill in battle.

While some standards bear little resemblance to the historical perception of some knights, Richard's was eminently appropriate. Since then, many of England's kings have followed Richard's example and have incorporated lions into their standards.

In an AD&D® game, thousands of animals and monsters, both good and evil, can be utilized in a similar fashion.

### Lancelot Du Lake

Lancelot, as portrayed in the film *Excalibur*, bore an embossed







picture of the Holy Grail on his chest as a symbol of his search for perfection. It was legend that only the truest knight, perfect in all respects, could find the lost Holy Grail. While the existence of the Grail can be doubted, it is not its reality that is important, as the Grail was a visible symbol of something that was not visible to the knights: perfection. Such symbolism can add greatly to a PC knight's coat-of-arms.

### The King's Standard

As an example of incorporating the lord's standard into one's own, imagine that the great overlord's standard is a gold dragon. If a king under him has a silver dragon, intertwining the two dragons is a standard rich in artistry and symbolism for a feudal environment.

If the king uses the symbol of a stone tower to remind people his castle has never fallen to siege, the emperor's gold dragon can be spread out behind the tower, indicating that the tower is protected by a greater power as well.

### Altering the Armor Further

When knights spent more time dressing themselves for war than actually fighting, they continued to alter their armor in decorative ways. One of these ways included modifying the helmet to resemble something in the knight's standard, like a hawk's beak, the wings of a pegasus, or the fangs of a vampire.

Another alteration involved the outer appearance of the armor. While it is customary to paint the noble standard on the armor, it can be quite an elaborate affair. Molten precious metals like silver and gold can be used like paint at such times.

However, someone who has such funds available usually goes to the trouble of embossing his standard more permanently. This includes actually denting and shaping the armor in and around the symbol like a bas relief sculpture. This can then be augmented by gems, precious metals, or anything else the knight desires. Since this increases the value of the armor, and the expenses to repair it once damaged, only the very wealthy prepare their battle armor in such a fashion. Usually, a second set of armor, not suitable for combat use is prepared for special occasions and high ceremonies, like weddings, knighthoods, and councils of war.

Even the very armor itself can be modified slightly, to look more rounded or sharp, depending on the effect desired. Some things, however, speak louder than any crest of standard when it concerns one's armor. Any knight walking the land in a suit of blue-green metal embossed with runes of mystic power is not to be taken lightly.

### Demi-Human Knights

Knighthood and the Code of Chivalry are primarily states of mind and occupations chosen by the person in question. In fact, adapting knighthood to other demi-human societies can add a lot of spice to the campaign, and a great deal of depth to some non-human societies. Following the guidelines presented in the two examples below, an ambitious DM can throw all sorts of curves to his players.

### Elven Knights

Elves follow the code of chivalry to the letter, except when it comes to battle. Elven life is too precious to be squandered needlessly against lost causes. When they do sacrifice themselves, it is only for the greatest good of the elven kingdom or in defense of their companions. In short, elves as a people avoid war whenever possible. They prefer to depend on politics to settle disputes, and are far less aggressive than most of the other races in an average campaign.

Elven knights place a high regard for the ceremonial aspect of chivalry, as well as respecting their peers and superiors. However, they are quick to the point of snobbery in showing contempt of those beneath their station and those of ignoble ideals. To their credit, elven knights place no weight on class differences in such judgments, just on personal character and reputation.

Since women are equals among men in elven society, the respect elven knights show for women is more courtesy than outright adoration. Importantly, while the majority of the elven cavalry is comprised of male elven knights, most elven archer companies contain a majority of women.

Elven knights almost never wear plate armors, but prefer more lightweight, flexible armoring made of fine chain. As elves prefer battle within forested environments where they can rely on their natural adeptness in such surroundings to give them an added edge, they consider plate armor too noisy and bulky for such maneuvering.

It is important to note that magi-





cal elven chain mail is only given as a gift to worthy men and women who have honored themselves in the defense of elves and elven lands. It is rare, but not unheard of, for non-elves to earn such a gift if their deeds warrant it. Non-elves are never taught the secret of making and enchanting elven chain mail.

Magical elven chain can be found in treasure hoards, of course, but if knowledge escapes of its recovery, elves are sure to converge on the discoverer with offers for the suit's purchase. A reasonable price is offered, and any person who does not sell their prize, is hounded for many years until death takes the short-lived mortal, or until a better price is reached.

The elves will not give up the quest, as they see the common use of such a great prize tends to lessen its overall value and significance for all others. Also, the elves do not want untrustworthy armorers to get a hold of any elven chain mail, lest they manage to discover its secrets through magic or research. Such a discovery by outsiders would risk war.

Elven knights that choose to wear plate armor (very rare) always make them look like they were made from mithril. A highly polished coating of the shiny silver metal is applied almost like paint to the armor, and the suit then gleams and shines in even the most indirect lighting. In fact, the greatest of kings or the richest of knights often take their armor to the elves for such detailing once it has been purchased.

### Dwarven Knights

Dwarves take their warring very seriously indeed, and their views on war and honor would make any visiting samurai warrior proud. Dwarves, in stark contrast to the elves, would rather die in glorious battle than any other way. It is even said that dwarves always lair near a dragon or a large colony of giants just to keep a steady scenario of conflict going. To their credit the dwarves are always ready for war.

In fact, during the numerous battles between elven and dwarven forces, it has always been the elven kinship with animal and plant life that has kept them one step ahead of their dwarven enemies. The elves always seem to have enough time to get ready for a battle, no matter how well the dwarven forces try to conceal themselves.

As mentioned earlier, the dwarves take the ceremonial aspects of their idea of chivalry very seriously, but keep such things rather private.

The "respect for women" notions are pretty much ignored by a rather chauvinistic male dwarven hierarchy. In a society geared for war and hard work in the mines, there seems to be no glory available for the little ladies.

Now, that is not to say that dwarven women are mistreated. That is far from the truth. They are given equal rights and protection under all laws, and dwarven marriages are ones of partnership, not obedience.

The dwarves like to make their armor heavy, plated, and black. Almost without exception, all dwarven-sized armor is actually made from dwarven forged iron. A

dwarf will not wear armor forged by any other race, for their pride is quite strong and their codes of honor very exacting on such points.

While elven armors require constant repair if they are to remain attractive, dwarves place less value on appearance and more value on defense. Dwarven plate armor is treated as *plate mail + 1*, but is almost 50% heavier than human plate. This means that a dwarven set of plate armor (sized for a 4' tall dwarf) weighs just about as much as a human set of plate (sized for a 6' tall knight).

Unfortunately, dwarves rarely make their armor for humans, and do not know how to make either field or full plate armors. Their own limbs and joints do not have the mobility necessary to make a functional set of those full-body armors, and so the dwarves will have none of it. Just like the elves, dwarves don't teach non-dwarves their metallurgy secrets.

Dwarves dwell extensively on their own version of heraldry, based on the personal histories and family genealogies of the entire dwarven race. Dwarves are remarkable at remembering long list of names, and spend a great deal of their lives memorizing details about everyone they ever see, meet, or hear about.





GA

Jen2  
1986





So maybe your player characters haven't earned the fame and glory which should get them a castle of their own yet. Maybe the thought of chasing a dragon, even a little one, is still the stuff of their dreams. What does the would-be knight do in such cases?

Well, organized competitions or tournaments are a great way for the player characters to "mingle" with the local nobility and show off their stuff. It may be that a good performance in, say, the archery contest will earn the character the right to marry the prince or princess of the realm. Once everyone knows how good you are, fame and glory are only a few steps away!

### High Holidays

All societies take time off for one reason or another. Usually these official holidays are: religious (if one religion is truly dominant in the area), agricultural (commonly at the equinox and solstice), or political in nature. In the latter case, they often mark the founding of the country or some great victory of war or revolution. Usually, one can count on one officially recognized holiday every other month or so.

**Religious holidays** rarely involve either fairs or tournaments. These are traditionally times of fasting and personal sacrifice to one's church. They are always placed on days significant to the given religious calendar (i.e. the death of a saint, the resurrection of a god, the founding of a new order). Holy knights, like paladins, tithe their incomes to the church during ceremonies held on these occasions. They also spend a lot of time seeking guidance from both their local priest and their patron deity. Visions of great quests often come

at such soul-searching times.

**Agricultural holidays** are celebrated by the rich and the poor, and there will be both common fairs and a royal tournament held to mark such occasions. Those marking the harvest in autumn and the end of the planting season in spring usually last for a week at a time, while all others last but a day.

**Political holidays** are times of private parties, town parades, and local noble tournaments. Unless the political deed had great significance to the realm and the king in power, no royal tournament is likely to be held on this day. In essence, towns hold large Market Days on these days, supplanting the need for the usual monthly Market Day.

### Private Celebrations

Occasionally a lord or king will be particularly blessed during the course of a year. Some examples of such blessings include a wedding, birth of a first born heir (or any royal prince or princess), major victory in war, successful truce, or the defeating of some ancient lingering menace to the realm, like a dragon.

Often this involves only the lord in question throwing a lot of money and food around at the next Market Day.

However, the local lord may wish to sponsor a tournament or fair. He might want to graciously invite the new ally or vanquished foe to attend. He might just want to show off his new son, or give a big sendoff to his departing heirs.

### Tests

Sometimes a king or lord feels the need to test his knights, espe-

cially if there has been a lack of war recently, or too many incidences of cowardice or bumbling. There might even be a regularly scheduled test every other year or so, depending on the size and nature of the campaign.

### Challenges

Whether as a friendly competition between two rival lords, or as a hostile challenge between two knights in dispute (see "Personal Challenges"), challenges make for the most interesting of tournaments.

For example, the royal archery tournament depicted in the film *The Adventures of Robin Hood* was held for the sole purpose of identifying and trapping Robin Hood, well-known as the "finest archer in England."

It is also a great way to lure an enemy's finest knights into ambush, or away from something they are protecting. However, such an evil deed is most unsporting and would only be attempted by a black knight.

Fortunately for the plotter, the code of chivalry requires that any charge or challenge be taken up. Since a tournament is another form of combat, and combat is glory, no knight can refuse such a challenge. But that doesn't mean the knight cannot be prepared, i.e. bring along some friends in case of trouble, put his lands on alert status, etc. Naturally, this assumes he knows or suspects that the challenging knight is up to something.

### Local Fairs

Local fairs are like carnivals and circuses are today. All manner of strange and exotic beasts and monsters are paraded before the mysti-





fied public. There are games of chance like the dagger toss, dunk the peasant, and chasing a greased pig with prize money tied around its neck. There are competitions for chopping down trees the fastest, catching the biggest fish, baking the best pie, racing horses, ale guzzling, and a variety of sporting events, including tossing horseshoes and medieval versions of soccer and stickball.

### Noble Tournaments

Noble tournaments are very rich in adventuring opportunities. Unless the tournament is private it is always open to the general public as well as the nobility. However, the very types of competition leave little room for nonprofessionals to earn any honors. If they do prevail, however, the prize monies are enormous—often enough to allow a serf to retire or buy his way into the yeoman class.

These affairs are attended by the nobility, first and foremost. The food is prepared by gourmets, the tents are of the finest linens, local cavalry troops ride by on parade, and all of the knights and nobles are trying to outdo each other. However, the real competition is down on the field, and that is what everybody has come to see.

### Jousting

Squires and would-be knights compete in their own jousts. These contests are round robin events, with the victors of each contest moving on to the next round. Note that the competition is open to rich and poor alike. Officials inspect all lances before the competition and no contestant is allowed to battle without a shield. All such contests are conducted under nonlethal

rules and use blunted lances.

Winning such a contest often gets the victor and his lord much prestige, and sometimes a better home. Another lord may offer to “take over the knight’s training” for a hefty sum if the winner is already a knight-in-training. Or, the rogue squire or warrior who wins might get an offer of patronage from a noble house interested in training knights. In any case, the reward money is usually enough to encourage the victor to further competitions in the future, wherein he might just make quite a name for himself.

The main joust is also round robin but open only to knights of the realm. In addition, each knight chooses a lady to champion. If he wins honorably, the victor brings honor to his name, the lady he has chosen, and the sponsor of the tournament. Disgracing the joust, either by killing an unarmed foe, harming or killing a mount, or in some other manner, is considered a “Loss of Family Honor” or worse (see “Falling from Grace”).

Winning a royal joust often earns the knight the position of Royal Champion, meaning sometimes that there’s going to be a new Captain of the Royal Guard, Lord High Chamberlain, or Lord High Marshall in the realm. At the very least, the knight earns the right to hold the next royal tournament at his castle. If he decides not to do so, for whatever reason, there is no loss of honor, and the tournament returns to the royal castle the next time. The knight retains the title of Royal Champion until the next royal tournament. Note that the result of lesser jousts has no bearing on the standing of the Royal Champion, although a number of losses to the same rival

might boost the betting odds the next time around.

Sometimes, for show, the winner of the open joust competes against the winner of the royal joust, but usually the former backs down without loss of honor, deferring to his obvious superior, the Royal Champion.

Magic items of all kinds are permitted at a joust, but anything which is deemed dishonorable by the list officials cannot be used. Some examples would include any item that removes the chance element to the game (i.e. a lance that never misses, or a shield that always blocks). Such an item, if discovered after the joust has begun, causes the wielder to forfeit automatically. A minor “Loss of Personal Honor” ensues (see “Falling from Grace”), as it is the knight’s responsibility to be fair. Some jousts even go as far as to ban magic altogether, providing their own lances and suits of armor for the combatants to wear.

### Quick Jousting Rules

To run the actual combat of a joust, each knight should have a blunted lance, a horse, and a shield of some kind. Naturally, the riding or horsemanship non-weapon proficiency is required in order to safely ride the horse, but proficiency in the lance is not a necessity, although it never hurts.

Each knight squares off at opposite ends of the field, or on either side of the list (a long low fence). Lances are levelled as the combatants charge one another, but no initiative is required, as both lances are of equal length. A simple roll to hit is all that is required and any rider so struck must make a successful horsemanship profi-









ciency check or be forcibly dismounted. Whoever is still up wins and gets to move on to the next round. If both riders remain viable competitors, they turn and charge again. This continues until somebody falls. If both knights are dismounted simultaneously, both are removed from the tournament.

A natural 20 automatically dismounts an opponent, while a natural 1 strikes the opponent's mount (doing half normal damage). This is a dishonor to the knight and he must forfeit the contest. However, since it is obviously accidental, no further punitive action is taken and no significant loss of personal honor ensues.

### Personal Challenges

In the case of a personal challenge between two knights, the lances are not blunted, and a fallen knight is not out unless he begs for mercy or is knocked unconscious. The knight on horseback has the advantage because of his height above his opponent and the length of his weapon. The fallen knight can only use his sword, and any roll of a natural 1 means the horse is struck. Unlike the fairness shown above, this is a serious loss of personal honor, and means the loss of the challenge and possibly other repercussions as well.

Two challenging knights taken to the ground are provided with maces or hammers for the continuation of the battle. Whoever is up and alive at the end wins, and he has the choice of slaying his foe, or granting him mercy. Usually, a knight grants mercy.

### Archery

Archery, because of its usefulness, is practiced by both elves

and men alike. Depending on the degree of integration, tournaments may be open to all comers. If the tournaments are separated, half-elves may compete in either (if they are allowed to compete at all).

Archery contests are run a little differently. Usually, the royal contest is held first, again in round robin fashion. However, the last 3-5 archers (depending on the size of the tournament) do not finish against each other, but rather challenge all comers, noble or poor. The competition again proceeds normally, this time until a victor is chosen.

Note that the archer is not accorded the kind of honors a Royal Champion receives, except in the case of the elven kingdoms, where the Royal Archer and the Royal Champion are accorded equal status (and as mentioned earlier, might well include women).

As with the joust, magic items or spells that render the game unfair are grounds for forfeiture of the competition.

### Quick Archery Rules

Each of the competitors is allowed to fire three arrows at medium range (giving everyone a -3 to hit penalty) at a target treated as AC 10. Each contestant is judged only by his best shot (i.e. his highest total rolled "to hit," including all bonuses for specialization, dexterity, and magic).

After all shooters have launched their best arrows, the archer with the best shot of them all gets to move on the next round. In the case of a tie, the targets are moved to long range (i.e. -6 to hit) and each contestant gets one additional arrow. The firing of single arrows continues until the tie is broken.

Any natural 20 is a perfect bulls-eye and automatically beats any other arrows that round, no matter how high the "to hit" roll. Any roll that totals 20 or higher including bonuses is clustered near the center, and if a natural 20 is rolled at such a time, the arrow splits the best shot (i.e. highest rolled "to hit") on the target and wins.

### Holy Debates

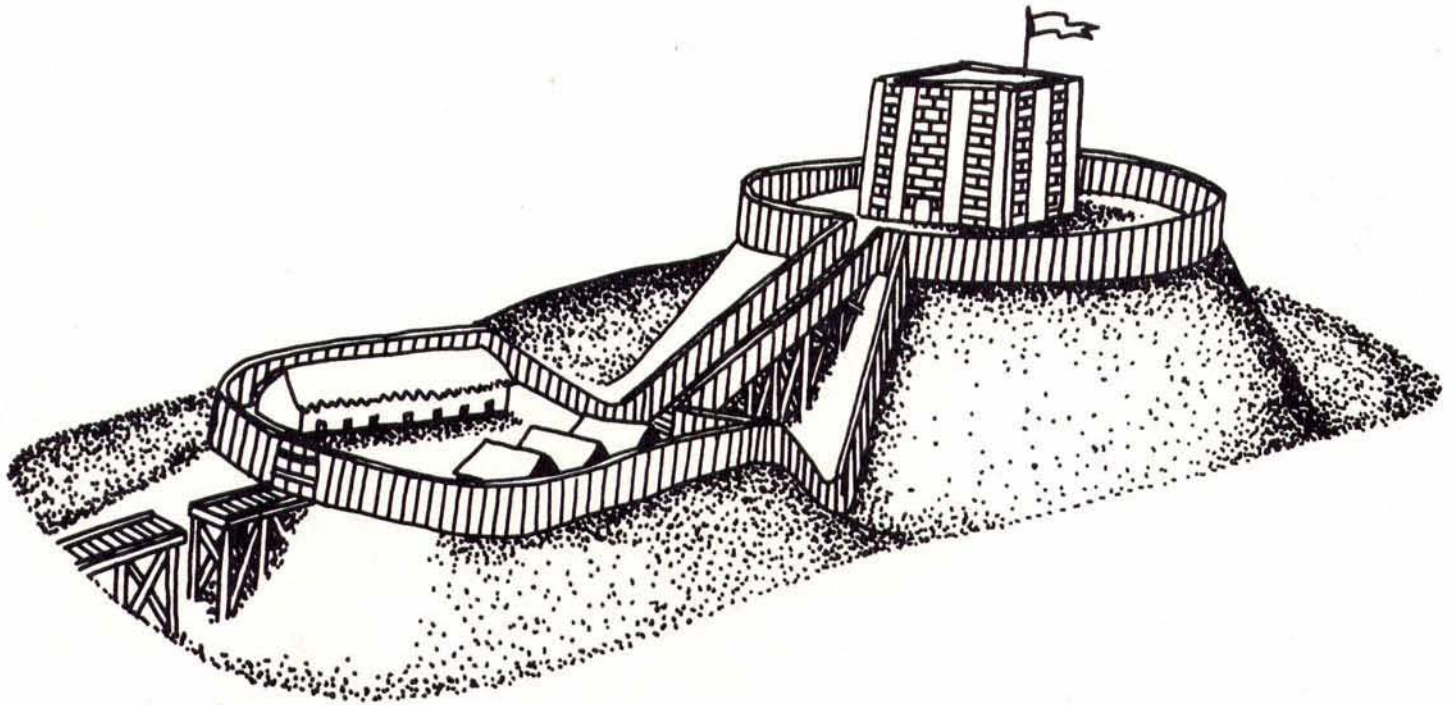
While priests have little to fight about, they do tend to make excellent debaters, as they are supposed to be wise and learned. Usually, the debates will center around a specific question, like "why are we here?" or "what is the true nature of good and evil?". They tend to avoid questions of politics and never directly confront each other about their faiths. While such events are not well attended by the uneducated, they draw more than their share of sages, luminaries, and the like.

### Wizardry Competitions

Wizards engage in new spell competitions, showing off the latest creations from the laboratory. Spells are compared within spell levels, and originality is more important than improving on an existing spell. Note that most wizards never sell their spells afterwards, no matter how many offers they get, as the envy they receive is reward enough to a wizard and his sponsoring lord (if any). Those that do sell their secrets often risk giving the competition a big boost for next year!

In particularly powerful campaigns, there might be royal competitions for best new magic items, categorized along the lines of the tables in the AD&D® 2nd Edition *Dungeon Masters Guide*.





Every character's dream is to find a plot of land, in some area of the realm, and plant the foundations of his kingdom by building a castle or keep. But there are a number of vexing obstacles that will need to be hurdled before the dream can come true. The most obvious problem, and the one that will be paramount in the player's mind, will be acquiring enough revenue to build his castle.

In feudal England, castles were very expensive to build. A simple motte and bailey cost a local baron 700 English pounds, or more than seven hundred and fifty thousand gold pieces in game monetary terms. To build a large concentric castle cost more than 2000 English pounds or nearly two million gold pieces. Although the mone-

tary needs may sound enormous, this aspect of the castle construction is one of the easier tests that will bare itself before the castle is finished.

### The Castle's Role

A castle is much more than a building surrounded by stone walls or wooden palisades. It is more than a headquarters for knights and their armies during battle or a storehouse for goods in the wilderness. A castle is built for a lord and his family, as a cultural centerpiece to the countryside, and as a bastion of defense for the local peasantry and farmers in case of war or invasion; it is the heart and mind of the surrounding civilized lands.

A castle is also more than the stone towers and walls that arise from a picturesque hill or outcropping of rock. To provide for the lord of the castle, his many retinue, and for the skilled artisans employed by him, a castle must also be thought to include the land that is farmed by the local peasants and the large tracts of forests where deer, wild boar, elk, and other animals can breed and then be hunted.

Aside from having fields ripe with crops and copses of trees and shrub, a castle serves as a gathering place for skilled craftsmen such as blacksmiths, bakers, and carpenters. As the castle grows and takes on new dimensions, a village, town or, city may appear around it, bringing in more profes-





sional artisans such as alchemists, bankers, and cartographers.

A castle serves as the seat of the local government and a base for judicial administration. A castle, more than likely, will also have a prison or jail, a stockade for lesser offenders, and the guillotine or block for murderers, highwaymen, or serious offenders of the law.

The castle will have at least one chapel which small hamlets or towns without a monastery or temple may use for religious ceremonies, holidays, and festivals. A castle may also act as a school for the local gentry, enabling their children to learn to read and write. Others, the select few, will come here in hopes of learning the vows and codes which will lead to their becoming a knight.

The castle, in short, is the nexus for all activity and commerce within the lands controlled by the lord or king.

## Types Of Castles

Though the player need not follow any one castle discipline in designing his keep, there are a number of design types that he should be aware of. There are three basic human castle designs, which include the Motte and Bailey, the Curtain Wall Defense, and the Concentric Castle. The style in which the DM desires to play his campaign, will ultimately determine exactly which design type or parameters the player will be able use in building his castle.

There are several distinct phases or technological achievements in building castles. The DM may stipulate from which technological level, as described below, the player can choose the design speci-

fications of his keep. Tech levels will be later used in describing castle modules in which the player uses to construct his castle.

### Technological Levels

TL	Remarks
1	Early Wooden Construction
2	Advanced Wooden Construction
3	Early Stone Construction
4	Advanced Stone Construction
5	Early Gatekeeps & Hoardings
6	Advanced Gatekeeps & Machicolations
7	Grand Gatekeeps
8	Full Concentric Castles

**Motte and Bailey Castles:** The motte and bailey castle of the eleventh and twelfth centuries consisted of a large mound of earth or a natural hill (the motte) topped by a wooden keep or tower surrounded by a palisade and ditch. In many cases this was surrounded by a number of buildings (the bailey) used as accommodations for guests or extensions of the family (older son, brother, mother, etc.), servant quarters, guard towers or posts, troop barracks, stables, livestock pens, or storage buildings. The whole area was defended by another palisade and ditch. The palisade of the bailey often continued up the motte to connect with the palisade there. Entrance to the castle was through an outer drawbridge and a gatekeep which normally consisted of two sturdy towers flanking the drawbridge with winches within controlling the lowering and raising of either a wooden or partial metal gate.

This basic defense system proved strong enough until the early fourteenth century. But the castle design had two major flaws, the first was in its series of barriers (the palisades and ditches), which could not support each other and allowed the attackers to concentrate their forces against each barrier one at a time. The second flaw, and one that would soon be remedied, was the construction of the castle from wood, which tended to make it easy prey to fire. Nonetheless, castles of motte and bailey construction were built and inhabited throughout medieval Europe for several centuries.

The motte and bailey design began to change as early as the twelfth century by first replacing the wooden tower on the motte with a stone tower or building. Later the inner and outer bailey was changed over to stone as well. Subsequently, the baileys accrued battlements in the form of arrow slits, guard towers, and trap doors from which rocks or boiling oil could be rained down on invaders.

The castle proper, the tower on the motte, was replaced by two basic types of keeps, sometimes referred to as donjons. The easiest and cheapest type of donjon was the shell keep, which was simply a stone wall following the line of the motte palisade, with housing and other buildings taking the place of the tower, and using the stone palisade as their outer wall. With such a construction an open courtyard in the center of the motte appeared. The main advantage to the shell keep was that it could be quickly added to or taken down, and that its weight was evenly distributed over the hill so that it could be constructed on artificial mounds of dirt with little chance of





the walls crumbling under their own weight.

The other type of donjon that appeared from the motte and bailey design was the stone tower. These massive buildings of stone were so heavy that they had to be built on natural hills, since constructed mottes tended to shift and crack the walls of the stone tower. When a stone tower was built, and no suitable motte was available, the engineers sometimes built the tower on flat ground then buried half of the tower, creating, in essence, an artificial motte. The walls of a stone tower averaged 15 feet thick and stood as high as 50 feet. Supported by large stone or heavy wood buttresses, the tower widened at the base to protect itself from the onslaught of a ram or pick. An average stone tower would measure approximately 3,600 square feet, or an average of 60 feet on a side. At the lowest levels, there would be numerous windows and slits used (at first) for ventilation and light. Later, these became arrow slits and assumed a vital role in the keep's defenses. On the second and third floors of stone towers, the air slits enlarged to about two feet wide and four feet tall, but rarely were they left open (more often than not, they were heavily barred and shuttered).

Entrances to a stone tower were either through a broad door at the bottom level, or through a more personable entry on the second floor. The second floor entrances, however, were accessible only by a narrow stairwell that wound clockwise to the doorway. In either case, many of the stone towers had a small gatekeep constructed to guard the entrances of both doors. Within the stone tower the design followed quite similar to the origi-

nal wooden towers of earlier centuries, with a strong cross wall so that, should the entrance to the donjon be forced, the defenders could retire behind yet another line of defense. The cross wall, on the first and second floor, was well built and had only one door joining the tower together. As with its outer spiral staircase to the main door of the keep, all internal staircases wound clockwise giving the defenders room to swing their swords freely, while the attackers had a tough time using their swords and shields (assuming that they were right handed, of course).

The greatest weakness of the stone tower was its squared corners, which were easily broken by siege weapons and were quite difficult to defend (the defenders had to expose most of their bodies to shoot at invaders at the base of the wall). By the beginning of the thirteenth century this problem was slightly alleviated by rounding the corners of the building and constructing a cylindrical keep. However, just as the design started to take hold across Europe, other advances beyond the fortification of the keep itself, forever changed the view that the stone tower was the ultimate defense of a castle, and only a few rounded stone towers were built.

**Curtain Wall Defenses:** Until the mid-thirteenth century almost all the castles of Europe were built with the motte and bailey design, a defense system based on uncoordinated walls and towers to wear the attacker down and permit the defender many opportunities to strike back. This rarely worked, however, and the attacker more often than not simply tackled each wall separately, reducing it to rubble and then moving on to the next

barrier. As time went by, fortification design techniques from the east spilled into Europe. Many new features began to be added to the existing castles and many totally new designs began to appear. The significance began to shift away from the supposedly impregnable donjon to the bailey walls, for it was wiser to keep the attackers from breaching the outer most wall, then to let him in to ravage and plunder the many buildings and storage houses on the inside of the outer bailey.

The main improvements to the fortified walls were measures allowing cover for archers, modified battlements to withstand siege engines and moving ramparts, and wide walkways (catwalks) giving free movement of large numbers of troops and knights on the walls. There still existed the main problem of sappers (miners) and siege weapons at the base of the bailey. The only solution to keeping the attackers away from the bailey wall, was not to allow the attackers to get close. This was solved by the invention and use of the merlon, which was a raised portion of a wall, with arrow slits, murder holes, and machicolations enabling full scale bombardment of warriors at the base of the fortification.

Another way to protect the wall from siege engines like the ram, pick, or screw was through the use of brattices and hoardings, a covered wooden platform built on the battlements to allow missiles and stones to be dropped through slots in the floor. These simple devices had been used since the early twelfth century, but had been overlooked because they tended to be easy targets for catapults and ballista-like weapons, but the use





of the merlon and hoardings together proved an effective way of keeping attackers at bay.

The greatest advancement in castle design and fortification was the use of the flanking tower, which first began to appear in the late twelfth to early thirteenth century in parts of southern Europe. Before this time, square towers or merlons had been set even with the outer bailey, but by extending several towers outward, away from the rest of the wall, it allowed the defenders to fire from arrow slits on the sides of the towers along the length of the castle's outer wall. This meant that the warrior did not have to expose his body to attacking archers in an attempt to shoot invaders nearing the wall.

Each flanking tower also provided cross fire for its neighbors. When the outer wall was breached, it cornered or contained the invading army into distinct regions. The first flanking towers were three-sided, with their backs open to the inner bailey, so that in the event the tower was captured by the invading force, they would prove of little worth. As time went by, the flanking towers became square and protected on all sides.

The advancements in the ability to make circular keeps also came to apply to the construction of flanking towers, and by the close of the thirteenth century most new flanking towers were cylindrical.

**Concentric Castles:** The greatest period in castle development occurred during the last days of the thirteenth century and the beginning of the fourteenth with the advancement of the concentric castle in Europe. The castles origins follows the crusaders back to the distant lands of Syria and consisted of a number of circuit walls and tow-

ers, usually quadrangular in plan, surrounded by another lower wall with its own flanking towers. The area between these two walls, usually only a few tens of feet apart, was divided by a number of short cross walls that segmented the tight inner courtyard; thus, if any force penetrated the first wall, they would be confined to a small specific area and immediately confronted with a like secondary defensive wall. The area in the confined space became known as the killing ground, since almost all of the initial troops into this small area were decimated by archers and falling stones from the second wall.

By the end of the fourteenth century castles were so strongly defended, that attacking them was nearly out of the question. The only option open then, was a long and drawn out siege where machines of war sat idle until famine and pestilence killed all within the massive stone walls.

Thus, the castle slowly faded from the focal point of war and lost its well known role as the defender of peasants and the gentry.

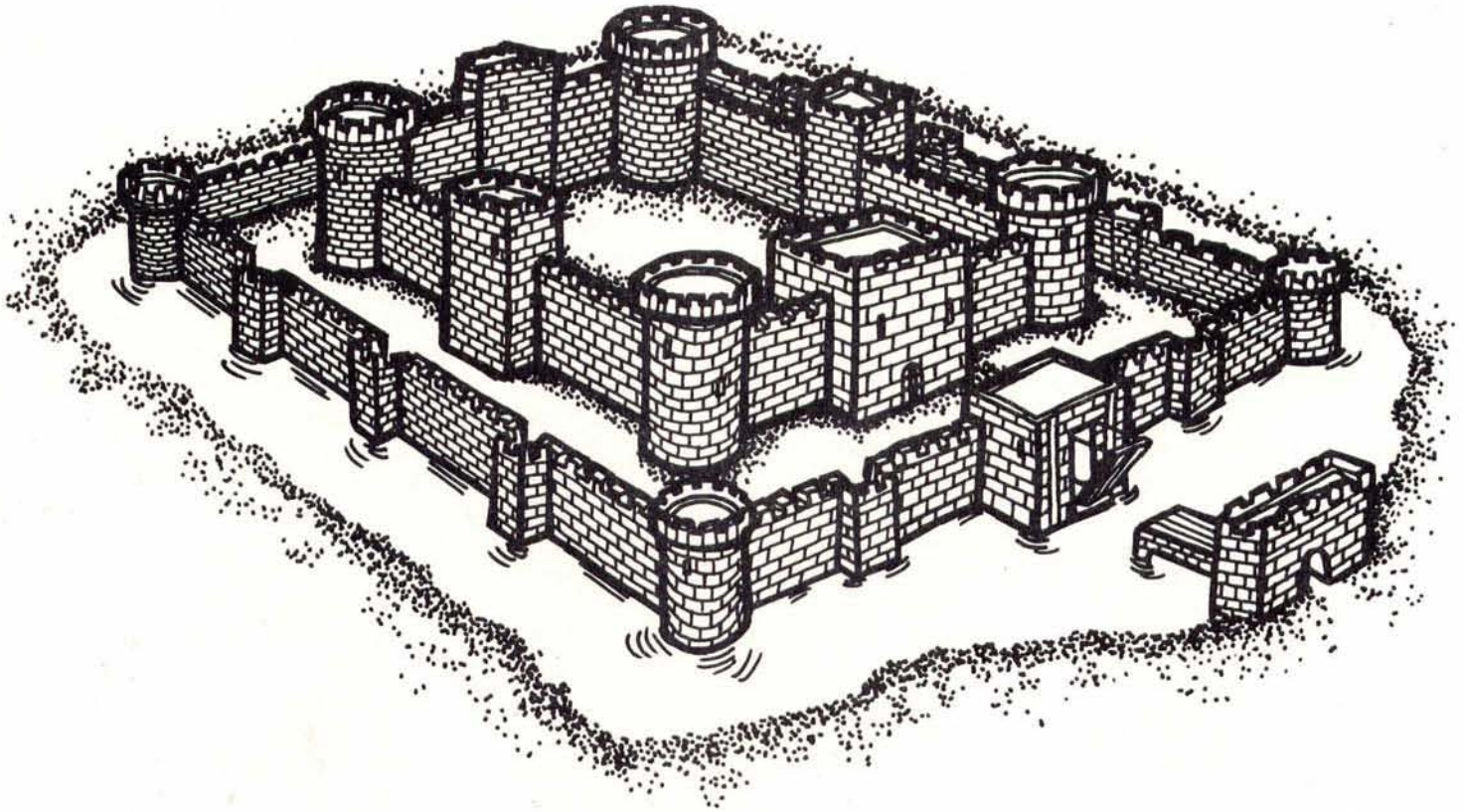
**The Gatekeep:** The player should take note of one vital aspect of castle design—the gatekeep. During the eleventh and most of the twelfth centuries, the gatekeep (a structure which protected the entrance way into the castle) consisted of two square towers on each side of the bailey wall. Towards the thirteenth century this was replaced by four towers, two at each end of the entrance way, connected by a short stone wall that provided excellent protection and bottled up the enemy in the event that the gatekeep was breached.

At this time however, the four towers were still squared block buildings. Drawing into the mid-thirteenth century these squared towers evolved into rounded or circular towers. By the fourteenth century the four towers had been connected by short hallways allowing freedom and security of troops within the guarded gatekeep. Now, troops were able to move freely from one tower to another without fear of being struck by enemy artillery.

With the invention and use of a guarded gatekeep, these buildings took on a more important role in fighting off invaders. Since they stood, literally, at the doorstep of the castle, the defenders inside had opportunities to sally forth outside the castle. In this way, they engaged the enemy, yet could quickly withdraw from the field of battle without endangering the castle itself.

As this principle of design took hold in Europe, additional defenses, called barbicans, were often built to protect the gatehouse. The barbican acted as a miniature bailey, extending walls at right angles from the castle's fortifications. Any attack to the gatehouse then had to pass through a very narrow cleft, from which artillery and archers from within the gatekeep could rain death down upon the intruders. As time went by, these outer bailey walls also took on stone towers, mottes, ditches, drawbridges, or water filled moats to further strengthen the entrance way into the castle proper.





Now that you have a basic understanding of the evolution of castle designs during the Middle Ages, it's time to get on with the actual construction of a castle of your own.

The first step in this process is fairly simple: use your imagination. Take a few moments to visualize the castle you want to build in your mind. Is it going to be a small frontier fort or the major military structure of a mighty empire? What is the area around it like? Are the local serfs going to support the castle's construction or oppose it? Once you have an understanding of the overall nature of your castle and its climes, then you can get down to business.

### Acquiring Land

Obviously, in order to build a castle one must have land on which to place it. In the typical AD&D® game, there are many ways to obtain land. Some are above board and heroic, others are not. The choice of techniques possible in a campaign is left up to the DM, with the exact method employed left in the hands of the players.

### Royal Charters

One of the most well known means of coming into possession of an estate is through the attainment of a Royal Charter. A charter is an official document from a king or emperor which gives legal permission to an individual or group to administer a section of land in

the name of the crown. As a rule, such charters are issued for land which is not within the boundaries of the kingdom, but which is claimed by the throne. As such, a Royal Charter may give away land which is also claimed by another government. In such cases, open warfare or occasional skirmishes are possible.

### Land Grants

A land grant is issued to characters who have done some great service to the crown. As a rule, they are accompanied with a patent of nobility for the rewarded individual. Land acquired in this fashion is still assumed to belong to the person issuing the grant, but the vassal is given free charge over all that occurs on it. This is the tra-





ditional means by which feudal kingdoms are split up into manageable sections. Since a land grant is normally within the borders of the kingdom, it is seldom disputed.

### Conquest of Land

One of the more infamous means of coming into possession of land on which to build a castle is by taking it with force. Examples of such actions might include the "liberation" of a land which is rightly the king's (in his opinion) but which has been taken over by another state and the taking of land held by a nation of opposing alignment. As a rule, land taken in this manner will eliminate any chance of popular support for the castle construction project. In game terms, this means that worker morale (defined in the next section) will never be better than "average".

### Purchasing Land

In some cases, it may be possible to buy land from a king or other individual on which to build your castle. Since many feudal kingdoms do not recognize the right of an individual (other than the king) to own land, this is often not a possibility.

To determine the purchase price for land (when it is available) start with a base value of 100 gold pieces per acre for undeveloped property. Divide the base value by the Production Modifiers (see the next section) for its climate, geography, and ground cover. Developed land will be more expensive, with property in a town costing perhaps 10 times the computed value and land in a major city

fetching a price upwards of 100 times its "true" value.

Persons buying land will want to keep in mind that they should, as a rule, buy enough land for the castle itself, all the farms required to support it, a small village for those who work the farms, and woodlands for hunting and future development. As you can see, buying land can become a very expensive problem.

### Claiming Land

Among adventurers and explorers, claiming land is a favorite means of setting up housekeeping. If the character or party are recognized as the first individuals ever to tame or explore a given region of the world, then they are free to claim it. If they are planning to establish their own country, the characters are free to claim the land for themselves. Of course, if someone else comes along and claims it as well (see claim jumping), then a battle may ensue. Hopefully, the characters are prepared for this and will be able to keep their attackers from defeating them.

If the players lack the resources or the desire to set up their own kingdom, they will want to claim the land in the name of the ruler they serve. By so doing, they are almost assured to receive a Royal Charter or land grant which lists them as the rightful rulers of the area. Kings and emperors will almost always look very favorably on those who work to expand their lands.

### Theft or Claim Jumping

In regions which are only partially explored or which have been claimed by a rival government, it

is possible to "claim jump". In short, a force moves in, makes their claim, and establishes a keep or village of some type as quickly as possible. They then attempt to hold the land, often asserting "squatter's rights" and fighting off attempts by others to reclaim their rightful territory.

Another possibility is the theft of land. Although it is obviously not possible to actually grab the land and run with it, there are many dishonest means by which ownership can be had. For example, a land owner could be forced into betting his land in a dishonest card game. When the last hand is dealt, he has lost. Falsified bills of sale or wills are another possibility. As a rule, only those of evil alignment will use such means to acquire land.

### Leasing

Although not a common practice, it is sometimes possible to lease property from a land owner. This is much like buying the land, but assumes that a monthly payment will be made to the lord—a sort of rent.

In return for his payments, the land is under the complete control of the leasing character. Often, a lease will be set up to allow the character a chance to begin building a castle before he has acquired the funds to buy the land outright. The price charged for a land lease is highly negotiable, and DMs should base the monthly payment on the value of the land (as computed in the section on buying land) and the perceived wealth of the character.





### The Construction Site

Now that you have determined how the character will come into possession of the land on which he wishes to build, it's time to look at the land itself. The designer of the castle must take into account the climate in which work will be done, the terrain which workers must deal with, the vegetation on the site, and the availability of resources.

### Climate Type

The first piece of information that must be generated about the castle is its Climate Type. As you might imagine, building a castle in a temperate region is far easier than building one in the frozen north or blistering heat of the tropics.

Each of the six climate types listed below includes a Production Modifier (PM). This number rates the difficulty associated with castle construction in that climate. A value of "1.00" is the average from which all other numbers deviate. When you record the climate type, also note the PM associated with it. PMs will be used later to determine how much it costs to build your castle and how long it will take to complete. Whenever you record a PM, remember that a low number indicates better conditions and, therefore, faster and cheaper construction.

#### Arctic (4.00)

This area of the world is marked by its frigid temperatures and otherwise hostile conditions. The ground is made up of snow and ice, for the region seldom grows warm enough for water to melt. A castle built in such a region is probably

going to have to be supplied with imported provisions, as there will be no local agriculture possible.

Examples of arctic climates in our own world include both the arctic and antarctic, as well as the peaks of some mountains.

#### Sub-Arctic (2.50)

While not as hostile as the arctic, sub-arctic climates are harsh and difficult to work in. While a short growing season is possible, it is followed by a long and deadly winter. Castles in this area will be very small if forced to depend on their own agriculture. If food can be imported regularly, then a larger castle is possible.

Much of Alaska, Canada, and Scandinavia fall into the sub-arctic category, as do portions of Greenland, Iceland, and the Soviet Union.

#### Temperate (1.25)

A region marked by distinct changes in season, Temperate zones have short, but adequate, growing seasons and produce good harvests. Winters are harsh, but can be weathered by those who are ready for them.

Examples of temperate zones on Earth include New England, portions of Northern Europe, and much of southern Canada and the Soviet Union.

#### Moderate (1.00)

Perhaps the best suited for human civilizations, these climates offer fairly mild winters, long growing seasons, and are otherwise comfortable to dwell in. Nearly any type of human society can be found in a moderate zone, with great empires often having

their seats in such regions.

Examples of moderate regions on Earth include much of the southern United States and most of the regions around the Mediterranean Sea.

#### Sub-Tropical (1.25)

Although these regions are marked by an almost year-round growing season, they are generally too warm for optimum comfort. Winters are short and, as a rule, not harsh at all. Many regions in this climate will never see snowfall unless at higher elevations.

On Earth, much of northern Africa and large portions of South America would fall into this category.

#### Tropical (1.50)

The hottest regions in the world, the tropics are marked by very high temperatures and nonexistent winters. The growing season has no end, but there is no relief from the harsh temperatures that dominate such areas.

Much of Central America and portions of Africa fall into this category, as do sections of southeast Asia and the Indies.

### Geography

The next important aspect that must be considered about a potential building site is that of geography. In its most simple terms, this can be thought of as the roughness of the terrain.

One important distinction must be made here. An area's geography refers only to the earth itself, and not to what is growing on it. Thus, a barren arctic plain and a flat field in a temperate region both fall into the *plains* category. Later,





when we discuss ground cover, you will see the forestation and vegetation of an area come into play. For now, though, think only about the rocks and soil.

As with climate type, an area's geography will generate a PM that must be recorded for later use.

#### High Mountains (4.00)

The most daunting and dangerous of geographies, high mountains include only the most lofty of peaks. Travel to and from such regions is assumed to be almost impossible, unless magical means are used to aid the voyager. Even dwarves tend to avoid such rugged lands, although they greatly admire them and their solid construction.

On Earth, the mountains of Tibet might fall into this category.

#### Moderate Mountains (3.00)

Somewhat less imposing than the high mountains, these regions are still overwhelming. Dwarves and gnomes dearly love such places, and will seek them out above all others to make their homes in. Human cultures in such places will be few and far between, but not unknown.

The Swiss Alps and Rocky Mountains both have areas that fall into this category.

#### Low Mountains (2.00)

Although rough and challenging, these areas are far more friendly to human societies than the other mountain types. Those cultures that do thrive in such regions will tend to be small, for the difficulties inherent in such places make large cities difficult, if not impossible, to maintain.







On our own world, the White Mountains in New England and portions of the Appalachians throughout the eastern United States will fall into this grouping.

### **Foothills (1.50)**

Unlike the low, rolling hills found in many parts of the typical AD&D® game world, these regions are noted for their rough terrain and broken nature. They are rugged and dangerous, often considered to be mountains by those who live on or among them.

Areas such as Greece, Turkey, and Italy fall into this category.

### **Rolling Hills (1.00)**

A very common type of geography, rolling hills are very appealing to most human cultures. They offer the advantages of rougher terrain without the hazards and difficulties associated with mountains and the like.

Much of the United States and Europe is dominated by rolling hills.

### **Plains (0.75)**

Plains are regions of long, flat terrain without major geographical landmarks. They have no natural windbreaks and are often subject to strong breezes and the like. Despite this, the plains are ideal for many occupations if the climate is hospitable.

The midwestern United States and central Soviet Union are fine examples of this type of geography.

### **Ground Cover**

The third important feature of the construction site is the ground cover. For the most part, this refers

to the vegetation that will be found in the region. For example, while it might be difficult to build a castle in a mountainous region, it becomes almost impossible if we cover the mountains with a dense rain forest.

Each type of ground cover has a PM associated with it, record this number when you determine the type of cover you will be building in as it will be used later on in the construction process.

### **Jungle (3.00)**

This is the most difficult type of ground cover to work in. The combination of dense undergrowth, towering trees, and otherwise unsuitable conditions make jungle construction very daunting. Jungles are also noted for the dangerous monsters and animals that dwell in them.

Examples of jungles on Earth include the rain forests of South America and the heart of Africa.

### **Dense Forest (2.00)**

While not as difficult to clear and work as areas of jungle, dense forests are still a major challenge to any castle construction team. They offer resistance in the form of large trees, heavy undergrowth, and fairly dangerous flora and fauna.

Regions of the Earth that fall into this category include the rain forests of the northwestern United States.

### **Light Forest (1.50)**

Light forests are common in many parts of the average AD&D® game world. They can be difficult to work in, but most construction teams are able to overcome such

ground cover with a little effort. In addition, the flora and fauna of such regions are far less dangerous than those of the jungle or dense forest environments.

Many sections of North America and Europe are covered with light woods.

### **Scrub (1.00)**

This type of vegetation grows in areas where the soil is not very fertile or conditions are otherwise too harsh for larger plants to take hold. Scrub terrain is a fairly general category that is meant to include any area without large trees that is dominated by bushes, shrubs, and similar small plants. Dangerous animals are rare and construction in such a region is fairly easy.

Scrub regions are common along the seacoasts of New England and in colder climates of the world like Canada.

### **Grasslands (0.75)**

The term "grasslands" applies not only to wide regions of savannah and veldt, but also to areas that have been under cultivation. As a rule, the lack of heavy vegetation and absence of dangerous animals makes these regions well suited for the task of castle construction.

Much of the midwestern United States falls into this category, as do the farming regions of Canada and the Soviet Union.

### **Barren (1.50)**

Barren regions are noted for their absolute lack of vegetation. As a rule, however, this means that they are poorly suited to construction because of the condition of the





soil. While such places are not as difficult to work in as deserts, they are exposed to strong winds and make life difficult for those forced to live and work there.

Examples of barren lands on Earth include the prairies of the United States and the steppes region of the Soviet Union.

### Desert (2.00)

Two things make construction in the desert difficult: the lack of water or other supplies and the unsuitable nature of the soil itself. Although it is possible to build in the desert, it is not easy.

On Earth, the Sahara and Gobi deserts fall into this category.

### Swamp (2.00)

Swamps, marshes, and similar wetlands are noted for their hostility to man and his projects. Dangerous animals abound, the land is soft and wet, and the climate is hostile. Few places are more daunting to workers and engineers alike.

Examples of swamps on Earth include the Everglades in North America and portions of the Amazon river basin.

## Resource Availability

Another important aspect that must be considered is that of construction resources and supplies. If a castle is being built in the arctic, then stone and food must be imported from far away. Read through this section and determine which category best describes the conditions that a specific castle will be built under.

### Distant and Poor (2.00)

This category is used whenever the resources (stone, food, tools, and so forth) are far from the construction site and of inferior quality. While this is the worst possible case, it is sometimes unavoidable.

### Distant and Good (1.50)

In this case, supplies and resources are of acceptable quality, but are very far away and must be transported to the site. This is a fairly common occurrence.

### Near and Poor (1.25)

In this instance, the supplies are close at hand, but are of poor quality. While this is not the best case by any means, it is the most common condition. As a rule, castles will be built with materials from the local area, even if they are not the best available.

### Near and Good (1.00)

By far the best of conditions, this is a rare occurrence. To fall into this category, a construction site must be near a source of high quality supplies. The most common instance of such a construction site might be the building of a castle to defend a large town whose main industry is mining and stoneworking—obviously, not an everyday thing.

## The Work Force

Now that the physical nature of the area has been determined and its various production modifiers recorded, the design process can move on to its next phase. In this section, we will deal with the people who live in the area where the castle is going to be built.

As with the previous section on the construction site itself, all of the following characteristics will generate a PM that must be recorded for future reference.

## Local Social Structure

The nature of the local people and their native culture will have a lot of influence on the construction of the castle. The reason for this is simple enough, most of the actual work force will be drawn from these people. If they are, for example, nomads with no history of building large, static structures, then it will be difficult to work with them. While they might not directly oppose construction, they will not have an understanding of the techniques to be employed or the tools that they may be required to work with. Careful guidance and supervision of such laborers will be time consuming and expensive.

### Nomadic (2.50)

Nomadic people travel from place to place throughout their lives. They build no long term structures and have no concept of enduring projects. As such, they can be difficult to train and tend to think of the work they are doing as foolish and pointless. Why build such an immense thing when we will all move on in a few months?

### Semi-Nomadic (1.75)

Although these cultures have many of the same traits as nomadic people, they do build longer lasting structures that they may return to many times. For example, a central temple might be established which several different tribes may journey to for a brief period each year.





Although working with semi-nomadic people is difficult, it is not nearly as frustrating as working with nomadic societies.

### Primitive Agricultural (1.25)

These people have begun to understand the importance of farming and the like. While less advanced cultures tend to be victims of the environment, these people have begun to confront and even change the local ecology to suit their needs. They have fixed settlements that they live in all year round and understand the concept of land ownership in some basic way.

### Agricultural (1.00)

The typical feudal culture, agricultural societies have organized farms, understand crop rotation and similar farming techniques, and have a solid understanding of land ownership. They recognize the importance of a large fortification as a benefit to themselves and their own society.

### Advanced Agricultural (0.75)

More advanced than the typical feudal society, advanced agricultural cultures almost demand the presence of a castle or keep in their region as a sign of power, prosperity, and ability. They also have skill and knowledge in building techniques far in excess of those possessed by lesser cultures.

### Worker Skill

The next important category is that of worker skill. If the castle is being built by people who have a natural affinity for stone work and fortress design, like dwarves, then work will be quicker, cheaper, and

of better quality. While some might argue that it is cheaper to use unskilled workers who can be paid less, they are not taking into account time and money lost to training, mistakes, and lack of worker pride.

As a note, the following categories assume that work crews will be largely unskilled, but supervised by artisans and individuals with knowledge and experience. If no experienced professionals are available, the DM may wish to reduce the worker skill by one level. If a wealth of experts is available for some reason, the worker skill may be increased by one level.

### Very Poor (3.00)

This category includes all manner of people who have no familiarity with building large structures, like dryads, sylphs, or merfolk. In addition, it includes those who must be constantly supervised or are not free-thinking, like the undead or characters acting under some sort of mental domination.

### Poor (2.00)

This class of worker is not familiar with stone work or similar construction projects, but does not find the concept wholly alien. The typical "man-in-the-street" would fall into this category. In addition, some races that are not noted for large scale constructions (like lizard men or troglodytes) might fall into this grouping.

### Average (1.00)

As a rule, nearly every construction project will be able to recruit workers of this caliber, unless there are unusual circumstances that dictate otherwise. Persons in

this group have a natural affinity for stone work, like the average dwarf or a skilled human construction worker.

### Good (0.75)

Workers in this category are noted for their talent, productivity, and work ethics. They can be counted on to make few (if any) mistakes and to undertake prompt corrective action when accidents occur. An experienced team of dwarven stonewrights would fall into this category.

### Very Good (0.50)

Those who fall into this category are the most highly skilled of all construction teams. They make almost no mistakes, have very few accidents, and are able to undertake even the most daunting projects without fear of failure. The dwarven artisans of legend fall into this category, as do stone giants and similar races.

### Worker Morale

Of course, no matter how good the building site or how skilled the workers, low morale can spell disaster for a project. In fact, highly skilled workers on a project they do not support can spell doom, as they are able to sabotage the project in subtle and disastrous ways.

### Very Poor (3.00)

Workers in this category can be counted on to avoid work whenever possible, to sabotage the project, and generally to do a very poor job. Construction time is greatly increased and costs are higher due to supervisory needs and constant reworking of past errors. Slaves and prisoners fall into





this category, as do those who have no free will (skeletons, zombies, or persons who are under some form of mental domination).

**Poor (2.00)**

While workers in this group might not go out of their way to undermine a project, they will certainly not go out of their way to help it along. Minor problems that might be caught early on and corrected are ignored, leading to a potential disaster later on. Loafing is common and the pace of work is generally very slow. Poor working conditions or cruel supervision can easily drive a work crew that normally has "average" morale into this category.

**Average (1.00)**

Unless there are unusual conditions that might make a construction team more or less inclined to work on a project, they will fall into this category. Maintaining this level of morale is simple enough if supervisors are competent and skilled, conditions are fairly good, and the project is not detrimental to the interests of the workers.

**High (0.75)**

Workers with high morale tend to be interested in the project for one reason or another. For example, they might be the soldiers who will be stationed in the castle or might recognize its need to defend them from a neighboring state. For whatever the reason, they will work hard and attempt to do whatever they can to speed the project along and insure high quality construction.

**Very High (0.50)**

The most motivated work force available, very high morale workers will put in long hours in bad conditions with only a minimum of grumbling and fuss. They can be counted on to take corrective action the moment a problem (or potential problem) is spotted. Their work will be of the highest caliber and they will do everything they can to further the interests of the project.

Examples of those in this category include the fanatic followers of a popular religious or military leader and the henchmen of player characters.

**Determine the Final Production Modifier**

Now that all of the major factors that will go into determining the ease with which the castle can be built have been defined, it's time to calculate the total Production Modifier for the castle. To do this, simply multiply all of the PMs that have been generated so far together. It is recommended that you round off your figure to two decimal places when you have completed the calculation.

**Castle on the Moors**

*In order to illustrate the design process, we will pause at this point and present you with an example of castle construction. Those of you who are familiar with the first book in this series, The Campaign Sourcebook and Catacomb Guide, will remember the Castle on the Moors from that text. For those of you who are not familiar with it, we have reprinted the map and a brief description of the structure at the end of this chapter.*

*The Castle on the Moors was*

*built in temperate climate (Production Modifier of 1.25) on an area composed primarily of rolling hills (PM 1.00). The region around the castle was dominated by marshes and swamp lands (PM 2.00) and the available resources were somewhat distant, but of good quality (PM 1.50).*

*In determining the composition of the work force, we decide that the local culture is an agricultural one (PM 1.00). The local folk who will be called upon to build the castle are typical humans. However, because the king has commanded that this castle be built, he has sent along a team of experts to supervise. The DM considers the matter, and decides that their influence will increase the worker skill from "poor" to "average", giving the project a PM of 1.00. Because the local people have been bothered by invaders from the swamps before, they support the construction of the castle and are considered to be of high morale (PM 0.75).*

*Putting the numbers all together, we find that we have the following modifiers:*

Temperate Climate	1.25
Rolling Hills	1.00
Swamp	2.00
Distant/Good Resources	1.50
Agricultural Society	1.00
Average Workers	1.00
High Morale	0.75

*In order to determine the total production modifier, we multiply all these numbers together (and round to two decimal places) giving us a PM of 2.81. As you can see, the location chosen for the construction is hardly ideal, despite the worker's enthusiasm for the job.*





## Castle Design

At this point, it's time to think about the actual castle itself. What features will it have? How large will it be? These and other important aspects must be decided upon now.

Castle design is a modular process. For example, a simple outpost might consist of four round towers (each four floors high), linked by a solid stone wall (also four floors high), with a basic gatekeep set in the center of one wall to allow entrance to the castle. From this basic description of the structure, we can design the entire castle.

## Castle Modules

The following modules can be used in the design of a castle. When you select a module for use, however, be sure to take into account the tech level of the area (as defined at the start of the design process).

## Module Descriptions

Many of the terms used in the above table may be unclear to those unfamiliar with medieval architecture. In addition, the actual construction of, say, a barbican may be greatly varied in different kingdoms. Thus, we provide the following description of the castle modules in an effort to fully define them for use in castle design.

Readers should note that the dimensions given in the descriptions of the various modules are internal dimensions. Thus, a small, square tower that is described as 30' by 30' has external dimensions of 50' by 50' because of its 10' thick walls.

Castle Modules Table

Module Type	Tech	Time	Gold
Barbican, Small	4	1,665	28,600
Barbican, Medium	5	2,050	35,200
Barbican, Large	6	2,880	49,500
Building, Small Stone	3	64	2,000
Building, Medium Stone	3	96	3,000
Building, Large Stone	3	144	4,500
Building, Great Stone	4	300	10,000
Building, Grand Stone	4	600	19,000
Building, Small Wooden	1	8	40
Building, Medium Wooden	1	12	60
Building, Large Wooden	1	18	90
Building, Great Wooden	2	40	200
Building, Grand Wooden	2	75	375
Ditch	1	2	10
Drawbridge	2	40	550
Gatekeep, Lesser	5	1,950	33,275
Gatekeep, Greater	6	4,625	40,620
Gatekeep, Grand	7	6,410	110,800
Moat/Channel	3	6	30
Motte	1	2	10
Palisade	1	1	5
Tower, Small Round	4	720	12,000
Tower, Medium Round	5	900	15,000
Tower, Large Round	6	1,260	21,000
Tower, Small Square	3	840	14,000
Tower, Medium Square	4	1,080	18,000
Tower, Large Square	5	1,440	24,000
Tunnel	4	25	100
Wall, Stone	3	30	500
Wall, Stone & Hoarding	4	36	600
Wall, Stone & Glacis	5	44	720
Wall, Stone & Machicolation	6	53	864
Wall, Stone & Postern	4	5	100
Wall, Wooden	1	1	5





## Barbican

Barbicans are a form of construction intended to protect the castle gate from attackers. In this sense, they are much like the gate-keeps that eventually evolve from them. Barbicans are set into the outer and curtain walls of a castle.

Small barbicans are composed of two small, round towers set some 20 feet apart with a stone building linking their upper sections together. The space beneath the suspended building often houses a gate, but may be found open from time to time. In our module, a gate is always assumed to be included.

Medium barbicans are composed of a brace of medium, round towers that are spaced 20 feet apart and connected with a small stone building. Once again, a gate is assumed to be included beneath the building.

Large barbicans are also based on two medium, round towers but are spaced 40 feet apart and have a large linking structure between them.

In all cases, the floors and walls of the connecting structure have murderholes and embrasures through which attackers can be assaulted. Further, each tower, whether small or medium, is assumed to be two stories (30') tall.

## Buildings, Stone

Stone buildings are generally used in the design of a bailey or castle compound, and are not an actual part of the castle itself. For those who wish to build themselves a home, warehouse, shop, or other structure (either within the confines of a castle wall or in a small village), these buildings can be used.

Small buildings are generally square in shape. The walls average 2 feet in thickness and stand 15 feet tall. The interior of the building has 400 square feet of floor area (usually 20' by 20').

Medium and large buildings have similar wall constructions, but have, respectively, 800 square feet and 1,800 square feet of floor area. Usually, a medium building is 40' by 20' and a large building is 60' by 30'.

Great stone buildings are two level affairs, standing 30' tall. Like the other stone structures, their walls average 2 feet thick (more at the base, less at the top). Each of the great building's two floors has 1,800 square feet of surface area, usually with dimensions of 30' by 60'.

Grand stone buildings are large and impressive things. They stand 45' tall, having three internal levels. The building is usually 80' long by 40' wide, giving each floor 3,200 square feet of surface area. Other shapes and dimensions are possible, but the internal surface area will remain similar.

## Buildings, Wooden

Like stone buildings, the following structures are found within the castle walls as out-buildings. In addition, they make up the majority of buildings in a town, village, or other community. The dimensions listed for each entry are the most common, but builders are by no means restricted to them. When determining the price and labor time for a nonstandard building, base your estimate on the square footage of its nearest equivalent from this listing.

Small, medium, and large wooden buildings have very thin

walls, usually only a few inches thick. Small buildings are 20' by 20', giving them 400 square feet of floor space. Medium buildings are 40' by 20' and have 800 square feet of floor space. Large buildings, which are often found as storage areas or large shops, are 60' by 30' and have 1,800 square feet of floor space.

Great wooden buildings are two story affairs that stand 30' tall. They are 60' long and 30' wide, with 1,800 square feet of surface area on each floor.

Grand wooden buildings are three stories (45') tall and measure 80' by 40'. Each floor has a surface area of 3,200 square feet for a total of 9,600 square feet.

## Ditch

Ditches are used in castle defense to make the land which attackers must cross uneven and dangerous. While giving their attention to getting past a ditch or other obstacle, attackers are far more vulnerable to defensive missile fire.

Each ditch section is 10' long, 10' across, and 5' deep. Thus, a 100' long ditch would require 10 ditch modules. A ditch is not finished and will not hold water like a moat, although water will pool there after a storm.

## Drawbridge

A drawbridge, which is assumed to include a small structure from which it is operated, is used to allow easy passage over ditches, moats, and other castle defenses. The average drawbridge is 20' long and 10' wide. Larger examples can be created by combining two (or more) drawbridge modules. The drawbridge is assumed to be made





from hard wood and is braced (or even shod) with metal to increase its strength.

### Gatekeep

A major step in the evolution of the castle, a gatekeep permits the defenders of the castle to confront attackers before they reach the main gates themselves. In essence, a gatekeep is much like a barbican that is set away from the castle walls and connected to them via a pair of strong stone walls. Even if the outer barriers of the gatekeep are breached, the walls act to create a killing field that makes the final assault on the gates even more difficult.

A lesser gatekeep consists of two small, round towers and a linking structure (essentially a small barbican) that are set some 20 feet out from the castle's main gate. Two 15' high walls run from the flanking towers to the main gate and secure the structure to the castle.

Greater gatekeeps are somewhat larger and incorporate four medium, round towers. Two are positioned forward just as they are in a lesser gatekeep, but two more are built into the castle walls around the main gate itself. In this way, the rear towers can provide better fire into the killing fields between the castle and outer defenses and can also support the forward towers in holding off attackers. Persons in the forward towers can move along the top of the walls (which provide partial cover from enemy archers) to reach the castle towers. In times of combat, this is dangerous to attempt.

Grand gatekeeps are the ultimate in gate defense. They are composed of four large towers, ar-

ranged in the same manner as the towers in the greater gatekeep, and can hold off huge numbers of enemy forces for extended periods of time. The two forward towers are set some 30 feet out from the castle and 40 feet apart. A fully enclosed stone passage runs along the upper section of the two flanking walls, allowing easy and safe passage from the towers to the castle and back again.

### Moat/Channel

As technology improves, the idea of making ditches even more effective by filling them with water naturally arises. Thus, in essence, a moat is nothing more than a ditch that has been finished so that water will be contained by it. Channels are used to link moats with the water ways that will fill them. In some cases, it may be necessary to dam part of a waterway to divert water into the moat. Dams can be built like stone walls, but cost twice as much and take twice as long to complete.

It is sometimes possible to fill a moat with dangerous animals that can be used to increase its effectiveness during an attack. Exact details in such cases are left to the DM's imagination. It is important to keep in mind, however, that unintelligent moat guardians will attack defender and intruder alike and that intelligent denizens will require some reason for accepting a position as "moat guard".

### Motte

Just as it is sometimes wise to ring a castle with ditches to defend it, it is always better to build on high ground. In cases where a natural earthen mound or motte is not

available, manmade ones can be created. As a rule, one motte module represents a 10' by 10' square area raised 5'. Thus, if an area 400' by 400' (160,000 square feet) were to be raised, 1,600 moat units would be required for each 5' rise in ground level.

### Palisade

A palisade is a fence of wooden posts (usually about six inches thick) that is set up as a defense against enemy charges and the like. Palisades are often set up along the defending edge of a ditch or moat to make them even more difficult to bypass. A palisade module runs 10' long and stands 5' high.

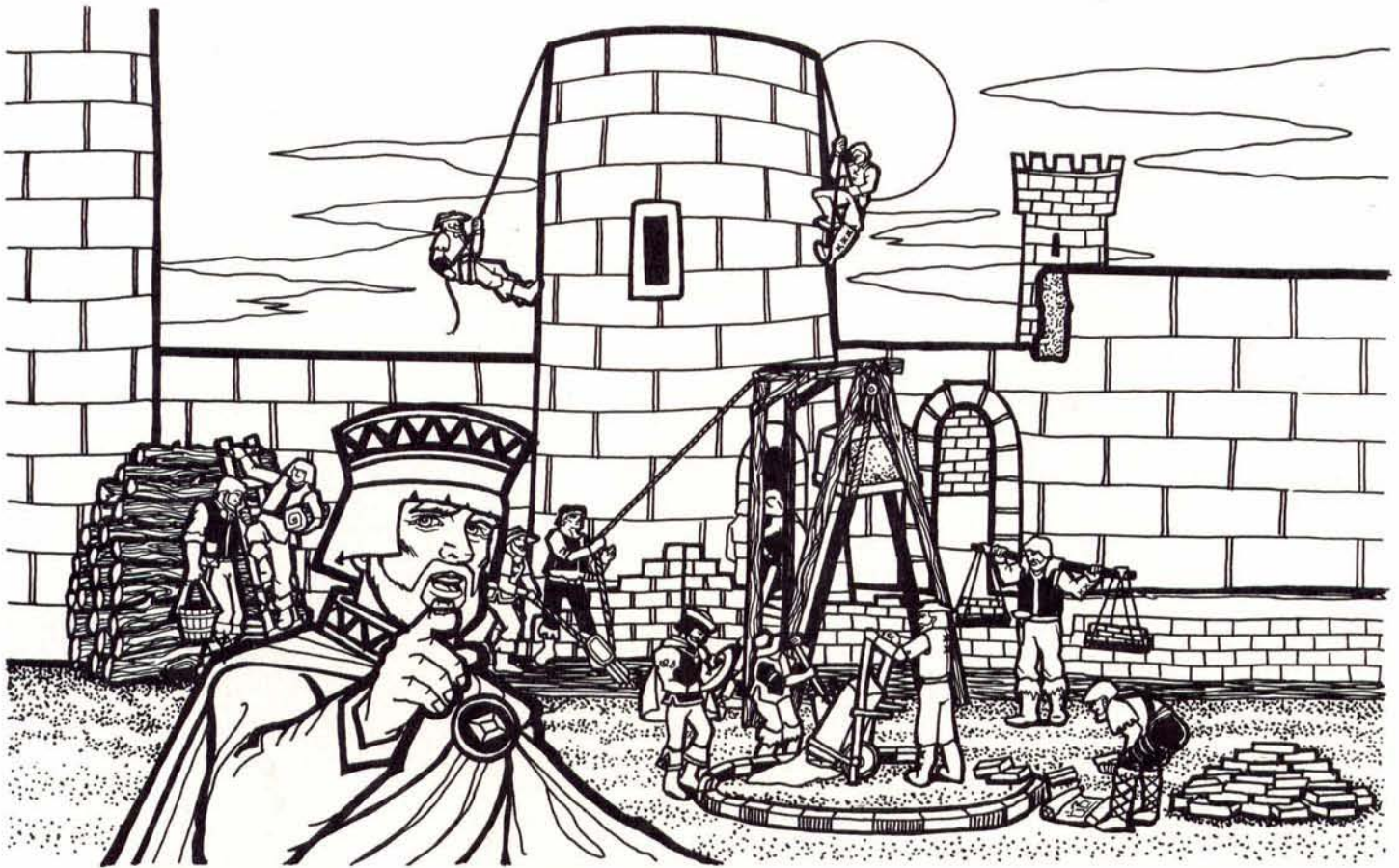
### Tower, Round

Rounded towers provide better a better defense against things like screws and sappers. As a rule, they tend to be somewhat smaller internally than their square counterparts, and use less stone. Thus, they cost somewhat less to build. The technology required to build such structures, however, may not always be available to the castle designer.

Small towers of this type have a 30' diameter interior space available for use and are 40' in diameter on the outside. A single tower module is assumed to be 2 stories tall (30') and have walls which average 10' thick. Of course, this assumes that the walls will be thinner at the top and wider at the base. Embasures in the wall allow fresh air into the tower and permit those within to fire on troops outside.

Medium and large towers resemble their smaller cousins in most ways. Again, they are assumed to





be 30' tall and be divided into two levels. Medium towers have a 40' internal diameter while large towers are 60' across.

Larger towers can be built by combining two or more tower modules together and combining the costs. If the structure is to stand alone, then the second module must be one size smaller than the tower below it. Thus, a large round tower could act as a base with a medium round tower atop it and a small round tower atop that. If the structure is anchored to a wall, then two similar towers may stand atop each other. Thus, a six level tall anchored tower could be made up of two large towers for the base and one medium tower atop. Exceptions are possible, but are very rare, expensive, and hard to

construct without magical assistance.

### Tower, Square

Although less sturdy and somewhat more expensive to make, square towers are easier to build than round ones. Thus, they are somewhat more common. Square towers are found in the same basic sizes as round ones, and a tower module is again assumed to be 30' tall with two internal levels. The internal space available in a square tower is somewhat greater than it is in a round tower of similar size because the chamber is not rounded off.

A small tower is 30' by 30' inside, with outer dimensions of 50' by 50'. Medium and large towers

are 40' and 60' square respectively. Square towers can be stacked just as round towers can. Further, it is possible to stack a round tower atop a square tower so long as size restrictions are obeyed.

### Tunnel

A tunnel module represents an underground chamber of 1,000 cubic feet. Usually, this is a 10' long by 10' wide by 10' high section, but the configuration may vary based on need and purpose. For example, a chamber that is going to be 20' by 40' with 10' high ceilings has a volume of 8,000 cubic feet and would require 8 tunnel modules to complete.





### Wall, Stone

A typical section of stone wall is assumed to be 10' long, 10' thick, and 15' high. Walls can be stacked, like towers, but must follow some restrictions. For every level that is going to be stacked above it, an extra module must be added to a wall for every 50' (or fraction thereof) in its length. Thus, if we are planning a 3 level high (45' tall) wall that is 50' long we need to add 2 additional modules to the lower level and one additional module to the second level for bracing. Thus, our three level high, 50' long wall requires the 15 modules that make it up, plus an additional 3 modules for bracing.

In addition to the wall itself, a number of options are available at higher tech levels. In some cases, walls are assumed to possess certain features as described in the text that follows.

**Hoardings** are wooden structures that are added to the top of a wall. Because they extend outward from the castle and have numerous holes in their undersides, defenders can move about in them and fire on attackers at the base of the wall. Because they are made of wood, however, hoardings are vulnerable to fire and artillery.

A **glacis** is an additional section of stone added to the base of a wall that angles outward and creates a sloped or slanted base. In addition to making the wall more resistant to screws and sappers, a glacis will cause things like boiling oil to splatter when the defenders above pour it on the attackers around the glacis. A wall with a glacis is assumed to include hoardings if desired.

**Machicolations** replace hoardings as a means of attacking ene-

mies at the castle walls. Advances in technology allow the wall itself to be built with a stone overhang that serves the same purpose, but is far less vulnerable to attack. As with hoardings, machicolations are dotted with murderholes for attacks on those below them. A wall with machicolations is assumed to include a glacis at its base.

**Posterns** are small gates that allow one or two men to slip out of the castle without drawing attention to themselves. They are not secret doors, but are not nearly as obvious when opened as the main gates. The cost for a section of wall with a postern in it is in addition to any cost for things like machicolations. Thus, a wall section with machicolations and a postern would require 58 weeks to build and cost 964 gold pieces.

### Wall, Wooden

A wooden wall section is assumed to be 10 feet long, 3 inches thick, and 15 feet tall. They can be used to set up barriers or in the assembly of larger structures as internal walls. For example, the floor area of a large keep can be bought as if it was a wooden wall, as can the roof if it is made of timber. When using the wooden wall module in such a fashion just note that it has a surface area of 150 square feet. For an example of wooden wall modules being used in this manner, check the Castle on the Moors example that follows at the end of this section.

### Laying out the Castle

Now that you understand the various modules and their uses, go ahead and lay out a rough floor plan of the castle you want to build. It needn't be very detailed or

complex, but should identify all of the modules that you want to use.

### Castle on the Moors

*In order to help you better understand this phase of the design process, we will switch back to our example of the Castle on the Moors. As you know, we have already determined the various environmental and social features that will dominate the construction effort, now we must lay out the castle itself.*

*Looking at the castle floorplan that follows this chapter, you will see that the keep is intended to have four square towers, each of which is four floors high. Because a standard tower module is only two floors high, eight modules must be used. Since the towers are to be anchored to walls, the same size module can be used on the top and bottom of the tower. The castle is not intended as a great fortress, so the designer opts to use small towers.*

*Next, we move to the walls that link the towers together. A distance of 110' separates each of the towers, so 44 wall sections will be required to complete the lower level of the wall. However, the wall is meant to be four floors high, so additional bracing must be included. Since three levels will be added to the lowest level of wall, three extra wall modules must be added per 50 feet or fraction thereof. Thus, 26 additional modules must be added to support the second level. Since the second level must support two more above it, two modules must be added for every 50 feet of its length, for a total of 18 modules. To support the upper level, 9 modules must be added to the third level.*





Note that this does not include the additional wall that is set up around the castle gate. This area works out to require 55 wall sections. Thus, for our whole castle, we will need 285 wall modules. The lower level of the main wall (which requires 70 modules) includes a glacis, but the other 214 sections are ordinary wall sections.

As you can see, we have already accounted for the vast majority of the castle's construction. The designer wants to have the inside of the keep roofed over and split into 3 internal levels. These floors will be roughly 120' squares, so each one has a surface area of 14,400 square feet. There are four such surfaces to be created (3 floors, including the bottom one, and the roof). In the interest of simplicity, the DM agrees to assume the roof is a flat surface, despite its angular nature. Thus, a total of 57,600 square feet of wooden flooring must be purchased. Since each section of wooden wall (floor in this case) is 150 square feet, 384 such modules must be built.

The smaller aspects of the castle's design, like the spiral stairways, internal furnishings, and main stairs are assumed to be included in the castle's overhead costs (described later). Since the main entrance is not a grand affair, the DM agrees that it can also be included in the overhead costs. If the gate were larger, it would have to be bought as a barbican or gatekeep.

So, what do we have now? Our castle is going to require the following:

- 8 Small, square towers
- 70 Wall sections with glacis
- 214 Standard wall sections
- 384 Wooden wall sections (used as floors and roofing)

## Average Construction Time & Cost

Now that you have laid out the basic structure of the castle, it's time to determine just how much all this is actually going to cost and how long it's going to take to build. Because of the modular nature of this system, that's very easy to do. Simply add up the cost of all the modules you wish to purchase and add up the time required to build them.

Once you have these totals, you know the basic values that we will be working with. The values you have just calculated are the average time and cost factors for the project. To determine the actual time and cost involved, we must go through a few more steps.

## Works of Art

Of course, all of the above values have been generated with the thought of a typical castle in mind. If you wish to build an ornate complex that is both a fortress and a work of art, you may do so by adding an additional 50% to the cost and time required for your project. Such structures as this are rare in the extreme, of course, and are usually reserved for the seat of a great king or mighty emperor.

Lesser structures, like the wooden buildings or free-standing towers, can be made ornate in a similar fashion. Further, it is possible to have part of a castle be ornate, the main keep is an obvious choice, while the curtain walls and outer defenses are more structural. To do this, just apply the increased cost and time to the specific module being selected.

If desired, a castle can be made very spartan. In such cases it will not be a comfortable place to live

in, but will still fill its role as a military fortress. Spartan castles cost 25% less to build and require 25% less time.

## Overhead Costs

Overhead costs are assumed to include a great many things that are not detailed in this system. Overhead includes the time spent recruiting and training workers, obtaining food and housing for the labor force, and filling the castle with furniture and the like when the project is finished.

For the sake of simplicity, overhead is always assumed to add an extra 10% to the castle's cost and time. Thus, a castle that has a total cost of 250,000 gold pieces would cost 275,000 when overhead is figured in. The construction time required is likewise increased.

## Final Calculations

Once you have established the base cost and the overhead costs, you can figure out exactly how long it will take to build your castle and how much of your precious gold you are going to have to part with before its done. To do this, simply total the base and overhead values that you have calculated and multiply them both by the production modifier (PM) generated in the first part of the castle construction procedure.

## Castle on the Moors

Going back to the Castle on the Moors project, we can total up the costs and times required as follows:

- Eight small, square tower modules cost a total of 112,000 gold pieces to build and require 6,720 man/weeks of work.





- Our wall requires 70 sections with a glacis, which requires 3,080 man/weeks to build and costs 50,400 gold pieces to finance.
- The upper levels of our wall require 214 standard wall sections, for a total of 6,420 man/weeks and 107,000 gold pieces.
- The wooden floors and roofing will require 384 wooden wall sections. The total time required for this phase of construction is 384 man/weeks and the total cost is 1,920 gold pieces. As you can see, this is cheap when compared to the rest of the project.

The castle is not intended to be overly ornate—after all, it's in the middle of a swamp. However, the knight who must live here is not expected to be uncomfortable. Hence, the castle will not be spartan either. Cost and production time values are unmodified.

Thus, our total cost for the construction of this castle is 271,320 gold pieces. When we add in the overhead charges (which work out to be 27,132 gold pieces) we bring our total up to 298,452—quite a lot of money.

As far as construction time is concerned, our base value works out as 16,604 man/weeks of labor. When we add our 10% overhead time to that, we have a total of 18,264 man/weeks—quite a lot of work, as well.

We're almost through, but now we have to remember that these values assume that we are working in perfectly average conditions. The Castle on the Moors is being built in a region of swamps, far from its base of supplies. All of these things are part of our PM,

which we determined was 2.81 in the first phase of design.

Our next step is to multiply our most recent values for cost and time by our PM. When we do this, we find that our castle will actually require 51,322 man/weeks to build. Further, it will cost us a staggering 838,650 gold pieces.

### The Work Force

Now that the castle plans have been committed to parchment, it's time to get on with the actual construction of your castle. The first point to consider in this phase is your work force. The prices that you paid above assume that you will be building the castle in one year.

At this point, you should take the construction time that you have and divide it by 52. The product of this calculation is the number of men that must be hired to complete the job in one year. It is assumed that the cost of supporting a work force of this size is included in the cost of your castle so far. Thus, if you take no other action at this time, you will be able to build your castle in 52 weeks.

### Larger Work Forces

In order to increase the speed with which a castle is erected, designers may wish to hire additional laborers. As an average, the cost to hire a worker is assumed to average out at 10 gold pieces a week for the duration of the project. While the typical laborer is only going to receive a salary of 1 gold piece per month, they are supported by skilled supervisors and artisans who receive far greater pay. In addition, this cost assumes that they must be fed, housed, and trained.

If the designer can raise enough money (and find enough willing laborers), to increase his work force to twice its standard value, construction will be completed in 75% of the established time. If the work force is quadrupled, the construction time is cut to 50% of its calculated value. Larger work forces are not permitted.

Before you calculate the cost for all these new men, skip to the sections on Heroic Characters, Magical Items, and Monsters. Once you have determined the effects of these sections, return here and work out the new duration of the construction project (in weeks). Multiply it by the number of extra men who will be hired and then multiply the total from that operation by 10 to determine the total cost for the increased work force. Add this sum to the cost for the castle as a whole and don't worry about a weekly payroll.

### Smaller Work Forces

If money is a factor, but time is not, the designer may wish to consider cutting his work force. For each man removed from the labor pool, the cost of the castle will be reduced by 10 gold pieces per work for the duration of the project.

If enough workers are removed to reduce the work force to 75% of its standard value, then construction time is doubled. If the work force is cut to half its standard value, then construction time is quadrupled. No reduction below 50% in the work force is possible.

It is possible to reduce the work force to below its standard number without increasing the time required so long as the contributions of heroic characters, magical objects, and monsters (as detailed in





the following three sections) return the work level to its standard number. For example, if a group of PCs is able to do the work of 100 men, then 100 laborers may be cut from the work force and the money normally spent to hire them saved.

Once you have determined the new duration of the project (in weeks), multiply it by 10 to determine the savings that is made per cut laborer. Subtract this savings from the cost of the castle now and don't worry about a weekly payroll.

### Heroic Characters

Both player characters and higher level NPCs can augment the work force considerably. This is due primarily to their greater experience and worldliness, as well as their generally higher determination. After all, these special people have proven themselves to be far more than just the average citizen, otherwise they wouldn't be heroes!

As a rule, any non-magic using character will be able to do the work of one man for every level that he or she has attained. For example, a 6th level thief can do the work of six normal laborers. It is assumed that the thief need not be an actual part of the work force, but is acting in a supporting role by obtaining good prices for items and making sure that the local bandits and crime syndicates do not interfere with the project.

Characters who are able to use magic can be of tremendous help when it comes to building a castle. After all, consider the benefits of a *stone shape* spell or a *wish* spell when construction is in progress. In order to simplify matters, any spell using character who is a part

of the construction force counts as one laborer for each level that they have attained. In addition, they count for one man for each spell level that they can cast in a given day. Be sure to include any bonus spells for wisdom that a priest might be entitled to.

For example, a 5th level wizard would be able to do the work of 16 men. He counts as five men because of his basic level. In addition, he can throw four 1st level spells in a day (which counts as four more workers), two 2nd level spells (which counts as four more workers), and one 3rd level spell (which counts as three workers).

The importance of magic in castle construction should not be underestimated, as a 20th level wizard can do the work of over 180 normal men! While player characters are free to work on a project, DMs should make the recruitment of high level NPCs an expensive hiring who, more than likely, will require an adventure to recruit.

### Magical Items

Some magical items, like the *saw of mighty cutting* or the *spade of colossal excavation* have an obvious value in the construction of a castle. In cases where some question arises as to the usefulness of a particular item, the DM must make a judgement call on whether or not the item will be a significant factor. For example, an enchanted shield is not likely to be of much help in building a castle, although *gauntlets of ogre power* might be.

As a rule, if the item is well suited to construction work, like the *mattock of the titans*, then it will be worth a number of men equal to 5% of the experience point award for its discovery.

Thus, the *spade of colossal excavation* counts for 5% of 1,000 points or 50 men.

If the item seems to have some possible application, like *wand of lightning* (which could be useful in clearing land or digging the foundation of the castle), then it is worth 1% of its associated experience point award. Thus, the aforementioned wand would count as 40 men.

Items that the DM feels are of no particular use in the construction effort, like a *ring of regeneration* or *elven boots* are not counted toward the manpower total. If the DM rules an item to be useless, the owning player should be allowed to explain how he feels the item might be useful. If the DM is swayed by his or her case, then the decision may be reversed.

### Monsters

It may be possible for the character's to recruit monsters to aid in the building of the castle. Many of the monsters listed in the various *monstrous compendiums* can be pressed into service, though some will be more suitable for such work than others.

If the players have a means of obtaining monstrous laborers, the DM must determine how suitable they are for such work. If they might be prone to devouring other members of the work force, they should be considered poorly suited. Similarly, if they have little talent or ability in such things (like a unicorn) they might be deemed useless or poor.

If a monster is well suited to construction work, like a stone giant, centaur, or bugbear, it is worth 5% of the experience value that a player would receive for defeating





it in combat. As a rule, most humanoid creatures of lawful, neutral, or good alignment will fall into this category.

If a monster is somewhat suitable, but has drawbacks, it is worth 1% of its XP value. Most chaotic or evil humanoids fall into this category, as do those who have restrictions to their movement or dexterity. Dragons, because they have no manipulatory limbs, fall into this category.

Monsters that are wholly useless to a construction project, like a green slime or shrieker, will contribute nothing to the work being done.

### Work Seasons

Once the construction time and cost have been altered to reflect the efforts of the player characters, their spells and magic items, and changes in the size of the work force, the DM needs to consider the area's climate again.

We now know how long it will take to build the castle if the crew works straight through. Of course, it is not possible to work every day because of weather and similar factors. For example, a region that has harsh winters and is marked by severe storms during spring and autumn might restrict the construction crew to working only 25% of the year! That means that a castle might take, on the average, four calendar years to build.

In order to determine the actual number of weeks available for work in any given region begin by recording its PM values for climate type and ground cover. Multiply these two numbers together to determine the Work Time Modifier (WTM). This value should range between 0.75 and 12.00 when you are done.

Next, divide 52 (the number of weeks in a year) by the WTM to determine how many weeks are available for work in a given year. Note that in some cases you will have more weeks available than you have in the year. In this case, it is assumed that the climate is so favorable that your work precedes at a very rapid pace and you are able to accomplish much more than might normally be expected.

### Castle on the Moors

*We return now to our fine example of the Castle on the Moors. As you will recall, the current calculations show that the castle will cost us 838,650 gold pieces to build. The entire project, as it now stands, will take 51,322 man/weeks of work to finish. Let's continue with the process, going through the steps that we have just outlined.*

*Our first step is to determine how large our standard work force will be. To do this, we divide the current time required for construction (51,322 man/weeks) by 52. The result, 987, is the number of men that must be hired to complete the castle in 52 continuous weeks. They are assumed to be included in the cost we have already paid for the castle.*

*Since the king and his advisors see the danger in the swamps as a growing problem, they decide quadruple the work force and attempt to complete the castle in half the usual time. Thus, they will need to hire 2,961 additional men. Before we determine the cost of such an increase, we must look at the contributions that will be made by the player characters who are in charge of the castle's construction.*

*The knight who will be lord of the castle is a 12th level paladin. As such, he counts as 18 laborers—12 because of his experience level plus six more because of his spell casting ability.*

*The paladin has four companions. Two of them are not spell casters, a 10th level thief and an 11th level warrior, who will count as 21 additional men between them. The spell casters are a 10th level wizard (who will do the work of 49 men) and a 9th level priest with a 17 wisdom (who can do the work of 52 men).*

*Thus, between all the player characters, the work of 140 men can be done.*

*In addition to their own efforts, the party has a number of magical objects that they want to use to help speed construction. The paladin has a suit of Plate Mail of Etherealness and a holy avenger sword, but the DM rules that these will not help the project. Similarly, the DM rules that the other magical weapons and armors of the party members will be of little value.*

*The priest, however, has obtained a pair of gauntlets of ogre power, which the DM rules to be of some use. Thus, the priest can save the treasury the hiring of 10 additional men (1% of 1,000 XPs).*

*The warrior has obtained a lyre of building, which the DM agrees will be of obvious value over the course of the project. Thus, the warrior's magic item can do the work of (4,000 x 5%) 200 men!*

*All told, we now see that the characters will be able to contribute greatly to the construction of the Castle on the Moors. Between themselves and their magical items, they can do the work of 350 men. Truly, these are the folk of*





whom songs will be sung!

In their efforts to further speed construction, the characters call in a debt owed to them by a stone giant. The DM agrees that a stone giant is an excellent choice for such works, so he will be worth 5% of his experience point value (8,000). Thus, the stone giant can do the work of 400 men all by himself! In addition, the DM rules that two of the stone giant's sons will join their father in working on the castle. Each of them counts for only 200 men, however, as they are but growing boys.

When all is said and done, the player characters, their magic items, and their monstrous allies can fill the slots of 1,150 men.

Returning now to the need for additional workers, we find that the crown still needs to hire and support 1,811 more men. Since the construction time of the castle will be cut in half by their efforts, they need only be paid for 26 weeks of work. At 10 gold pieces each this works out to be a total of 470,860 gold pieces. This figure may seem high, but remember that the efforts of the player characters have prevented the need for an additional 1,150 men and saved nearly 300,000 more gold pieces for the crown. The king is sure to remember their actions!

With all of that taken care of, we turn our attention to the weather and working conditions. Because the climate around the castle is temperate (PM 1.25) and the ground cover is swamp (PM 2.00), we have a WTM of 2.50. Thus, only 21 weeks out of the year will be suitable for work on the castle. Since 26 weeks are required, the project will be completed in about 14 calendar months if all goes well.

## Monthly Events

Over the course of the castle's construction, things may not always go as planned. Each month, the referee should roll 1d100 on the following table to check for unplanned hazards and events. Referees are encouraged to add to this chart or customize it to better fit their own campaign.

1d100	Event
01 - 65	No unusual event
66 - 75	Bad weather
76 - 81	Severe weather
82 - 83	Monster attack
84 - 85	Highwaymen
86 - 87	Local unrest
88 - 89	Labor dispute
90 - 91	Raid
92 - 93	Call to arms
94 - 95	Civil war
96 - 97	Royal visit
98 - 99	Bad omens
00	Natural disaster

### No Unusual Event

More often than not, nothing out of the ordinary will occur during the course of the month. In such cases, a full four weeks of construction is completed without major accidents or mishaps.

### Bad Weather

Depending on the area in question, this could be anything from a sandstorm to a bad series of thunderstorms or a blizzard. In any case, no work is possible for the entire month. Note that the bad weather is not assumed to last the entire month, but rather that much of the work done during this period is spent countering the event. For example, waiting for the land to dry after a severe rainfall, removing the sand or snow following a sandstorm or blizzard, and so forth.

## Severe Weather

Severe weather conditions are dangerous indeed. They not only halt work for the month, just as bad weather would do, but set the project **back** by 2-8 (2d4) weeks. In order to keep things simple, just roll 2d4 and add that many weeks to the completion date of the project.

## Monster Attack

Some sort of monster or great beast is stalking the area! The construction crew will lose 2-20 (2d10) laborers to its hunting or evil manipulations. Funeral expenses will be 100 gold pieces for each man. Once that is out of the way, the player characters must seek out and destroy the beast. The DM should make this a separate adventure. No work on the castle can be done until after the beast is hunted down and destroyed or otherwise pacified.

## Highwaymen

A band of thieves and murderers has started stalking the supply routes to the castle. Because of their pillaging, work is reduced to half speed (that is, one week of work is done every two weeks) until they are dealt with. As with the previous entry, the DM should make resolving this an adventure of its own.

## Local Unrest

The actions of the work force or player characters have stirred up the local population and they no longer support the construction of the castle. In fact, they demand that all work be stopped and the existing constructions be torn down. Work will stop for 1d4





## Castle Construction

weeks. After that time, construction may continue, but if the problem is not resolved it will be at half speed (one week of work every two weeks). Restoring the public's faith in the project should be handled by role-playing and may or may not require an outlay of cash as a "sign of good intentions".

### Labor Dispute

The workers are up in arms about something. Perhaps it's the player characters doing so much work with their magical items that they look bad or maybe it's the working conditions. Whatever the reasons, their pay must be increased or all work will stop for 3-18 (3d6) weeks while new workers are recruited. In order to avoid the shut down, an additional 5 gold pieces per week must be paid to each man on the work force for the remaining duration of construction. For instance, a 1,500 man labor pool with 12 weeks to go on a

project would require an additional 90,000 gold pieces in compensation. The money can be spent as a lump-sum at this point to avoid ongoing paperwork.

### Raid

A neighboring power, whether another kingdom or just a powerful orc tribe, stages an attack on the castle. Their number will be roughly equal to the work force at the castle, making it a fair fight.

There are a number of ways to resolve such a struggle, but the one we recommend is with the BATTLESYSTEM™ miniatures rules and the supplemental material presented in this book. If the group is not interested in resolving the conflict en masse, then set it up as an adventure. At least a portion of the major battle should be fought, however, with the PCs playing an important role.

If the DM wishes, the event can simply be resolved with the elimi-

nation of 33-90% (30 + 3d20) of the laborers. These heroes died defending their castle and are entitled to a good burial and pensions for their families. The remaining portion of their wages is assumed to count for this. In addition, new workers must be hired at 10 gold pieces each per week for the rest of the project. Figure out this cost right now and pay it in advance to avoid long term accounting.

### Call to Arms

The kingdom is at war! The king calls upon all of his vassals to send him aid in the form of troops or money. The PCs can decide that they will contribute.

If the PCs opt to send gold, they are expected to send gold equal to 5% of the castle's total projected cost. Thus, a castle worth 2,500,000 gold coins would require a donation of 125,000 gold pieces.

If the PCs decide to send forces,







they must give up 25% of their laborers for the rest of the project. Regardless of the new number of workers, construction on the castle slows to half speed (one week of work every two weeks) because of reductions in supplies and concern over the future of the kingdom.

It is also possible that the PCs may refuse the order, although this is a violation of their oaths to the king. If they do this, they will be branded as rogues and subject to anything from an outright attack by the king's forces to a revolt by the local populace and laborers. It is doubtful that the king's enemies would treat them much better, for they have proven themselves to be untrustworthy.

In any of the above cases, the PCs are expected to travel to the king's castle and inform him of their choice in person. This should be an adventure planned out and run by the DM.

### Civil War

One of the king's vassals is in revolt! The PCs are bound by their oaths of fealty to aid the king in the war. Their choices are much the same as they are in case of a call to arms, save that they can opt to support either the existing ruler or the usurper. Making the wrong choice will cost them dearly in the end. If they support the king, and he is defeated, then they will be in a bad position to negotiate with the new ruler. If they support the usurper and he loses, then they are traitors to the crown and will probably be executed or banished from the kingdom.

Adventure possibilities run rampant here, and the good DM will require much role-playing before the civil war draws to a close. Just as

with the call to arms (above), the PCs will be expected to appear before their king (and possibly his rival) to explain their actions and give their decision.

### Royal Visit

The king is coming to inspect work on the castle. His visit makes for an excellent role-playing environment as the PCs attempt to prove their gratitude for the right to build this castle in the king's name and stay on his good side. However, the royal presence has a negative impact on the work in progress, as everyone must stop working to make the area look as nice as possible for his royal highness. A total of 1-4 (1d4) weeks of work will be lost.

### Bad Omens

Perhaps the stars are aligned poorly, or a black cat has been hanging around the construction site. Whatever the case, the PCs are advised to stop all work on the castle for 1 to 6 (1d6) weeks.

If they opt to ignore this warning, they must roll on the event table once per week for the duration of the crisis. In addition, any roll of 10 or less is re-rolled while the portents are unfavorable. An additional roll of "bad omens" increases the duration of the danger period and requires all rolls of 20 or less to be re-rolled. Further results of "bad omens" increase the hazardous time, but do not further modify the die rolls.

### Natural Disaster

The most horrible of events, a natural disaster might range from an earthquake or volcanic eruption to a flood, tornado, or meteor

impact. Whatever the case, the castle is in ruins. All work to date is lost and clean-up costs will consume the entire budget remaining for construction. In short, it's back to square one.

Because of the severity of this event, the DM is encouraged to allow the characters a chance to thwart the calamity (or lessen its effects) with an adventure. Their quest should not be an easy one, as they are playing for keeps (sorry about the pun).

### Castle on the Moors

*Well, construction of the castle is finally under way! The DM rolls for an event for the first four weeks of construction. The dice come up a 31, so there is no event in the first month. The die roll for the second month is a 61, again indicating "business as usual". So far, construction is right on schedule!*

*Next month's roll is a 78, indicating that the weather has turned severe. Not only will no work get done this month, pushing the completion date back by 4 weeks, but the DM rolls 2d4 and determines that the project has been set back another 7 weeks! This is almost a disaster. Because of the weather, the time remaining to complete the project is increased from 18 weeks to 29 weeks.*

*The fourth month rolls around, with the PCs and laborers hoping that it will be better. The dice come up a 94, indicating a civil war in the kingdom. The PCs decide to support the king, and travel to him with news. While they are there, however, they attempt to convince him to "let them off the hook" for donations to his war effort. They point out the damage done to the castle by last month's severe*





## Castle Construction

weather and remind his majesty of the importance of the castle to his defense against the monsters in the swamps. The DM decides that they have made their case well, shown their loyalty to the crown, and deserve a break after last month's events. The king agrees that their efforts to complete the castle are far more important and that he can deal with the rebels himself. The DM absolves the players of their responsibilities and does not impose the normal penalties associated with this event on them. Thus, the month's labor goes as planned, leaving only 25 more weeks to completion of the castle.

Next month's roll is a 29, allowing four more weeks of good work to be done. There are now 21 weeks of labor left on the castle. However, 20 weeks have passed and the season (which is only 21 weeks long) is coming to an end. The PCs order work stopped for the year and throw a grand feast to thank the workers for their efforts over the past few months.

Winter passes through the moors and work is ready to begin again the next year. For the first four weeks, however, the random event roll is a 98, indicating bad omens. The PCs decide to halt work and wait for things to improve. Five weeks pass without incident, and the bad omens fade from prominence. Construction can begin again.

Next month's roll is a 19, indicating clear sailing for the castle crew. There now remain only 17 weeks of work to do.

The next three months also pass without problem. Twelve more weeks of work are added to the project, leaving only 5 more to go. Winter is closing in, however, and

work must be halted for the year.

At the start of the next season, bad weather delays the project by four weeks. While this upsets the PCs, they remember the difficulties of the first year and consider themselves lucky.

Construction resumes with a roll of 27 for the next month, indicating that four more weeks of work are done. The end is right around the corner! There is only one week of work left to do!

As those of you who own a copy of the Campaign Sourcebook and Catacombs Guide know, the Castle on the Moors is fated for a bad

end. The last roll on the events table comes up a 00, indicating a natural disaster. The DM sets up an adventure to give the player's a chance at thwarting it, but they are unable to do so. Massive floods raise the water level in the moors, softening the earth, and causing the keep to sink into the morass forever.

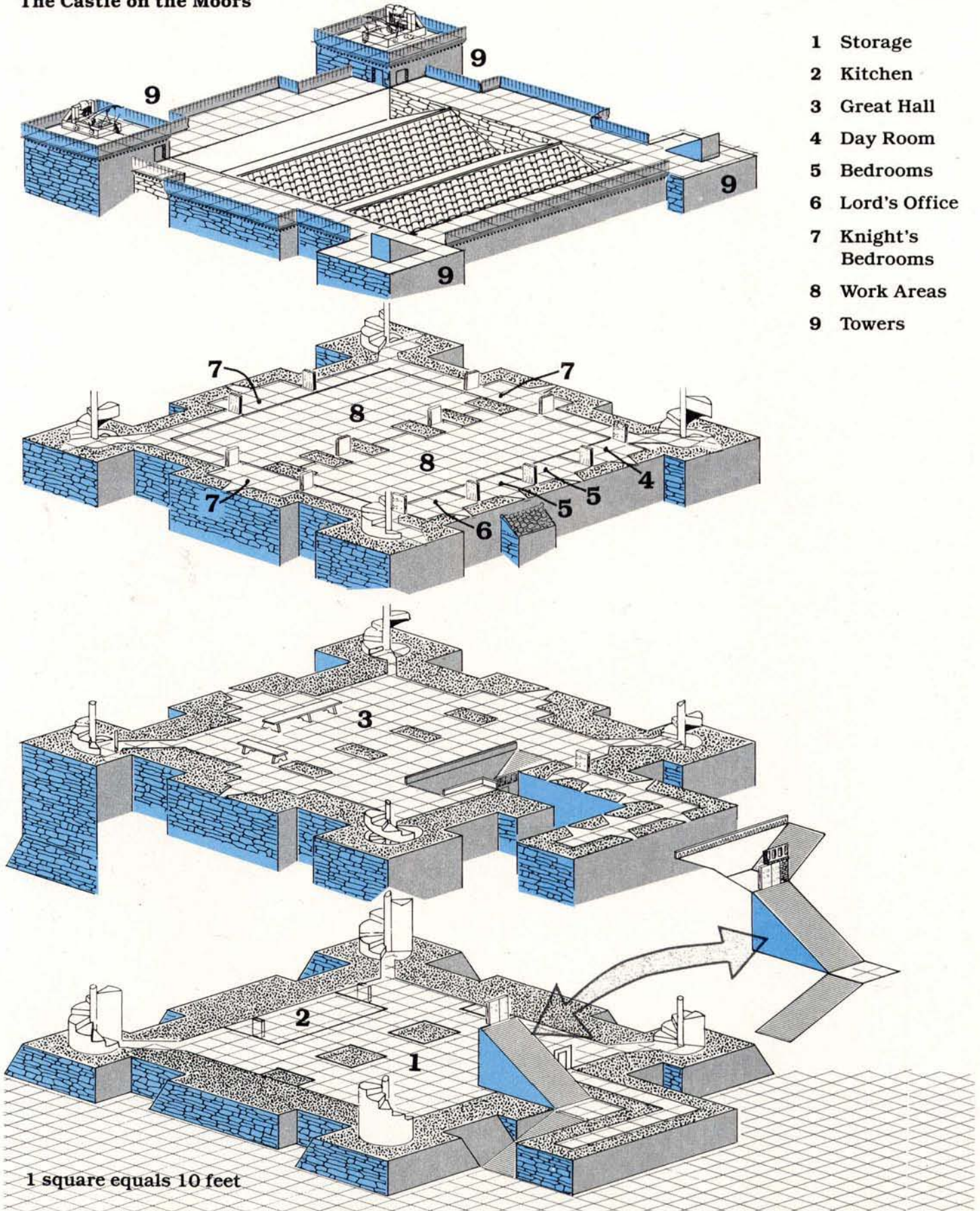
As the last of the battlements is finally consumed by the mud and water, their stone giant assistant turns to his sons. "That's why you should never build a castle in a swamp".







## The Castle on the Moors



- 1 Storage
- 2 Kitchen
- 3 Great Hall
- 4 Day Room
- 5 Bedrooms
- 6 Lord's Office
- 7 Knight's Bedrooms
- 8 Work Areas
- 9 Towers

1 square equals 10 feet









The castle design system presented in the previous chapter has been purposefully simplified. The reason for this is fairly obvious—by keeping it simple we have made it easy to use and kept it highly versatile. In this chapter we will discuss some of the more unusual types of castles that may be found in the typical AD&D® game. In some cases, where it seems needed, we have included notes on the use of the castle design system.

### Oriental Designs

The oriental empires of the twelfth, thirteenth, and fourteenth centuries thought in terms of great achievements and magnificent structures. While feudal Europe lacked the population and resources to build anything more than a motte and bailey, or in their greatest achievement, construct a concentric castle, the oriental empires engaged in massive developments. Their works were beyond anything imaginable by medieval Europeans.

The palace of Shi Huangdi, for example, required the efforts of 700,000 slave laborers working for more than two years. By the time the palace was finished it could house and entertain 10,000 guests.

Oriental empires are obsessed with size and grandeur. They do not think twice about building gigantic statues that stand a hundred feet tall, or constructing 3,000 terra-cotta statues of foot soldiers to be placed in a tomb. When an oriental palace or castle is built, it is looked on as a place of exquisite beauty. Thus, all oriental castles are required to be built with the price and time increments for "ornate" structures.

When a character constructs a keep, more often known as a palace or castle, he must remember to build all facets of his estate in larger than life proportions. That is, if he desires a moat to surround his keep, make it a large moat, measuring hundreds of feet wide. If he plans on building a wall, make it two or three times as thick and high as the standard European wall.

In oriental kingdoms, land is gained either by grants from a noble lord or in conquest and aggression. Rarely will a lord obtain land by Royal Charter. In addition, the practice of one lord buying land from another is unheard of.

Honor is the driving force behind oriental castles. To create a mighty fortress is to gain honor. To make it also a work of art, is to prove oneself a wise and thoughtful lord. By combining these elements, an oriental lord may prove himself to his peers and his beloved ancestors.

### Thieves' Castles

Thieves' castles, or *strongholds*, are almost always built closer to major centers of civilization than typical warrior holdings. Thieves rarely seek land charters or grants, and only in a very few instances will they take land by force. More commonly, the thief simply buys a small parcel of land, usually near or within a town or great city. If need be, and the situation presents itself, a thief will also lease the land he requires to feed and care for his retainers. Unlike most adventuring thieves, the common burglar or highwayman cares little for the dangers and unknowns of virgin countryside, besides there is nothing to steal in the wild lands.

A thief will tend to go in for very

meager looking exterior fortifications, suggesting to the passerby that little is held within. Once in his domain, however, a thief's keep will be adorned with precious silks, beautiful sculptures, and fine statues. Gold and silver plates and eating utensils will be set at the tables and a variety of servants and underlings will serve aged wines and succulent foods of every variety. In short, thieves like the good life, and they do tend to pamper themselves when they can.

A stronghold will often start out as nothing more than a large wooden building. As time goes by, it may develop into a stone building if the thief becomes very successful later in life. As his fortunes grow, so does his estate. Unlike warriors, who often set out to build a mighty fortress, thieves find that their keeps just evolve around them.

The interior and the basements beneath such a building will be a maze of rooms and corridors, some laced with lethal traps for any foolish invader. The former characteristic is often the result of the castle's growth, while the latter is an intentional safeguard. In general, since the thief's stronghold is so close to a town or city, and within the boundaries of another lord's estate, he rarely worries about large scale invasion. Rather, the thief must contend with his own kind, who are fond of slipping in and stealing a bauble or two.

### Wizards' Keeps

Wizards, in general, are a haughty lot. They prefer a secluded tower in some remote land to a mighty keep in a civilized countryside. A wizard is also far more interested in the esoteric





realms of magic, than in maintaining a large assemblage of servants, retainers, and farmers. They will rarely seek to become a lord and thus be forced to deal with the day to day activities of some petty fief.

Wizards, with their cunning intelligence and resourcefulness will almost always seek to gain a land charter or grant from the prevailing government. Some wizards may attempt to take land by force but, as wizards are not known for their battle prowess, they usually leave that method to the warriors and knights.

Wizards' keeps are always constructed of stone and more often than not contain a moat with some terrifying beast to keep the many distractions at bay. As one might imagine, the use of magic in the construction of a wizard's tower often overshadows the common folk who might be called upon to build it. Tales may be told for generations to come of the great magician who built his home with a brilliant display of fire and magic—and a little help from the townsfolk.

### Priests' Fortresses

In most fantasy environments religion will be an enormous institution, coveting large tracts of land and hoarding large coffers of treasure and tribute. Priests' temples will vary in size and shape considerably, depending on the type of climate, the lay of the land, and the people of the area.

Once a priest builds his fortress, the character will often receive financial support from the community in the form of tithes, in theory equal to a tenth of the local town's worth. This, on more than one occasion, has caused rifts between lord and religion. The priest's for-

triss is not made or broken by the tithing or by large tracts of land, but by the ability of the local church to touch upon the peasants' hearts and souls. Through this unique ability, the religion will be stronger than any barony or fiefdom could ever hope to become.

In most realms it is as bad to have no religion as it is to have no laws. Any decent and religious lord will be all but required to construct a temple or church first on or near the site of his own castle. Thus, a priest's fortress can, and many of times will be, found within the boundaries of another lord's barony.

In certain rare occasions, a priest may go off into the wilderness to construct his own fortress, but in such cases the priest's goal is seclusion. As a rule, his retinue and ambitions will tend to be far smaller than those of his city dwelling brethren.

A priest's fortress will always be made of strong stone, unless the surrounding land and people are too diminutive to support such a construction or his faith forbids its use. The fortress will act as a shield against outside influences as much as the castle's walls do.

In any event, the fortress will usually be opulent in every aspect of its design. Where possible, roofs of buildings will be worked metal such as copper, and plated with silver, gold, or other luxurious metals. Unless the tenets of the faith forbid it, a priest's fortress should always be ornate.

The centerpiece of the priest's fortress is the large cathedral structure at its heart. This portion of the keep contains the greatest amount of adornments including friezes, facades, colonnades,

statues, and fountains. Such constructions are assumed to be present in any ornate cathedral.

A religious fortress, unless located in lands fraught with danger, will rarely construct large defensive walls or battlements. Some religious temples may contain a number of underground constructions such as large wine cellars, secret abbeys, long twisting tunnels, or a number of underground chambers used for various purposes.

A priest will more than likely be given a land grant from the head of his religious institution. In some cases, however, land may be acquired by Royal Charter. On rare occasions, priests may come into possession of the land they desire after a fierce crusade against an opposing faith. In such cases, the morale of the local work force is likely to be poor, at best.

Priests, depending on their doctrines, moralities, and alignment, will either favor slavery and the use of fear and pain as inducements, or will revile against the use of such horrors and hire their local workers with gold and divine offerings of assistance (blessings, working of wonders, curing, healing, salvation, etc.).

### Paladins' Castles

The paladin character will construct a castle that is similar to the general outlines presented in the basic construction system. However, they will also have a number of design elements that are similar to those of a priest's castle. After all, a paladin is a mixture of warrior ethics and divine morality.

In truth, the paladin has the best of both worlds. From the very beginning, the paladin's castle will





be looked on with envy by the warrior lord and peasantry alike. The paladin's castle will be constructed in the form of a typical keep, utilizing the best technological achievements possible for the area. At the heart of his castle, however, will be his temple or the church to his deity.

The paladin character will often gain the land for his keep through his or her crusades against infidels or evil creatures and empires. While any paladin of note is almost assured to receive a Royal Charter or land grant in time, they prefer the more direct method of acquiring land by conquest.

A Paladin will **never** use slaves or use inducements of fear and pain to acquire workers for the construction of his keep. Rather, the anointed knight will use payments of gold and his divine gifts of healing to aid the local peasantry. Since a paladin is almost certainly a great hero who is beloved by the masses, recruiting workers is seldom a problem.

### Rangers' Forts

The ranger character will construct a keep that is modest and practical. All castles built by such characters are considered to be spartan in design and lack any trace of ornamentation. Every effort is made to maintain the integrity of the local land. The result of this tendency is that a ranger will rarely level or clear the land, but will try to live off the land as best he can. With his insights and ability to commune with nature, his lands will always have plentiful game and food. In addition, the ranger will keep the swamps and thick brush in his lands as a natural defense.

Rangers will also demand less in tracts of land, for they will hold the view that the land is not for them alone. A ranger character will ask for very little land if offered a Royal Charter or land grant. Unlike a typical warrior or paladin, a ranger rarely has high ideas of controlling vast tracts of land and people. A ranger will work best with nomadic or semi-nomadic people, since his ideology would match those types of cultures. In such cases, a ranger ignores the usual Production Modifier associated with such peoples. In his case, the PM is assumed to be 1.00 for both societies.

### Druids' Shrines

A druid character will construct a castle somewhere between that of a ranger and that of an elf. Utilizing the styles of both with grace and splendor.

A druid obtains his land almost exclusively through the use of a Royal Charter, though may use the other methods in certain rare occasions. A druid will ask specifically for areas that are heavily wooded and that are rough and often mountainous.

Once a tract of land has been found, the druid will set about clearing very small portions of the land, with a conservative eye towards destroying anything of natural beauty.

A typical druid shrine will be comprised of a loose fitting stone wall, looking more like a picket fence that will also serve as an astronomical aid or in divination of spirits. In the heart of the stone wall, which may be circular or square, will rest a stout wooden keep. In some rare instances, the lower level of the keep may be

composed of large, semi-dressed stone blocks.

Around the keep itself will be gardens and paths. In fact, hallways and rooms built from living shrubs and trees are not uncommon. Druids will use their magic to affect the rate of growth of these rooms, constructing them in a fraction of the time that might be required if they were molded naturally.

Along with the gardens and natural rooms, druids will construct a number of dens, both of stone and wood, for woodland creatures such as wolves, bears, and other such beasts. These animals will act as guards and sentries, enabling the druid and his close retainers to concentrate on more pressing matters.

Rarely will druids use or ask for help in constructing their estates from the local peasantry. The druid would rather take his retainers, followers, and special hirelings and carve out his shrine at a more leisurely pace. Druids will never use slave labor, nor use animals of any nature abusively. As a rule, though, the work force of a druid will consist of a great variety of sylvan beings, including centaurs and similar creatures.

Druids rarely concern themselves with political endeavors or conquest, but have their own interests that occupy their time. Druids, will be more than happy to live within the confines of another lord's estate and become his loyal vassal.

### Dwarven Citadels

The dwarven style of living and their culture radically differs from that of humans. Their unusual attitudes and tastes have resulted in





the construction of castles and keeps that are very strange to human eyes.

As a rule, any castle that is built by humans under the guidance of dwarves will be assumed to have workers of "average" skill or better. Any structure built primarily by dwarves will have workers of "good" skill. The morale of a primarily dwarven crew is never worse than poor, because they enjoy working in stone more than anything else.

Dwarves tend to dwell underground. At the very least, they like to have a rocky shelf cloaking them from the rays of the sun and stars. They have three basic castle types that include the Kiva design, the Pit and Cistern design, and the Spoked Well design.

Dwarves hate slavery and will never use slaves, or construct their citadels with the use of whips or through fear and intimidation of workers. On the other hand, dwarves have the ability to offer great amounts of gold, silver, gems, and worked iron in the form of weapons and armors as inducements in the recruiting of laborers. It should be noted, however, that dwarves in general are quite greedy and will not offer such goods unless the labor is superior or in great demand. As a rule, dwarves will not hire other races to do their work for them. Rather, they prefer to labor at their own steady pace.

### Kiva Design

The most radical design of the three is the Kiva citadel. It is built on a ledge or plateau of rock along a sheer mountain face. Usually, though not always, the structure is capped with an extending stone

face that shields the keep from airborne attacks.

From this plateau the dwarves dig a single thin road or path leading to the outside world. Along its length they may build one or more barbicans or gatekeeps.

Along the plateau, the dwarves ingeniously quarry stone from the rear of the cave and construct, with chisel and hammer, both flat faced and curved stone walls. With the precision of fine craftsmen, the dwarves snap these broad blocks of stone together with wood and steel pins. The result is a fortified castle of unequalled might. Few kiva citadels have ever fallen into enemy hands, and those that have were taken only after a major loss of life to the attackers.

Within the kiva citadel, the dwarves will have built cisterns of water both for drinking and for use as tanks for the breeding of blind catfish and lake trout. With such provisions, the castle can withstand a prolonged siege.

### Pit and Cistern Design

Unlike the kiva citadel, this design type is built completely underground and normally only constructed in areas with large outcroppings of rock or dense clay soil.

In construction of this type of castle, the dwarves first find a large suitable cave. If that is not available, they will build under the shelter of an expansive shelf of hard stone. From there they dig straight down, creating a vast pit with a diameter ranging anywhere from thirty to one hundred feet.

From the walls of the pit, the dwarves construct a spiral staircase, wide and stout enough to hold mules, ponies, horses, and

men. In the sides of the pit, they open up wide and tall tunnels that radiate upwards at a slight angle, usually no more than fifteen degrees. These hallways lead in turn to the rooms and great halls of the keep.

At the far end of each tunnel is a wide cistern holding water. From these great chambers, the dwarves draw their drinking and bath water. Further, they employ this resource to power various winches or mechanical devices. Wasted and unused water, runs down the sloping corridors where it falls into the pit. Thus, the bottom of the pit will gradually fill with water and be used to maintain a school of fish similar to those raised in the kiva citadels.

### Spoked Well Design

In this design, which is an offshoot of the pit and cistern citadel, the emphasis is placed on numerous small pits, called wells, that rarely exceed fifty feet in depth. From each well, a number of tunnels radiate outward.

In a number of cases, a pit and cistern design has been converted over to a spoked well layout, with the central and older shaft still used as a reservoir for unused water and as a "farm" for various fishes.

### Elven Sanctuaries

Elves are very similar to humans in their physical appearances and can easily walk among men without drawing too much attention. Despite their physical similarities, however, elves are very different mentally, with their concepts of material wealth and time being radically divergent from those of





humans. This is no more sharply observed than in the construction of their castles. It should be noted, however, that the generally pacific nature of the elvish people leads them to call their keeps "sanctuaries". The thought of a castle as a primarily military structure is a human invention.

The largest and most prominent difference in the design of a sanctuary is the amount of time an elf is willing to put into it. In human terms the construction of a castle is measured in years. Elves, on the other hand measure their construction times in decades. Time means nothing to an elf, at least time as seen by humans. As they view it, there is little need to scurry around like excited children building a snowman.

The construction of an elvish sanctuary starts with a basic idea, much as any castle construction does. From this starting point, however, the elf spends his time meticulously adding to his idea nearly branch for branch, leaf for leaf. All of these details he will keep secret, for it is the love of the elven people to hold secrets great and small.

As one might expect, elves build their sanctuaries from living things. To an elf, a home made from cut and hewn wood is like living in a mausoleum; the elves barely put up with it from the 'younger' races, but the sight does revile them. Cut stone is used in elven sanctuaries, but it must never cloak the sky or cast large shadows. Thus, stone is used as more of an ornament than as a fortification or dwelling.

Light and warmth are small concerns in elven sanctuaries and with a touch of magic and the generosity of elves, few visitors will

ever feel cold, hungry, or isolated in its living embrace.

In designing his sanctuary, an elfen character will rarely, if ever, enlist non-elfen races in its construction, nor is it necessary to claim a large tract of land to build such a sanctuary on. In actuality, elves do not claim territory as the younger races do. An elf will never close the door to his keep, so to speak, since he does not believe he owns either the trees or the ground it is on; he is simply using it. It is worth noting, however, that elves will die to protect their forest castles from hostile intruders.

Elves also do not believe in slavery and will never use force or pain as inducements. Elves also rarely offer gold or other monetary awards as inducements, but rather the promise, a spoken contract that has never been broken,

of better times and more plentiful harvests in the area. Most humans and demi-humans, if they have any sense, will quickly agree to help the elf. These workers will no doubt laugh behind the elf's back at such undertakings since to them the sanctuary will look very much the same when the workers are young as it does when they are old and feeble.

Elves rarely clear land as humans or other demi-humans might, but will clear the ground of debris such as rotting logs, dangerous fens and marshes (where monster may prowl), rocky pitfalls, and such. Elves tend to attain their land through Royal Charters given to them by elven courts, though some impatient elves will seek out land grants from human or half-ling courts.

The history of elven sanctuaries







extends so far back that even the nearly immortal elves do not remember the origins of their design. There are two general styles of elven sanctuaries, the Green Labyrinth design and the Blue Ring design.

### Green Labyrinth

The features of this type of sanctuary are best understood if one imagines that he is flying above the keep and looking down on it with magical vision that can pierce the tops of the dense trees that make up its roof. In this way, one could see that the green labyrinth is nothing more than a complicated maze of greenery.

The design of such a sanctuary will take anywhere from several years if poplar and other fast growing trees are used, to centuries if oak, maple, or spruce are used to create the walls of the maze. In any case, the entire maze is choked with snares, brambles, and similar natural hazards.

Within the labyrinth the elven lord can create rooms, chambers, chapels, anything desired. With the careful planning inherent to elven sanctuaries, an area of the forest can be grown in such a manner as to offer entwined branches that act as a secure roof, or create beautiful courts and living halls.

### Blue Circle

This design obtains its name from the circles of blue sky that dome the ring of trees that make up the sanctuary. This design type is far less complicated, though not necessarily any quicker to develop.

The elven lord grows his "castle" in predetermined sized rings that, upon development, will cre-

ate various sized green courtyards. The trees that make up the ring will be worked and molded by delicate and tender hands into rooms to be used as storage areas, living quarters, dining areas, libraries, or whatever else is deemed necessary by the individual.

### Halfling Strongholds

Although not well documented, these small folk do on occasion build strongholds and sizable castles. Of course, most halflings would be content with a comfortable and clean hole in a boring little valley far from adventure and intrigue.

When a halfling sets out to build a fortification, it will almost always be of a simpler motte and bailey design. After all, reasons the halfling, there is little point in cluttering up the countryside with a great mass of stone and timber. A lesser keep can do the job just as well and still provide for a comfortable and happy home. As one might expect, the dwarves find halfling keeps to be, at best, amusing. Elves, on the other hand, can see and respect the halfling's love of nature and its goodness as it is reflected in the more basic castle.

The main difference between a halfling keep of this type and those built by humans is one of perceptions. In a halfling motte and bailey, the tower on the motte is only the tip of the iceberg. Nestled beneath it is a maze of housing, rooms, and nooks.

Above all other concerns a halfling stronghold must be comfortable. In general all of its rooms will be plush and very well kept, and if possible each will have its own fireplace or stove—a cold halfling is an unhappy halfling.

The second concern for halfling holds is that of storage space. A halfling keep must have enough dry storerooms to outlive any but the most prolonged of sieges. In addition, the food kept here is not salted meat or meager grains, but finely preserved foods and good wines. Halflings will not sacrifice their comfort over something as minor as an enemy attack. After all, A hungry halfling is even more unhappy than a cold one.

Halflings in general will not use slaves or use pain and fear as an inducement to work, it's just too messy and disruptive. Strangely enough, however, halflings always have a litter of small gold and silver items laying about that they may tempt workers with. Even more strange, is that after the work is all done, they seem to have regained all of their pretty things.

Halflings dislike swampy ground and will shy away from it, rather building in moderate and temperate areas full of small copses and shrubs with creeks filled with trout and tasty frogs.

### Gnomish Castles

The gnome is an ancient brother of the dwarf, with many similarities to the short but muscled men of the deep. Despite their similarities, gnomes are very different from dwarves and build their own styles of castles.

Gnomes seem to be the rarest of demi-humans, but that's not because they have a low population. Like the dwarves, gnomes have a very lopsided sexual imbalance, with far more males than females. Communities of gnomes are far more reclusive, and prefer living in huge underground environments. Rarely do gnomes venture to the





surface and seek lives under the open sky. The typical gnome enjoys a close knit relationship with other gnomes and in community affairs; they find very little need for venturing in the strange lands of the surface world.

The gnome doesn't have the pre-occupation, like the dwarves, in taming nature under the hammer and anvil. Nor is the gnome as pre-occupied with the preservation of nature as the elves. The gnome, if like any race, is more akin to the halflings who enjoy a good drink and a warm bit of food over adventure or intrigue.

Gnomes have one of the longest life expectancies of any demihuman race—only the elves will outlive them. With this in mind the gnomes have a very laid back attitude in castle construction, very often working on individual constructions by themselves or with close friends and family.

Gnomes will never use slaves or even offer inducements for those who don't openly offer their services. In the gnome's mind, someone being paid to perform work is in reality a slave to the gold coin, and will have the wrong frame of mind in construction. Such workers will do inferior work.

As for the actual design, a gnome prefers the spoked wheel designs of the dwarves. With the only difference in the two designs being that the gnomish castle will be topped with a stone tower of some nature, usually rounded and with full battlements. The gnome will also build the kiva design base as well. When they do, they select areas with large outcroppings of rock, using much stronger rock sheets to form the kiva buildings. In this way, the buildings are almost impervious to outside attack

and can withstand the harshest weather for hundreds of years.

Gnomes prefer to go through their own kind to secure land grants and Royal Charters, but on certain occasions, they may make a quick journey to a nearby dwarven or even human court to ask for the right of settlement.

### Orcish Keeps

Orcish keeps tend to be primitive and can be constructed just about anywhere. They are typically built exclusively by slave laborers, and use excessive inducement by the use of the whip and hot poker. As such, the morale of their workers is almost always "very poor" and orc task masters are forever bemoaning their fate at having to work with such "lazy" servants.

Their forts are simply constructed by building a wooden palisade surrounded by a field strewn with boulders and sharp rock to prevent any organized charge by infantry or calvary. This design makes moving siege weapons close almost impossible without a great deal of manual labor under the cruel eye of the orcish archers.

On the inside of the wooden palisade, the bailey is flat except for a sharp angled motte topped by a simple stone fort normally consisting of the great hall on the ground floor, elite troop and the lord's living accommodations on the second and possibly third floors, and with any upper stories delegated to simple defense. These floors will bristle with battlements and arrow slits.

Orcs obtain land in but one way, by force. An orc hasn't the patience to wait for a Royal Charter and rarely stands out from his peers enough to merit the gift of a land grant.







**Note:** This chapter refers to rules and concepts used in TSR's BATTLESYSTEM™ miniatures rules. Since siege warfare is, by its very nature, an activity involving scores, hundreds or even thousands of troops, BATTLESYSTEM™ is the system of choice. Of course, this doesn't mean that small segments of a siege can't be roleplayed to great effect using standard AD&D® rules.

### Offensive Tactics

General Gralnor muttered another curse to Gruumsh the All-Seeing, god of the orcs—in whom he didn't quite believe. He shifted on his saddle until he found a more

comfortable position—a somewhat less uncomfortable one, tear it. Here he was, a battle-scarred veteran with some two-score heads to his personal credit, and so far in this campaign the only opportunity he had to show his true mettle was to suffer stoically a bad case of saddle-sores. Much more of this and he'd be as soft as a human.

Still, he knew that would change soon enough. Before the day was out, he'd have more weighty things to worry about than the condition of his hindquarters.

The orcish general's mission had been made clear to him—quite painfully clear—by the War Chieftain. Reduce the elven fort that lay ahead. It didn't matter how, just do it. And if he didn't succeed, it

would be much better all around if he just didn't come back. Gralnor had seen what was left of the last field commander to disappoint the War Chieftain. As an orcish warrior, Gralnor was no stranger to physical atrocities . . . but even so he'd been impressed.

As to the fort ahead, General Gralnor would much rather just bottle it up—totally interdict all supply routes and communication into and out of the place, and then wait. There couldn't be more than three weeks worth of food within the walls, four at the outside. Then the garrison would resort to eating their war dogs and their horses, maybe even each other. Gralnor wasn't sure about that last thought; his only real knowledge of elves was how to kill them. Another





*three weeks after that and his army could scale the walls confident that they'd meet no meaningful resistance from those within.*

*Elsewhere that would be a valid tactic; it even looked so here, if you examined the fort in isolation. But eight weeks was a long time, more than enough for reinforcements to be called by magical means. And Galnor had no desire to participate in the classical military situation of double encirclement.*

*No, the walls would have to come down. And the sooner the better . . .*

The general of a force planning to attack a castle has a number of options from which to choose. The right choice depends on a number of factors including the size of the target, the expected resistance, the presence or absence of heroes (on both sides), the presence or absences of fantastic beasts, the magical capabilities of both forces, the chance of counterattack or relief, supply constraints, terrain and weather conditions. More important than these, however, are three other factors: the size of the attacking force, the general's estimation of his or her army's morale, and the length of time within which the castle must fall.

In general, there are two distinct techniques for defeating a fortification: investment, and reduction.

### Investment

In its simplest terms, investment is what most people think of when they hear the word "siege": cutting off access to and escape from a fortification. Interdicting lines of supply ensures that no food shipments can make it into the castle; the garrison is thus limited to the supplies on hand at the moment the invest-

ment was laid. Interdicting lines of communication ensures that the garrison can't call for help, and must stand or fall on its own abilities.

### Medieval Tactics

During the true Medieval period, investment was the only viable method for dealing with a fortification of any size. Without gunpowder (and without magic, of course), armies had no practical means of breaching walls any stronger than log palisades. True, siege engines such as catapults and ballistae had been used by the Romans, but even these weren't overly effective against the stone curtain wall of a castle. Also, investments of the medieval period were usually undertaken by smaller—and frequently less-organized—groups than were later sieges. Such groups would rarely have brought siege engines along with them, have access to them after they reached the target, or know how to build them.

The usually smaller size of medieval siege armies had another consequence: there were simply insufficient troops to set up a complete cordon around the fortification. Instead, the attacker would typically just block off all gates and other portals into a castle, concentrating its forces at these key points. A sensible general would place a picket line of soldiers to keep watch on the rest of the building. Even so, it would usually be possible for someone inside the castle to escape at night—either over the wall or through a concealed passage and flee the area to summon help.

The attacker's purpose, of course, is to prevent resupply and reinforcement to the castle under

siege. Its effectiveness depends largely on the castle's level of supply when the investment was laid. Most castles are built around a well of some kind; unless the attackers are able to poison or otherwise eliminate this well, thirst should not be a problem for the defenders. On the other hand, food soon will become a problem.

The level of supply varied widely for historical castles. Forts on the border between England and Wales were traditionally stocked with enough food for two months; Krak des Chevaliers, a Crusader castle in what is now Syria, was provisioned for a full year. Other castles, particularly those whose garrisons didn't expect imminent attack, might have had considerably lower levels of supply.

### Starvation

To simplify what would otherwise be a rather complex discussion, let's start with a few assumptions. First, when a castle is said to have a certain level of provision (for example, "the garrison has two weeks' worth of food"), this amount represents a daily ration just barely sufficient for unimpaired functioning (the assumption is that a normally-functioning castle will have a constant influx of fresh food). Cutting the rations any further would lead to malnutrition, with effects similar to those of out-and-out starvation. Secondly, troops can remain totally out of supply for five days without showing any physical symptoms of starvation.

In BATTLESYSTEM™ game terms, progressive starvation through lack of supply can be viewed as a form of attack. It also has effects on morale. These effects fall into three categories:





### Morale decrease

On a regular basis, the morale base for each unit among the garrison decreases by 1. These decreases are cumulative, and remain in effect until the fortification is relieved, or until it falls. In either case, the morale of surviving troops returns to normal as soon as they are once more in complete supply.

### Morale checks

Regular morale checks reflect the debilitating effect of being out of supply. Eventually, units will become shaken, and commanders must make an effort to rally them if they wish to make sorties against the investing forces.

### Attrition

This represents actual death or incapacitation due to starvation. Each time attrition is scheduled to occur, the defender must roll 1d4 for each figure in the total garrison. The result of each roll is taken individually; the rolls are not summed. Using the Combat Results Table, compute the total number of hits that these rolls have caused. Now the defender must distribute these hits as he or she sees fit against the garrison. Note that Armor Ratings have no effect on attrition. Giving the defender a choice as to where to apply these hits represents a defending general's ability to allot what little food is available to the most important troops.

Larger creatures (size L and greater) need proportionately more food than smaller ones. When calculating hits from attrition, use 1d6 for each figure of size L or larger creatures, rather than 1d4.

Goblinoid and giant-class creatures—but only those of size M or

smaller—suffer less of an effect from attrition. This is because the nasty stuff that starving soldiers grub up during a siege isn't too far out of line from their regular diet. These troops roll for attrition using 1d4, but the total number of hits from these rolls is decreased by 25% (round fractions up). Thus, the attrition dice rolled for goblinoid troops and the resulting hits are kept separate from those rolled for other troops in the garrison. The total number of hits (after the 25% reduction) is still summed, however, and the defending commander can decide how best to allocate those hits. This partial amelioration of attrition effects can be extended to other troop types, at the DM's option.

Figures representing *individuals* of size M or even size L never suffer attrition ("one person can always find enough to eat"). Figures representing creatures of sizes greater than L (dragons, for example) are a different case, however. Since these huge creatures will generally be handled through AD&D® rules anyway, attrition is handled through saving throws and hit points. Each time the garrison is scheduled to undergo attrition, each huge creature must save versus staves with a -5 penalty or lose a number of hit points equal to 25% of its hit point total when at full strength.

Undead and elemental creatures are not affected by hunger, and so are immune to attrition.

The following chart outlines when each of the above effects takes place. Consider "day 1" to be the first day that the garrison is totally out of supplies.

### Day Effect

- 1 Decrease morale by 1
- 6 Automatic morale check (no option for retreat)
- 7 Attrition occurs
- 11 Decrease morale by 1
- 14 Attrition occurs; automatic morale check
- 21 Decrease morale by 1; attrition occurs
- 22 Automatic morale check
- 28 Attrition occurs
- 30 Automatic morale check
- 31 Decrease morale by 1
- 35 Attrition occurs
- 38 Automatic morale check
- 41 Decrease morale by 1
- 42 Attrition occurs

On Day 45, any units still in good order automatically become shaken, and shaken units can no longer be rallied. Attrition continues to occur every seven days (on Days 49, 56, 63, 70, etc.) until the garrison surrenders or is totally eliminated.

In terms of game mechanics, assume that morale effects and attrition occur at sundown on the day in question.





### Thirst

Lack of water has a much swifter effect than lack of food. Morale effects are the same as with starvation; when attrition occurs, roll 1d4 for each figure in the defending garrison. For the following table, Day 1 is again the first day that the garrison has run out of water.

#### Day Effect

- |    |  |
|----|--|
| 1  | Decrease morale by 2                           |
| 3  | Automatic morale check (no option for retreat) |
| 4  | Attrition occurs                               |
| 5  | Decrease morale by 1                           |
| 6  | Automatic morale check                         |
| 7  | Attrition occurs                               |
| 8  | Decrease morale by 1                           |
| 9  | Attrition occurs; automatic morale check       |
| 10 | Decrease morale by 1                           |
| 11 | Attrition occurs; automatic morale check       |

On day 12, all units still in good order automatically become shaken, and can no longer be rallied. Attrition occurs every second day (on days 13, 15, 17, 19, etc.) until the garrison surrenders or is totally eliminated.

In terms of game mechanics, assume that morale effects and attrition occur at sundown on the day in question.

Certain creatures are more affected by water loss (lizardmen, for example). For troops of this type, roll 1d6 per figure for attrition, rather than 1d4. Truly amphibian creatures such as bullywugs or grung are affected even more; roll 1d8 per figure for these troop types.

For desert-dwelling creatures, decrease all hits from thirst attrition by 25%. Undead and elemental

creatures are not affected by thirst, and so are immune to attrition.

### Later Periods

During later periods, particularly in Western Europe, the nature of investment changed considerably. Rather than concentrating entirely on closing the gates, the attacker would often go to great efforts to totally enclose the castle within siegeworks, often elaborate enough to be considered strongholds in their own right. Such an enclosure often comprised two distinct systems of walls and trenches: lines of "circumvallation" (facing the country) and "countervallation" (facing the besieged fortress). These siegeworks first appeared as tentative experiments around Milan in 1522 and grew into the elaborate constructions besieging Grave in 1602.

The principle of complete encirclement had a number of benefits in a gunpowder-free campaign (and many more when siege cannon were available). The first was defense for the attackers. Rather than taking up positions to guard the gates—often nearer to the walls than was comfortable—and having to suffer withering fire from the battlements, the attackers could shelter behind ramparts and breastworks.

The siegeworks also provided defense in depth. To break out of the encirclement, a sortie would have to leave the castle, cross the "no-man's-land" between it and the siegeworks—a prime killing ground, should the attacking force have any number of archers or musketeers at all—then fight its way over or through the attackers' own fortifications. This would typically prove much more difficult than bursting through a relatively

small force encamped directly outside the gate.

Complete encirclement made it much more difficult for the defenders to send word of their predicament to allies who could come and relieve them. Finally, should relief finally come to the besieged fortification, the attackers would be deeply entrenched, equally ready to repel a sortie from within or an attack from without.

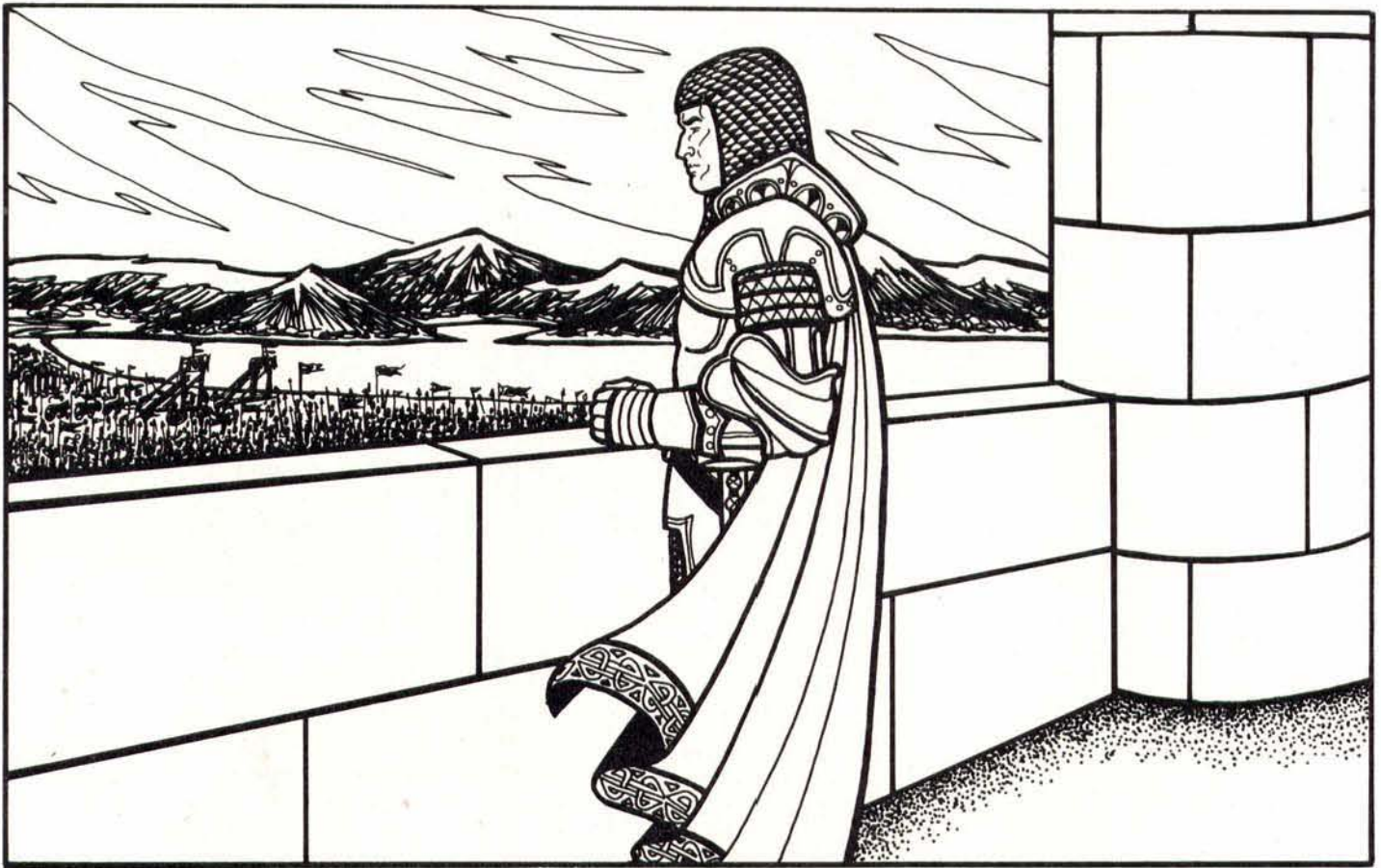
### Fantastical Combat

When magic, non-human troops and the occasional monster are thrown into the mix, investment takes on a totally new aspect. Sorties can be considerably more effective if led by a giant or two, the attackers must concern themselves with possible air-lifts, and supply takes on a new significance since hungry monsters are less likely to follow battle plans . . .

The options for the attacker are many. Magical spells like *wizard lock* or perhaps holy symbols might be used to deny the use of the castle's gates to its own garrison. The potential uses for powerful battle magic like *finger of death* spells are obvious, and the effects of such dweomers are covered in the BATTLESYSTEM™ miniatures rules. Even if the attacker prefers keeping up the investment to forcing entry, there's no reason why a magically-endowed character or group of characters couldn't enter the castle (via a *passwall* spell, for example), and engage in a little mayhem or assassination.

The attacker must also be on guard against the many options open to the defender. For example, the attacking troops must be ready to repel sorties led by fantastic





“shock troops” that might or might not be illusory. It is usually a good idea to have mages stationed around the perimeter to analyze and perhaps counter these threats.

Magic makes it much easier for the defenders to send troops over the wall without being observed. These troops might simply be on a mission to summon help, or might be charged with destroying the besiegers' supply dump or assassinating the attacking commander. Skirmishers stationed around the perimeter, or regular patrols, become more important. If a breakout in force occurs, cavalry should be available to run the enemy to ground and mop up.

The defenders can use flying creatures, or mages equipped with appropriate spells or items, to

summon help, harass the attacking troops, or even ferry in supplies. The attacking commander must be prepared, with archers or wizards ready to engage from the ground, or flying creatures to dogfight with the enemy.

Certain things become impossible for the attacker. There's nothing the most skilful general can do to prevent a spellcaster within the castle from teleporting elsewhere to recruit help. Similarly, a powerful enough mage can *summon* or *gate* in reinforcements, despite the tightest encirclement.

Historically, duels between single champions or small groups were sometimes used to decide victory in a battle. Similar circumstances could arise in a siege: single combat between opposing

heroes, or a sorcerous duel between spellcasters. Of course, there's no guarantee that the losing side in such an exercise would follow through with their side of the bargain, but this is an age of chivalry and honor.

### Reduction

In a true medieval setting, reduction—that is, forcing entry into a castle by storming the walls or gates—was simply not a viable option in most cases. The technology just didn't exist to break down a well-built stone wall, and the greatly superior position of the garrison—shielded by battlements, towers and bastions—made it possible for a handful of troops to hold off an army many times superior in numbers.





This is not to say that armies didn't try, of course. The value of a castle was just too great for an invading army to ignore. While they could certainly bottle up the garrison and prevent them from having any say in current events, the castle continued to be a threat. As long as a castle and its garrison remained untaken, the defenders could harass the invaders' lines of supply or communication and, when the attacking force withdrew, emerge from their refuge and regain control of the countryside.

This changed with the introduction of gunpowder. If left to its own devices, a well-equipped attacking force skilled in the use of cannon could eventually reduce the strongest fortification to rubble. The bravery of the garrison's troops or the skill of its commander come to mean little when unopposed cannon systematically pound the walls into gravel. If the siege was conducted correctly, the attacker could be almost certain of eventual success. Of course, "eventual" is definitely the key word. The attacking general must be ready to commit a lot of effort and time, and to spend a lot of men, in order to succeed. Some historians state that, with the widespread introduction of the cannon, the day of the castle began to come to an end.

The situation changes even more in a fantasy environment. In fact, it can be argued that traditional castles make no sense in a magic-rich fantasy campaign. Is it logical to invest years of labor and many thousands of gold pieces in a castle when a low-level mage could—theoretically, at least—approach the gate invisibly and open it with a *knock* spell?

In any case, the attacking general has a number of options when it comes time to force entry into a fortification. The following examples are certainly the most commonly used.

### Escalade

Why bother to break down the walls of a castle when you can simply go over them? In renaissance times, the task of getting troops over the walls into the fortification was sometimes called "escalade". Methods for scaling walls include ladders, grapples and siege towers.

The standard BATTLESYSTEM™ miniatures rules (page 80) cover the use of ladders and grapples, and the consequences of trying to scale a defended wall. More details are necessary on siege towers, however.

### Siege Towers

These massive, cumbersome creations ranged from simple scaffolds of hastily-felled trees, sometimes with little or nothing to protect those within, to elaborate enclosed structures with such refinements as hinged shutters and even small draw-bridges to streamline access to the tops of the castle's walls. Siege towers often provide their occupants with some bonus to AR against missile weapons. Depending on the particular tower's construction, this bonus can range from -2 (for target figures protected by an open doorway or window) to -4 (for target figures behind loopholes or arrow slits).

This variation in construction also affects the sturdiness and "survivability" of a siege tower. Although the figure for hits given in the BATTLESYSTEM rules—10

hits per 1" (10 feet in scale) of height—makes sense as an average, the actual number of hits can range from 6 hits per 1" of height to as high as 15 hits per 1" for singularly elaborate towers.

Siege towers are vulnerable to fire attacks, as described on page 86 of the BATTLESYSTEM rules. Troops within an ignited siege tower suffer casualties as if they were the target of an AD 8 attack on each turn they remain in the burning structure. If they don't immediately leave the burning tower, they must also make a Morale Check, at a -1 penalty, at the beginning of the second turn.

The weight of siege towers makes it very difficult to move them. The BATTLESYSTEM rules state (page 84) that they can be moved up only the gentlest of slopes, and at that only if propelled by twice the usual number of figures. Should it be necessary to move the siege tower downhill—in the rare case of a castle set in a depression or dell or surrounded by earth ramparts—the same rule applies: the tower can negotiate a slope no steeper than 1" rise or fall for every 12" of horizontal distance, and even then only if twice the normal number of figures propel it. Note that additional motive force won't make it possible for the tower to negotiate steeper grades. Sheer mass isn't the only problem: having a small base and high center of gravity, towers are typically rather unstable, and would topple on a steeper slope regardless of motive force.

Intelligent opponents would recognize that wrecking the wheels of an approaching siege tower will render it useless, and would probably concentrate their attacks on these targets. Assume that a siege





tower that has sustained 25% of its total number of hits has been immobilized. Repairs can be made, but require the participation of at least 20 troops (two figures) equipped with tools and materials, and take 2-6 hours. During this time, these troops are exposed to missile fire.

### Other Climbing Techniques

Thieves can use their climbing skills to help them scale a wall, in the absence of ladders or grapples. Although very unlikely, it's possible that a unit of one or more figures might be designated as having thief skills. This rare event might occur should one thieves' guild be trying to force entry into the stronghold of another such guild, for example. Since such troops could theoretically assist each other, it becomes easier to assume that all of them will complete the ascent unless they are opposed. If they are opposed, however, they suffer the same effects as troops scaling the walls on grapples, and must make the same Morale Check when they reach the top to determine if they can attack.

It's much more likely that only one or at most a handful of attackers are trained thieves. In this case, their ascent of the walls should be handled using the standard AD&D® game rules.

The same is true for mages using spells like *spider climb*, though it's almost unthinkable that a unit of wizards should be thrown against the wall of a castle as there are surely better ways of using their talents. Assaults on the walls by one or a few spellcasters should also be handled using role-playing rules.

### Airborne Operations

In a fantasy world, it's easy to imagine many other techniques for getting troops over a castle wall. The BATTLESYSTEM™ rules (page 72) covers such tactics as pass-by attacks and vertical envelopment, but these rules must be somewhat modified (or at least clarified) to take into account the close quarters of a fortified environment.

Ground attack—where a flying unit lands and then attacks a ground unit—is viable, but only if there's enough space for the entire flying unit when it lands. This becomes a significant issue in close quarters, such as in the courtyard of a castle. If walls or outbuildings make it impossible for the entire attacking unit to land, those figures for which there is no space are removed from play. They are assumed to have come to grief by slamming into walls or buildings. While an attacking commander might sometimes consider such losses to be worth the potential benefits of the attack, it's probably more likely that the attacker will realize that the space is inadequate only after moving a few of the figures in the attacking unit. In this case, the movement can't be aborted. The unit must complete its action, even if it means the loss of figures. The justification for this is that flying troops will theoretically be holding (at least loose) formation on leaders or wing-men. They are too busy concentrating on their formation to realize their danger until it's too late. This situation has caused the deaths of several members of aerobatic teams in the real world.

Walls and other obstacles also represent real risks to flying troops conducting pass-by attacks. The

attacking unit must have enough room to dive to the attack, and to pull out safely after the attack is complete.

Diving causes a flying unit to accelerate (this is represented by the bonus of 1" to forward movement for each 3" dived), and this additional speed might be difficult to "bleed off". As a rule of thumb, a diving unit must expend  $\frac{1}{4}$  (rounded down) of its total movement allowance for each 3" (or portion thereof) it dives.

For example, a flying unit (maneuverability class C) has a base movement allowance of 12", and it dives 6". For the turn in which it dives, its actual movement allowance is 14" (12" plus 2" bonus for diving). During the dive it picks up so much speed that it must use  $\frac{1}{2}$  of its total movement allowance, or 7". Some of this required movement allowance can, of course, be used up by climbing again after a pass-by attack.

The real risk for a unit conducting a pass-by attack in close quarters is in the pull-up after the attack (remember that creatures of maneuverability class C, D, or E must move forward 1" for each 1" they climb in altitude).

As an example, take the unit discussed above. It is currently at an altitude of 6", and it is 1" away from a unit in a castle courtyard. First, it dives 6" and moves 1" forward, to conduct a pass-by attack. After the combat, the rule above requires that it use at least another 6" of its movement allowance. At its steepest rate of climb, it can ascend 3", but it must also move forward by 3" (see the BATTLESYSTEM rules, page 72). If an obstacle such as a wall is less than 3" away from the unit, and 3" (30 feet) or more in height, the flying





unit can't avoid crashing into the wall. Figures forced to fly into obstacles by this rule are removed from play.

After a vertical envelopment attack (BATTLESYSTEM™ rules, page 73), one or other of the units must be dislodged from its place on the battlefield. Obstacles might make this impossible, however (again, a castle courtyard is an example). If the combat result requires a unit to withdraw, but it is unable to do so because of walls or buildings, the unit is removed from the battlefield.

Note that flying units can make pass-by attacks against units atop a castle wall or tower. In such a case, the defending unit gains no benefit from battlements or crenellations since the attack is from above.

Some pretty far-out situations might arise in a magic-heavy campaign world. Troops equipped with sufficient magical items or spells might be able to make a kind of "paratroop" attack. For example, take a unit of human cavalry riding flying mounts, each of whom is equipped with a *ring of feather falling*. At any time in their movement, these riders may "dismount" and use their rings to descend safely to the ground. An attack from above like this would be a special form of vertical envelopment. Although events like this would probably be very rare, even the possibility should put defenders on their guard. A unit of enemy "paratroopers" skydiving into a castle courtyard might prove disastrous.

### Giants

Giant humanoids pose a special case when it comes to scaling walls. Theoretically, a unit of giants could be equipped with ladders or grapples of a scale appropriate to the creatures' size. (Obviously, normal grapples or ladders would be useless to giants; conversely, such equipment for giants could not be used by normal-sized troops.) Giants can climb appropriately-sized ropes or ladders at twice the rate for other troops: in other words, 2" of movement allowance to climb 2" (20' scale) for ladders, and 3" of movement allowance to climb 2" for grapples.

Giants are able to scale walls 1.25 times their height without using any equipment. (The height of







different types of giants can be found in the AD&D® *Monstrous Compendiums*. A wall less than one-half the height of a giant qualifies as an obstacle (with the appropriate movement cost to cross).

Climbing a wall between one-half and 1.25 times the giant's height takes one complete turn. Like troops using grapples, giants climbing such a wall must successfully make a Morale Check to be able to attack when they reach the top.

### Breaching the Walls

Sometimes an attacker has no options but to breach the castle's walls. In medieval times, this was attempted using a wide variety of siege engines—catapults, rams, and the like—which are discussed in more detail in a later section. Generally speaking, these siege engines had minimal effect on a well-built and stoutly-defended castle.

In the early Renaissance period, however, matters changed. Cannon appeared on the battlefield, and the days of the castle were numbered. Most AD&D game campaigns take place in worlds where gunpowder either doesn't explode or hasn't been discovered. The BATTLESYSTEM™ rules bring in arquebusiers, however, and thus open the door for other firearms . . . including cannon, used by both defender and attacker. Details on siege guns are given in a later section.

The BATTLESYSTEM rules (page 82) list the number of hits certain building features can take before being destroyed. While the information provided there is fine for most miniatures games, it must be expanded upon for use here.

The figures given for walls refer to sections 3" (30' scale) long. When the section is reduced to zero hits, a breach 1" wide appears in the middle of the 3" section. This isn't an instantaneous matter, of course, and if two breaches are created 1" or less apart, the wall between the breaches collapses as well.

When an object such as a gate or a wall is reduced to zero hits, it doesn't simply disappear: wreckage or rubble is inevitably left behind. In the case of doors or gates, the wreckage is considered to be an obstacle (i.e., it costs 4" of movement to cross it). Troops receive a -1 modifier to their AR against missile fire that passes through such an obstacle.

When a wall is breached, it collapses into rubble. This pile of shattered rock is considered as rough/rocky terrain for movement and combat purposes. Troops "holding the breach" will almost always be at a higher elevation than troops attacking into the breach. A breach is nobody's "favored terrain".

**Note:** This method is quite different from the system described on page 76 of the AD&D® 2nd Edition *Dungeon Master's Guide*. While the latter method is useful for "quick and dirty" situations where the DM has to decide the results of a PC's or NPC's actions, the system described above and in the BATTLESYSTEM rules is a more thorough and consistent treatment of the subject.

### Fantastic Creatures

By their very mass, large creatures like dragons can be very effective against fortifications. Creatures of huge size have AD 10 against building features, while

creatures of gargantuan size have AD 12.

Certain creatures have significant effects against fortifications for reasons other than sheer mass. For example, because of their kinship with the stone, earth elementals can do great damage. Treants, too, can tear down walls by insinuating their root-like limbs between the stones and tearing them apart. Details on this are given in a subsequent section.

### Magic

In addition to useful spells like *knock* and *passwall*, there are several dweomers that do significant amounts of damage to fortifications. These are listed in the next section. Note that most of these spells don't appear in the BATTLESYSTEM rules spell list. Players engaged in a BATTLESYSTEM battle or campaign might agree to include them, using casting times and such as given in the AD&D game rules. If BATTLESYSTEM rules are being used to decide a siege in an AD&D game, the DM should probably allow these spells to be used.

### Siege Attack Values

The table on page 85 lists the AD values associated with various forms of attack. Traditional siege engines are described in more detail in a later section.

### The Course of a Siege

During the Sixteenth Century, siege warfare was refined into a science. Commanders quickly learned the most effective methods for reducing a fortification, and those methods became an almost standardized, step-by-step procedure. A typical siege in the age of gunpowder would proceed like this:





## Siege Attack Values

Means of Attack	Damage to			
	Wood	Earth	Soft Stone	Hard Stone
<i>Bigby's clenched fist</i>	6'	—	4'	—
<i>Dig</i>	—	3d12	—	—
<i>Disintegrate</i>	2d12	2d12	2d12	2d12
Earth elemental	2d12'	4d12'	2d12'	3d6'
<i>Earthquake</i>	10-100**	5-50**	10-100**	5-50**
<i>Fireball</i>	6***	—	—	—
Giant (cloud, stone, or storm)	3d8'	—	2d10'	6'
Giant (fire or frost)	2d12'	—	2d10'	6'
Giant (hill)	2d10'	—	6'	4'
Giant-hurled boulders				
cloud, fire, or frost	3d10	—	2d12	3d6
stone or storm	3d12	—	3d10	2d12
Golem (iron)	3d8'	2d10'	2d12'	2d10'
Golem (stone)	3d8'	2d10'	2d10'	6'
<i>Horn of blasting</i>	6-36**	2-12**	3-18**	1-12**
<i>Lightning bolt</i>	6**	—	—	—
<i>Move earth</i>	—	5-50**	—	—
<i>Treant</i>	4d12'	2d12'	2d12'	3d6'

### Notes

- \* Per round of attack.
- \*\* These figures are not attack dice. Instead, they represent the total number of hits done to structures within their area of effect. Obviously, spells like these are devastatingly powerful. For instance, an *earthquake* spell can instantly breach a wall of soft stone.
- \*\*\* Damage is increased by 1 hit for each 3 levels the spellcaster possesses. This also assumes fire damage. If a wooden target is protected by green hides, is wet, etc., reduce damage by 50%.

First the besieging army would surround the fortress with a stronghold of its own. As mentioned earlier, this stronghold would comprise lines of circumvallation (facing the country, to defend against the attack of relieving troops) and countervallation (facing the fortress itself).

The attacker would then select the point of attack, and build one or more square redoubts to act as bases for the operation. These redoubts were retreats for the workers, should the defenders make a sally. In the redoubts, they could hold off the defenders until the sally was thrown back.

Some two to five hundred soldiers would then be led (after nightfall) to within musket-range of the outworks of the fortress, and

arranged in a line roughly parallel to the walls. Companies of infantry would be sent out ahead, and would lie flat on the ground in readiness to ward off sorties. The soldiers in the line would start the earthworks by each digging a trench three feet wide and three feet deep, and throwing the earth towards the fortress so as to make a parapet three feet high. Over the next few nights, the trenches would be widened to a breadth of six to twelve feet, or more if it was intended to draw carts and cannon through them. Sometimes these trenches would be so deep that the side facing the fortress had to be recessed into a firing step to enable the musketeers to level their weapons over the parapet. Trenches like these provide an AR bonus of -4

against missile attacks, provided the figures within are doing nothing. This bonus decreases to -2 if the troops in the trench are moving or involved in combat.

The first trench would then be extended towards the fortresses by means of smaller trenches called 'saps'. Over firm, clear ground, the sap would zig-zag towards the fortress, each "arm" of the trench being between 350 and 500 feet long, and the successive arms diminishing as the approach neared the outworks. If the terrain was so tight as to prevent zig-zags, the saps would run directly towards the fortress. Timber covers and other protective measures would have to be used in these cases to minimize the murderous effects of enfilade fire from the walls.

All the while, the garrison would fight back with cannon and musketry. They would also launch sorties, which would often be brutally effective against the workers in the narrow saps. Infantry and cavalry would repeatedly surge from the outworks, not only killing the workers, but also wrecking and filling the trenches. The countervallation would usually be too far away to lend effective support to the workers, and the besiegers would often be forced to convert the actual approaches into defensive positions. Thus the trenches would often be studded every 300 to 600 feet with square redoubts, each a miniature fortress. Cavalry would often be stationed nearby in hollows in the ground or behind breastworks, to come out of hiding whenever the defenders' cavalry made a sortie.

The heads of the saps—particularly as they drew nearer to the fortress—had to be protected from





fire, or at least shielded from view (such cover would provide a -2 bonus to AR against missile fire). The sap attack would usually end 100 feet from the outworks. Trenches would now be dug to right and left, with the earth being heaped up to form a musketry position and an assembly area for the coming assault.

It is important to note that, by this point in the proceedings, as many as two-thirds of the workers would have been killed by the garrison's missile fire and sorties. Obviously, this kind of warfare was extremely expensive in terms of personnel.

The progress of the trenches would be supported by artillery fire, often from a *Batterie Royale*, a monster battery of up to 30 artillery pieces perhaps a quarter-mile from the fortress. These guns would continue to fire throughout the investment, varying targets as required. Later developments involved splitting the single large battery into three: a central battery, plus two smaller flanking batteries, which could bring cross-fire to bear upon a breach.

As walls got better, the cannons had to be brought in closer. In some later sieges, some pieces were brought down the saps and set up on a "counterscarp" (reinforced earthwork) as near as 100 feet to the castle's outerworks.

Conventional wisdom held that it made more sense to attack the "salient" (point) of a bastion, or to attack a tower, than to concentrate on the curtain wall between bastions or towers. Even though the walls would be a much easier target, this tactic would expose the attackers to murderous cross-fire from the bastions. Four or more heavy cannon would often be

mounted opposite the bastion to breach it, while supplementary batteries would be placed on either side in order to knock out the enemy cannon in the flanks of the adjacent bastions.

The next step would be to cross the ditch or moat, if the castle had one. Historically, the technique used varied from covered causeways of earth, to covered bridges floating on barrels. (By this time in a well-managed siege, the defenders' cannon had been silenced, diminishing the vulnerability of the attackers).

If the cannon hadn't yet breached the wall, the attacker would usually resort to mining (discussed in a subsequent section). Once a breach was opened, it would be assaulted by infantry, still supported by artillery.

In our world, by the early Seventeenth Century, the techniques for reducing a fortress had so evolved as to make the outcome almost a foregone conclusion. It wasn't uncommon for fortified towns under siege to surrender as soon as the attackers had completed their lines of circumvallation and countervallation, the rationale being that their walls would fall eventually, and thus that it made little sense to prolong the unpleasantness.

### Excavation

As a general rule, one figure (representing 10 troops) can dig a trench 10' deep by 20' wide and 300' long in 30 days, assuming normal soil. This will include a rampart of about 8' height, since the earth has to go somewhere. Extremely wet, swampy soil or heavy clay will double this time. If the workers are supervised by gnomes or dwarves (races known for their prodigious skill at excavation), the

total time will be decreased by 25%.

The above figures are based on human, half-orc, or half-elven troops. For other troop types, multiply the amount of time taken by the following factors:

Elf	1.1
Dwarf	0.9
Halfling	0.85
Gnome	0.9
Orc	0.9
Goblin	1.0
Kobold	1.2
Gnoll	0.95
Bugbear	0.85

Thus, one figure representing dwarf troops will dig a trench 10' deep by 20' wide and 300' long in 27 days, while an equal number of kobolds would take 36 days to dig the same ditch. (Note that the trench could take other dimensions, as long as the total volume of earth moved—60,000 cubic feet—remained the same. Thus, the trench could be 20' deep by 30' wide and only 100' long with a rampart 24' high.)

For troop types not listed above, use this rule of thumb based on size:

Size S	1.2
Size M	1.0
Size L	0.8
Larger than L	0.6

Theoretically, any infantry unit or units can dig trenches. In practice, however, the troops involved can wear no armor (heavy digging isn't possible while wearing chain mail). Thus, while a heavy infantry unit might be assigned to digging trenches, while they're actually digging their AR drops to 9 (representing no armor). These





Race of Miner	Earth	Soft Stone	Hard Stone
Gnoll, halfling, or human	150	100	50
Gnome or kobold	160	120	60
Goblin or orc	170	130	60
Dwarf or hobgoblin	180	140	70
Ogre	300	200	100
Hill giant	500	300	150
Fire or frost giant	600	400	200
Stone giant	1,000	700	350

troops can stop digging at any time and re-armor themselves; however, donning armor takes one complete turn. During this turn, they retain an AR of 9 and are unable to attack (either in melee combat or with missile weapons). If they opt not to don their armor, of course, they can attack with their normal AD; their AR remains 9.

### Mining

If cannon or other methods are unable to breach a castle's wall, the attackers have at least one other option: mining. In simplest terms, this involves digging under the walls of the castle and excavating a "gallery", the roof of which is shored up with posts and wooden supports. When the gallery is large enough, the miners burn out the supports — or blow them up, using gunpowder — which (hopefully) causes the gallery, and the wall above it, to collapse. The practicality of this technique depends heavily on the type of ground the castle is built on. Soft stone or earth are ideal, since they're (relatively) easy to excavate and solid enough that the gallery won't collapse prematurely. Hard rock is a problem, simply because excavation will be so time-consuming. Sand is perhaps the worst of all, since it's almost impossible to dig out a gallery at all (of course, most cas-

ties won't be built on sand).

Theoretically, as with digging trenches, any infantry unit can assist in excavation. In practice, however, the troops involved can wear no armor (heavy digging isn't possible while wearing armor) and can carry weapons no larger than short swords. Thus, while a heavy infantry unit might be assigned to mining duty, while they're actually digging their AR drops to 9, and their AD to 6 (representing no armor and only personal weapons).

The speed of excavation depends both on the nature of the ground and on the race of miners involved. This is shown in the following table which lists the volume of earth (in cubic feet) which can be mined in an eight hour shift.

In general, only one figure can work in a tunnel; more can work in a large gallery, limited by the actual space taken up by the figures and bases. Thus, three figures of dwarven workers (representing 30 dwarves) digging a large gallery in hard rock could excavate a volume about eight feet high by five feet wide by five feet long in eight hours. Obviously, mining is a slow process, made even slower by the necessity of shoring up the ceiling with wooden supports.

Excavation is gruelling work. Troops can work no longer than eight consecutive hours. After that,

they must rest another eight interrupted hours before they can resume digging. There's no reason why troops can't work in shifts, of course.

### Collapsing the Mine

Once the gallery has been excavated, the next step is to burn out the wooden supports so that the roof—and theoretically the wall above—collapses. Usually the wooden supports are splashed with oil, and flammable materials are packed around them. One figure equipped with torches can ignite the supports; alternatively, spells like *fireball* can be used. The supports will take 1d3 turns to burn away.

Miners can also use gunpowder to assist the burning of the supports (historically, the Spaniards used this technique). Unless gunpowder is confined, it doesn't explode. Even so, however, bags of gunpowder piled around the supports burn very rapidly and improve the chances of collapsing the gallery.

Whether or not gunpowder is used, mining is never one hundred percent sure. This is reflected in the following table. When the attacker attempts to collapse the gallery, roll 1d10:

#### Die

#### Roll Result

- |      |  |
|------|--|
| 1-2  | Supports fail to burn away; no effect                                |
| 3    | Supports burn but gallery fails to collapse; no effect               |
| 4-5  | Gallery collapses, but with no damage to structures above; no effect |
| 6-10 | Gallery collapses full effect on structures above                    |

**Note:** Add +1 bonus to die roll if gunpowder is used.





If a mine fails to collapse, the miners must enlarge the gallery by 25% of its current volume before trying again.

### Mining Damage

The amount of damage inflicted on structures above by a collapsing mine depends on the volume of the gallery and the terrain on which the castle stands. A collapsing gallery inflicts the following number of hits for each 1,000 cubic feet of gallery volume:

Earth	2d8
Soft Earth	1d8
Hard Stone	1d6

For example, a castle is built on soft stone. The attackers have excavated a gallery 20 feet wide by 30 feet long by 10 feet high (6,000 cubic feet) beneath one of the walls. If the gallery is successfully collapsed, it will inflict 6d8 hits on the wall above.

### Explosive Gunpowder Mines

Sometimes conditions can be arranged so that the gunpowder used in a mine actually explodes. Perhaps the gunpowder is packed tightly in earthenware containers or something similar.

The most spectacular use of a gunpowder mine was at the fall of the French castle of Uovo, near Naples, in 1503. The castle was situated on a narrow peninsula separated from the mainland by a deep ditch, and cannon alone were powerless to reduce the place. The attacking Spaniards had an expert among them—Pedro Navarro—who had perfected the gunpowder mine. After spending three weeks digging a large enough gallery, Navarro packed it with gunpowder and touched it off. The powder ex-

ploded spectacularly, blowing much of the wall into the air, and killing the castle's governor and his council who were at debate in the chapel above the gallery.

The amount of damage done by gunpowder depends on the amount used. The base damage done to structures above the gallery is shown in the following table. The figures represent the number of hits inflicted for each 100 pounds of gunpowder used:

Earth	1d6
Soft Stone	1d4
Hard Stone	1d3

These hits are in addition to those inflicted by the collapse of the gallery (see the table in the section on "Mining Damage").

Getting gunpowder to explode is always problematical. This is reflected in the following table. When the gunpowder is touched off, roll 1d6.

### Die

#### Roll Result

- 1-2 Gunpowder burns, but does not explode. Use the table in the section "Collapsing the Gallery".
- 3-4 Gunpowder "flares up" (minor explosion). Gallery collapses, and the explosion does one-half damage (in addition to the damage inflicted by the collapse of the gallery).
- 5-6 Gunpowder explodes, collapsing the gallery and doing and doing full damage (in addition to the damage inflicted by the collapse of the gallery).

Note that the above tables are used only if suitable preparations

are made to cause the gunpowder to explode, not simply burn.

### Battles in the Tunnels

If the defenders know that mining is going on, there's no reason why they have to simply sit still while the attackers go about their business. Historically, counter-mining was not an uncommon tactic.

Once the garrison has established the location of the enemy mine (by observation, listening, or magical means), they might begin excavations of their own. The garrison would dig a tunnel that met up with the enemy's gallery, then send troops down it to kill the attacking miners. The weapon and armor restrictions on miners applies to both sides . . . at least while excavation is actually going on. Once tunnels are complete, however, fully-armed troops can be sent down them, limited only by the space in the excavations.

Counter-mining was raised to an art by the Muscovites when Moscow was besieged by the boyars in 1606. The Muscovite miners had prepared secret galleries under the walls, and from there, they dug under the foundations and out. They located the attacking mines and galleries, broke into them and killed the enemy miners. In some cases, they even excavated under the attacking galleries and blew them up with gunpowder.

Rules for morale and movement in tunnels are identical to those referring to buildings, with the following exceptions. Missile combat (except for spells such as *magic missile*) is forbidden; there is simply not enough space to use such weapons effectively. If figures representing unarmored and lightly-armed miners are met by fully-





armed troops, all Morale Checks made by the miners are at -2.

For movement purposes, tunnels are considered as rough/rocky terrain. Troops in tunnels and galleries can be ordered to "hold the breach".

### Trickery and Corruption

The vast majority of fortifications—typically fortified towns—that fell during the Middle Ages and early Modern period did so to tactics other than standard siege warfare. In fact, almost as many European citadels were taken by bribing the castellan or suborning the governor as by any other means.

If bribery was ineffective or inappropriate, there were many other options still open. The most famous stratagem in history is the Trojan horse, but there were other tricks almost as audacious. A good example might be the city of Ypres falling to the Dutch in 1578 after a wagon containing an unusually hairy "bride" and party of "bridesmaids" broke down by arrangement at the Messines Gate.

Magic—specifically illusion—offers many possibilities. Few garrisons would fail to open their castles' gates when they saw a well-armed column of "allies" approaching to reinforce them.

More unpleasant tactics were sometimes used. Some historians claim (though others deny it) that a nasty version of biological warfare was used during the Middle Ages. Certain factions introduced material that they knew to be infected with bubonic plague (the Black Death) into enemy cities, or so the story goes, believing that soon the city would fall to them without a shot being fired. The

rapid spread and terrible consequences of the Black Death might imply that this tactic was somewhat more effective than originally bargained for . . .

In a fantasy milieu, the viable options are wider. Unscrupulous attackers could taint a garrison's water or food supply with material carrying pathogens from virtually any form of disease. Of course, getting hold of these pathogens might be difficult. Alternatively, animals—or people—infected with lycanthropy or the wasting disease carried by mummies might be introduced into the castle. The consequences for the garrison—and for anyone taking possession of the castle later—would depend on the actual disease or infectious agent used.

Because of its generally unpleasant nature, initiating biological warfare is an inherently evil act. Races of evil alignment may use it, if practical or desired; any other commander who orders its use immediately becomes evil, with all the consequences of this change. The change can be reversed by such magics as *atonement*, however.

### Morale Issues

Siege warfare is a long, drawn out process. Much of the time, the attacking army is involved in simply waiting for something to happen or in digging ditches—neither of which carries much of the excitement and glamour often described by military recruiters. Even if the siege is going well, and the opposing fortification will eventually fall, the attackers have a potential morale problem.

The following table lists morale modifiers that apply to the besieging army. These modifiers are cu-

mulative (except where common sense dictates otherwise), and are applied to every Morale Check made by any attacking unit while the conditions of the modifier(s) are in effect.

- 1 Defenders have cannon while the attackers do not.
- 1 Defenders have used magic, while attackers have no spellcasters.
- 1 Siege is taking place in winter.
- 1 Weather is stormy (whether natural or magical in nature).
- 1 Relief troops allied with the defender are expected to arrive within 24 hours.
- 2 Relief troops allied with the defender are surrounding or challenging the attackers' position (includes double encirclement).
- +1 Attackers have cannon while defenders do not.
- +1 Attackers have spellcasters while defenders have (as yet) used no magic.
- +1 At least one wall or gate of the fortification has been breached.
- +2 Defenders have offered to surrender (whether or not this offer has been accepted by the attackers).

In addition to the factors above, the length of the siege carries with it its own modifiers. The following table shows how the length of the siege (in days) affects the morale of the attackers:

Length of siege	Morale modifier
0-20 days	0
21-60 days	-1
61-80 days	-2
81+ days	-3





As stated before, all of these modifiers are cumulative.

For example, an army of orcs—without benefit of spellcasters or cannon—have been laying siege to an elven fortress for 50 days in the depth of winter. The elves have no cannon, but their mages have been raking the orcish troops with fireballs. As if that weren't bad enough, rumors are circulating among the orcish ranks that a host of elven cavalry will arrive before nightfall to relieve the castle. The orcish commander has a serious problem: each Morale Check made by one of his units suffers a penalty of -4.

### Defensive Tactics

*Acting Legate Talgilgalad shielded her eyes from the sun, and strained her elven vision to the utmost. Yes, that was dust on the horizon. Again, the sharp eyes of her commanding officer had picked out the approaching force before she was aware of it. It was shameful, she thought, for she was more than 300 years his junior. But, she admitted to herself, experience—not just sensory acuity—played a part. He knew where the orcs would be attacking from. Or, at least, where he would attack from, were he an orc.*

*Talgilgalad looked right and left along the battlements. The preparations were made. Vats of oil were readied to rain fire on the attackers, engines (called bombards by the dwarves) were positioned to duel with any orcish siege guns, cold-eyed archers tested bowstrings or used whetstones to touch up already razor-edged broadheads.*

*And there, standing at the salient of the east bastion, stood Talgilga-*

*lad's father. Although he spoke no spell, wove no dweomercrafter's web about himself, still his power was evident—whether in his manner and bearing, or in something more mysterious. Every warrior on the walls could feel his determination, determination burning so strong that even his daughter feared to approach him. Gilgalad Mooncrow was preparing to kill. Preparing to sell his life as dearly as he could.*

*Yes—The castle was doomed, Talgilgalad and her comrades-in-arms knew that, and accepted it to the core of their being. Within one moon—two at the outside—the orcs would foul the marble courtyards and despoil the gold-chased floors of the Councilroom. Certainly, surrender was possible; even orcs accepted surrender (sometimes). It was possible, but it was never an option. The elves would fight, and they would die, but they would take a legion of orcs with them.*

*When hope is gone, all that remains is duty.*

### Fortifications

Historians and military strategists have said that defensive tactics start with the building plans. Certainly, the defenders' options are affected by the "trace" (ground plan), and a well laid-out castle is easier to defend than one with design flaws.

As it had altered strategy for the attacker, the introduction of gunpowder made the job of the military architect considerably more difficult. In addition to withstanding the assaults of a besieging army—and the pounding of siege batteries—the fortification's trace had to maximize the effect of the

garrison's own artillery. These (sometimes conflicting) goals broke down along the following lines.

First, a rampart that was spacious and low-lying enough to provide a stable platform for artillery had to be built.

Second, the walls had to maintain a low enough profile to make it difficult for the enemy to hit, while still being strong enough to resist the blows of the enemy shot. Further, a wall and ditch arrangement had to be formidable enough to deter attempts at escalade.

Lastly, a trace had to be so arranged that it left no "dead ground" through which an enemy might reach the rampart without coming under the defensive fire of the keep's weapons.

Satisfying more than one of these requirements was not an easy task for the medieval architect.

Probably the most significant advance in fortification architecture was the development of the "bastion" in the late Fifteenth and early Sixteenth, and its ascendancy over the round tower so typical of the Medieval period. Bastions were projections shaped like an ace of spades, positioned where older forts would place round towers. They were usually no higher than the walls from which they sprung, and had battlements and crenellations running around their tops. Bastions were sometimes hundreds of feet across.

The bastion neatly met most of the requirements discussed above. Bastions had wide flanks, making it possible for the garrison to concentrate withering cross-fire on troops trying to approach the wall. Too, the angular salient—the meeting of the two faces of the bastion—eliminated the patch of dead





ground which had existed in front of the circular medieval tower. Fields of fire were opened for the flanks of neighboring bastions, which meant that individual towers no longer were on their own when it came to close-range defense. Finally, the defenders could mount considerably more cannon on the walls of a bastion than they could on a circular tower of equal size (and cost).

#### Other Forms of Construction

When we think of "castles", we almost always imagine imposing edifices of rock and stone. Historically, however, many fortresses—particularly semi-permanent or improvised ones—were built of earth, braced with timber, and transversed with beams for extra strength. Fortresses like these were cheaper and much faster to build, and had one great advantage: impacting cannon balls didn't knock off splinters or shrapnel of rock, which often caused more casualties than the actual enemy cannon shot themselves did (this effect is discussed in a later section). Perhaps surprisingly, fortresses of this kind were quite resilient. In three successive days of siege in 1555, a revetted-earth fortress in Piedmont absorbed 3,500, 1,600 and 1,200 rounds of Spanish cannon fire, and emerged unscathed.

In game terms, a well-revetted earthen wall with properly-placed cross-beams can withstand as many hits as can a stone wall of similar thickness. (The figure given for earthen walls on page 82 of the BATTLESYSTEM™ rules refers to walls without revetments and cross-beams—perhaps a rampart thrown up in haste to close a breach.) Note, however, that revet-

ted and unreinforced earthen walls are treated the same with regard to the table in the section on "Siege Attack Values".

#### Interior Ramparts

When a fortress was attacked, the defenders would often pile earth high against the inside of the wall, making an interior rampart (or "rampire", in Medieval parlance). This had the dual advantages of reinforcing the wall against impact, and of forming an additional ditch within the castle that the attackers would have to cross (the earth for the rampart had to come from somewhere, after all). The disadvantage—and a significant one, at that—was that this earth applied significant outward pressure against the wall. When the wall was weakened, this pressure would often cause it to collapse outward. The earth would then pour out through the breach, mixing with the rubble and making a hill which was easy for the attackers to walk over.

In game terms, an interior earthen rampart adds 10 hits to the section of wall against which it's built. When the wall-plus-rampart is reduced to 20 hits remaining (i.e., when the wall is significantly weakened), the weight of the earth starts inflicting damage in addition to any done by the attackers. Each turn after the section of wall reaches this weakened state, roll an AD of 6. The resulting hits are applied to the wall. When a breach is formed (that is, when the section of wall is reduced to zero hits), the earth-and-rubble mixture filling the breach is treated as normal terrain (instead of rough/rocky, as with normal breaches).

The Pisans came up with an improvement to the standard rampart during their conflict with the French in 1500. They preferred an earthen interior rampart that wasn't in contact with the walls, but was separated from it by a wide ditch. This added no strength to the outer wall (and applied no outward pressure), of course, but when a breach was formed, the attackers would have to enter the breach (rough/rocky terrain), cross the interior ditch (an obstacle, costing 4" to 6" of movement allowance, depending on its depth), and then assault the rampart. During all this, the attackers would probably be taking fire from defenders on the rampart and maybe even on the surviving stretches of outer wall. This interior rampart, usually thrown up in haste, would probably not be revetted and cross-beamed (although in some cases it might), and therefore would be able to survive 40 hits per 30' section.

This technique became known as the "retirata" or "double Pisan rampart", and was very successful, even in improvised form. For example, in 1573 the Spanish were besieging the Dutch town of Haarlem. While the Spanish were pounding down the walls, the Dutch demolished a number of houses inside the walls and entrenched the town with ramparts and a large ditch. This made the old wall of the town (what little was left of it by that time) a counterscarp to their new fortification. A Spanish captain was recorded as exclaiming, "Who would believe that we are no further forward than on the first day of the siege!"





### Sorties

Although many advantages lie with the attackers in a siege, they also labor under a significant disadvantage. While they're waiting for the garrison to hurry up and starve, or while they're digging an extensive network of trenches and saps, the attackers are pretty much out in the open, and can't really go anywhere. The defenders—although they can't go anywhere either—are under cover of walls and roofs, and can pick their moment to sally forth and wreak havoc on the besieging forces. A well-timed sortie can have catastrophic effects on lightly-armored troops digging trenches, destroy inadequately-guarded batteries or siege engines, or even punch through the encirclement and go for help.

Sorties can be staged through breaches in the wall, but will more often issue through gates, which take time to open and close (particularly since they are often barred and latched). Opening or closing a large gate (single or double, larger than 20' across and 10' high) takes one-half of a turn; opening or closing a small gate or a door takes one-quarter turn. Obviously, there must be at least one figure adjacent to the gate to open or close it. This duration equates directly to a portion of a unit's movement allowance. Note that additional defensive measures—like a portcullis or drawbridge—doesn't add to the time required, since mechanisms exist to open both gate and portcullis simultaneously.)

Assume that a cavalry unit (MV 12") is within a castle, adjacent to a small gate, and wishes to make a sortie. The unit begins to open the gate at the start of the defenders'

turn. By the time the gate is fully open, one quarter of the turn has elapsed, which means that the unit can only expend three quarters of its movement allowance. In other words, this turn the cavalry unit has an effective movement allowance of 8".

A gate can't be opened and closed on the same turn. For example, if a heavy gate is opened during Turn 4, it won't be completely closed and secure until half-way through the defender's movement phase of Turn 5. This means that opening a gate to allow a sortie can be a grave risk. The attackers will have one movement phase during which they can pass through the gate or attack its guardians. Remember, too, that the gate has to be opened again to allow the troops back into the castle . . .

Units must start a sortie with a frontage small enough to let them pass through the gate. Once through, they are free to change their frontage (standard costs apply, of course). Units can charge through a gate; however, their total movement allowance is decreased by one-half or one-quarter to represent the time taken to open the gate. Rules for minimum charge distance are still in effect.

If a unit engaged in a sortie is forced to retreat, it can retreat through an open gate back into a castle. If the gate isn't open at the beginning of the unit's retreat, however, the unit is eliminated.

### Uncontrolled Charge

Sometimes creatures with intelligence of "low" or less forget their orders and act in an uncontrolled manner. This is particularly true when carnivorous creatures are

hungry. As an example, take a unit of wolf-riding goblins who are making a sortie against besieging elves. Neither goblins nor wolves have had anything to eat for ten days. Is it likely that the wolves are going to obey the orders of their riders when they're surrounded by food (i.e., elves)? Not really.

To represent this, there is a chance that creatures with intelligence of "low" or less, which have undergone at least one attrition roll as a result of starvation, will charge uncontrollably whenever they're involved in a sortie. The base chance is 10% per turn (non-cumulative), with the following modifiers:

- +5% Creatures have been out of supply for 15 or more days
- +5% Creatures have animal intelligence
- +10% Creatures are non-intelligent
- 5% Creatures are acting as mounts for more intelligent troops

Thus, there is a 10% chance each turn that the wolf unit described above will charge uncontrollably (that is, 10% base chance +5% for animal intelligence -5% for acting as mounts for intelligent troops).

An "uncontrolled charge" roll is made at the beginning of each turn for every eligible unit. If the roll indicates that the unit becomes uncontrolled, it immediately charges directly towards the nearest "edible" unit . . . whether enemy or ally. ("Edible" is a key word; nothing will consider stone golems or trolls as edible.) No charge initiation morale check is necessary. The charging unit will engage the target unit in melee combat, and





attempt to maintain contact by any means.

At the end of each turn, the player can try to regain control of an uncontrolled unit. The base chance to regain control is 50%, with the following modifiers:

- +5% Creatures are acting as mounts for more intelligent troops
- +10% Unit has suffered 25% or more casualties since it began its uncontrolled charge
- 5% Creatures have been out of supply for 15 or more days
- 5% Creatures have animal intelligence
- 10% Creatures are non-intelligent

If an uncontrolled unit fails a morale check, it automatically returns to control; this is in addition to any other consequences of the failed morale check.

## Defending the Walls

### Troop Tactics

Defending troops atop a wall, protected by crenellations and battlements, are in an admirable position. They can fire on or simply drop objects onto enemies outside the walls while still enjoying the protection of the surrounding stonework. Once the attackers have established a "beachhead" on the walls, however, the defenders' position is no longer a comfortable one. Thus, it's important for the defenders to make scaling the walls as difficult as possible for the attackers.

The current BATTLESYSTEM™ rules seem to imply that the defenders on the battlements have little recourse against attackers

using grapples and ladders, other than waiting for them to reach the top then meleeing with them. In fact, troops atop the wall that are not engaged in other activities—such as missile combat—should have several options.

Wall top units can drop missiles on enemies at the foot of the wall or on figures attempting to scale the wall, as mentioned on page 83 of the BATTLESYSTEM™ rules. These rules state that the targets of these attacks gain their standard AR against small projectiles or regular weapons, but are allowed no armor checks against large projectiles or hot and corrosive substances. To reflect the vulnerable nature of troops on ladders or scaling the walls using grapples, this rule should be extended. Against small projectiles or regular weapons, scaling troops receive armor checks, but with a penalty of -1 to their AR. Against large projectiles, or hot and corrosive substances, they receive no armor checks.

In addition to dropping heavy objects or unpleasant materials on attackers, wall top defenders can sever grapple lines and wreck ladders. A defending unit atop a wall being climbed by a grapple-equipped unit can forego all other actions in order to deal with the grapples. This action has the same effect as an attack with AD 4 (no armor check allowed, since this damage represents troops falling when their grapple lines are cut). In addition, it increases the movement cost for scaling the wall to 5" per figure moving up 10 feet. Although the attack component is unlikely to inflict as many casualties as other forms of attack, this might sometimes be an appropriate tactic—when an attacking unit must be delayed until enough defender reinforcements ar-

rive to deal with them properly, for example.

Ladders are another matter. Rather than concentrating on slaying the troops on the ladders, the defenders above can try to push the ladders over or otherwise wreck them. The chance of overthrowing or wrecking a ladder is 7% per wall top figure that is adjacent to the top of the ladder. Figures trying to overthrow a ladder can do nothing else in that turn. If the dice roll indicates success, each figure on the ladder suffers 1d6-1 hits (falling damage). There is also a 50% chance that the ladder is no longer usable.

The BATTLESYSTEM™ rules state on page 82 that, in melee combat between wall top defenders and units that have climbed ladders and grapples, the defenders receive the AR benefit (-2) of being protected by a wall. This is true only during the first turn of melee between these units. On the second and subsequent turns, the attacking unit is considered to have attained the same position—i.e., the walkway or turret-top—as the defenders. In the case of a narrow walkway, the rules for "Fighting in Narrow Passages" (page 81) come into play.

Being at the foot of a wall, or attempting to scale it, while the wall top is defended is a tense situation, to say the least. This is even more true when death in particularly nasty forms is raining down upon you. To reflect this, a unit in such a position must make a morale check on each turn that it loses a figure from a particularly terrible attack launched by the troops above. Such "terror" attacks include fire (it's definitely demoralizing to see comrades burning to death around you), corrosive ma-





terials, and magical spells that are “visually spectacular”. *Fireball*, *lightning bolt* and *meteor swarm* spells would fall into this category while a *magic missile*, *cone of cold*, or *creeping doom* spell does not. Note that this morale check is in addition to checks required for other reasons (such as taking 4 or more hits in one step).

### Holding the Breach

Once a breach has been opened in a wall, or once a gate has been bashed down, the garrison must find some way to defend the gap. There are other methods in addition to packing it with troops ordered to “hold the breach”.

First, assuming they have the time, the defenders can throw up an earth rampart (assuming they haven’t done so earlier). This is basically the same activity as digging trenches, and follows the rules described under “Offensive Tactics”. For example, 10 figures representing human troops could raise an earth rampart 16’ high and 50’ long in one day.

If manpower or time were in short supply, the garrison could try to block the breach with rubble, empty barrels, broken wagons . . . literally anything they could lay their hands on. While not as effective as an earthen rampart, blockades like this would qualify as “obstacles”, costing 4” of movement allowance to cross, and lending defenders a -1 or -2 benefit to AR. Blockades of this type would typically be able to withstand 10 hits.

Magic can also be invaluable. The wizard spell *wall of fire* will remain in effect as long as the caster maintains concentration—and escapes being hit in combat—and is

very effective in closing a breach. Slightly less effective, but still useful, is the *wall of thorns*, particularly since the caster doesn’t have to maintain concentration. In a full AD&D® game campaign, the list of useful spells is greatly enlarged, to include more wall spells, glyphs, symbols, and many others. Illusions might also do the trick, if the attackers can be made to believe that there’s another wall behind the one they’ve just breached . . . or that they haven’t really breached the wall at all.

Given enough time, the garrison could repair the breached wall (or at least construct a smaller wall in its place). Use the construction rules earlier in this book to calculate time and requirements for this work. Note that, during a siege, it’s very unlikely that the garrison will be given the time to do any real construction as defined in the section on castle construction, so all of the figures given here are assumed to be for makeshift structures.

### Counter-mining

Although counter-mining was discussed in the section on “Offensive Tactics”, there are some additional issues important to the defender.

Obviously, before the garrison can begin counter-mining, they have to know both that mining is underway and exactly where the enemy mines and galleries are. The first is relatively easy: observers on the walls can probably see where the attackers begin to dig. Even if they can’t (if the attackers have roofed the whole area before the wall over with logs, for example), the large volumes of rock and earth being excavated must be dis-

posed of somewhere, and piles of such debris are a dead give-away. The second, however, can be more difficult.

To be successful in counter-mining, the defenders have to know where along the line of the wall the attackers are digging, and how deep their galleries are driven. Otherwise, there’s little chance that the defenders’ tunnels will intersect (or undermine, if the garrison wishes to emulate the Muscovites) the attackers’ diggings.

Excavation can’t be totally silent, and the impact of metal tools on stone can carry quite well underground, depending on conditions. Defenders in the cellars or dungeons of a castle might be able to localize the attackers’ excavation and gauge their progress. Alternatively, the defenders could drive narrow test shafts under the wall, hoping to find the attackers’ galleries that way. The disadvantage of this method is that it will often warn the attackers’ that their mines are in peril. A third option is to dig tunnels and chambers ahead of where the attackers are expected to be, and then wait for them to “run into” the defenders’ excavations. The advantage of this technique is that well-armed and-armored warriors can wait in the defenders’ chamber, ready to wreak havoc on the unarmored and lightly-armed attacking miners.

Magic can be invaluable. In an AD&D game campaign, *clairvoyance*, *clairaudience* and other scrying spells and items can tell the defender exactly where enemy excavations are. In the BATTLESYSTEM™ rules, however, there are no spells that would prove of any use.

Note that all these means of de-





tection work both ways. While the defenders must know where the attackers are digging in order to counteract them, the attackers themselves would be quite interested to know the exact progress of the defenders' counter-mines in order to avoid them.

Defenders should consider carefully the consequences of countermining. While a successful battle in the tunnels can slay numerous enemy troops and prevent the castle walls from being breached, there is a risk. If it turns out to be the attacking miners who are victorious, the counter-mine gives them a passage into the castle interior . . . unless, of course, the defenders have guarded or blocked off their end of the tunnel.

### Special "Terrain" and Obstacles

Castles are designed so as to make it as difficult as possible for invaders to move, fight, and survive within their walls. Military architects, particularly in the Middle Ages proved to have fertile (and rather nasty) imaginations in this regard. Among their triumphs were such things as "killing passages", spiral staircases, spikes, and trip steps.

Most castles have arrow slits and loopholes on the outside. Many, however, also had them on the inside. A common design—and one seen in more modern constructions, up to and including Alcatraz Penitentiary—was the double gate or "killing passage". Once attackers had broken down a door or gate, they found themselves in a high-walled passage or anteroom. The only exits were the gate by which they'd just entered, and an equally reinforced gate at the far

end of the anteroom. Set into the walls of the passage were many arrow slits or loopholes, through which the defenders, totally protected, could shoot down upon the invaders. The attackers could either turn tail, or try to breach the second gate while all the while suffering withering crossfire. To represent the close quarters, limited mobility and horror of a killing passage, troops trying to operate in such an area suffer a +1 penalty to their AR against missile attacks from the wall slits, and suffer a penalty of -1 to morale while in the killing zone.

Even such simple things as staircases could be turned into obstacles for the attacker and advantages for the defender. Psychologically, people expect that the riser of each step in a flight of stairs will be of about the same height. If one riser is significantly lower or higher than the others, the chances are good that someone who doesn't know about this "trip step" will stumble or fall when they reach it. Historically, this was a very common trick, and trip steps can be found in many castles still standing in England (usually painted white or otherwise marked so tourists won't break their necks).

In game terms, a unit must pay a movement penalty of 2" the first time it uses a staircase that includes a trip step. For each subsequent time that the same unit uses that stairway, there is no movement penalty. Defending units—who theoretically know about the trip step—pay no such movement penalty. In addition, any unit—invader or garrison—forced to melee while on a staircase that includes a trip step suffers a +1 penalty to AR (because it's more

difficult to concentrate on defending yourself when you're trying not to fall over). This penalty is in addition to any other penalties (for example, due to lower elevation).

The vast majority of spiral staircases—even today—form a counterclockwise helix (that is, someone climbing the stairs turns left or counterclockwise). In fact, this convention is so pervasive that, when people use one of the few staircases that turns "the wrong way", they get the feeling that "something's strange" about the staircase, even though they can't put their finger on the difference.

This convention developed from a conscious design decision of castle architects. They knew that most warriors were right-handed; they also knew that most invaders would have to fight their way up a staircase. That's why a counterclockwise spiral makes sense: right-handed warriors will find their sword swings hampered by walls of the spiral. Defenders above have no such hindrance. To reflect this in game terms, units equipped with slashing or bludgeoning weapons (particularly long- or broadswords, maces or hammers) who are fighting their way up a spiral staircase suffer a penalty: from each AD the unit rolls, subtract 1. Units using piercing weapons such as short swords suffer no such penalty.

### Other Obstacles

In addition to features of castle design, the garrison can use a number of unpleasant pieces of equipment to make life difficult for invaders.

A commonly employed object is the caltrop, which looks some-





thing like a four-limbed spiked jack from the child's game of "ball and jacks". These range in size from an inch or so across to three inches or more. The four-limbed arrangement makes sure that, no matter how the caltrop lands, one spike is always pointed up. Defenders can lay caltrops along the approaches to the castle, scatter them from the walls, or strew them across the courtyard when the wall is breached. In each case, the purpose is the same: to cause attacking units to slow down while they sweep away the caltrops (assuming they notice them) or press on through the area, suffering damage all the while.

Any unit equipped with caltrops can "sow" them as they move through an area. The area sown is equal to the size of the unit in its current formation, plus 1/2" on each side. When thrown from atop a wall, the caltrops cover an area as wide as the frontage of the unit doing the sowing, plus 1/2" on each side, and 1" deep (i.e., away from the wall).

Infantry or dismounted cavalry can clear away caltrops, by moving through the sown area at a cost of 5" for each 1" moved; mounted cavalry cannot clear away caltrops. Alternatively, units can choose to move through a sown area without clearing the caltrops. The unit pays 2" for each 1" moved, and suffers damage based on the type of caltrop (discussed later). Routing units, or units retreating for morale reasons, which pass through a sown area cannot elect to clear away the caltrops. Charging units who pass through a sown area cannot elect to clear away the caltrops, and suffer double damage from the devices.

Caltrops come in two main vari-

eties: infantry and cavalry. Infantry caltrops are smaller, and do more damage against foot units. Such devices have an AD of 4. Cavalry caltrops are larger, and do serious damage to cavalry or units composed of size L or larger creatures (AD=6). These caltrops are so large that it's easy for M or smaller sized infantry to step around them. This negates damage to the infantry units, but they still must pay the movement penalty discussed above.

Caltrops take no sides: any unit, attacker or defender, suffers the same consequences from entering a caltrop-sown area.

Another effective tactic is to set spikes in the earth, either in the bottom of trenches, or along the approaches to the castle. Like caltrops, a spiked area slows down movement and has the potential to inflict damage. An infantry unit (or dismounted cavalry unit) equipped with spikes can plant them as they move through an area. The area so spiked is equal to the size of the unit in its current formation. Setting spikes costs 4" of movement allowance.

Unlike caltrops, a placement of spikes can have a definite facing. This is because the spikes are set at an angle so their points are aimed in a certain direction. The unit setting the spikes can select any facing or combination of facings for the spikes (i.e., the spikes can all point north, half can point north while half point south, or the spikes can point in all directions like spines on a sea urchin). This facing must be marked somehow when the spikes are originally set, and can't be changed unless the spikes are cleared (see below) then re-set.

Infantry or dismounted cavalry can clear away spikes by moving

through the spiked area at a cost of 6" for each 1" moved; mounted cavalry cannot clear away spikes.

Alternatively, infantry units can choose to move through a spiked area without clearing the spikes at a cost of 3" for each 1" moved. Each infantry figure of size M or smaller moving into a spiked area against the area's direction of facing suffers an attack of AD 6; no damage is done if the unit enters from a non-facing direction, although the movement cost still applies. For example, take an area with spikes all facing north. A unit moving south into the area suffers damage. If the unit had entered the area heading west, however, it would have suffered no damage. Areas of spikes facing in all directions cannot be entered safely, regardless of direction of approach. Routing infantry units, or units retreating for morale reasons, which pass through a spiked area cannot elect to clear away the spikes. Charging units who enter a spiked area in a direction opposite to its facing cannot elect to clear away the spikes, and suffer double damage from the devices.

Mounted cavalry and creatures of size L or larger cannot enter an area set with spikes, unless they pay the movement cost to clear the area. Figures of this type that rout into a spiked area are eliminated.

### Morale Issues

While morale effects on the attacker during a long siege can be severe, they are much more profound are on the defender. The consequences to morale of being out of supply have been discussed in an earlier section. There are many other factors that come into play, however.





The following table lists morale modifiers that apply to the besieged garrison. These modifiers are cumulative (except where common sense dictates otherwise), and are applied to every Morale Check made by any defending unit while the conditions of the modifier(s) are in effect.

- 1 Attackers have cannon while defenders do not.
- 1 Attackers have used magic, while defenders have no spellcasters.
- 1 Siege is taking place in winter.
- 1 Attackers have flying troops (whether or not defenders do also).
- 1 Defenders have tried to break encirclement with a sortie, but failed.
- 1 At least one sortie has suffered 50% casualties.
- 3 The attackers are known (or believed) to have performed "atrocities" on prisoners in the past.
- +1 Relief troops allied with the defender are expected to arrive within 24 hours.
- +1 Defenders have cannon while attackers do not.
- +1 Defenders have spellcasters while attackers have (as yet) used no magic.
- +1 At least one sortie has inflicted casualties on the attackers without suffering more than 10% casualties itself.
- +2 Relief troops allied with the defender are surrounding or challenging the attackers' position (includes double encirclement).

In addition to the factors above, the length of the siege carries with

it its own modifiers. The following table shows how the length of the siege (in days) affects the morale of the defenders:

Length of Siege	Morale modifier
0-30 days	0
31-80 days	-1
81-100 days	-2
101+ days	-3

As stated before, all of these modifiers are cumulative.

For example, an elven garrison has been encircled by an orcish force for 45 days. The orcs have no spellcasters among their number, while the elves have a handful of mages. Unfortunately, the orcs have a number of cannon, and have been reinforced by a unit of evil bandits mounted on griffons. An elven sortie, in an abortive attempt to break the encirclement, inflicted casualties on the orcs, but suffered grievous harm itself: only one in ten of the elven troops returned. On the bright side, a small force of elven cavalry has arrived from elsewhere, and is harrying the orcs' supply lines. The elves' morale is suffering, but not much: each Morale Check made by an elven unit suffers a penalty of -2.

### Surrender

Good commanders know when it's time to cut their losses and surrender an unwinnable situation. Even if the commander doesn't accept the necessity of surrender, the troops will often take the initiative.

If (in AD&D® game terms) the commander of a besieged fortification is a Player Character, the decision of whether or not to officially surrender is up to him or her. There is no rule to force a player to

capitulate against his or her will. An NPC commander, however, will officially surrender at the first opportunity whenever the average morale (including modifiers) of all surviving garrison troops drops to 4, or is 10 or more points less than the average morale of all attacking units.

The above rule refers to official surrender, where the commander capitulates in the name of all troops under his or her command. Sometimes the decision is taken out of the hands of the commander, of course. If the condition arises where all defending units are shaken, the troops will look for the first available chance to offer surrender. Any friendly unit that is within 1" of an enemy unit but is not engaged in melee combat must make a special Morale Check. If the unit fails, it immediately offers surrender to any enemy unit within 1". To qualify, enemy units must be on the same level (a unit atop a wall isn't going to offer surrender to a unit 40' below on the ground).

The enemy unit now has a choice: accept surrender and take the friendly unit prisoner, or refuse the offer and attack the surrendering unit.

### Prisoners of War

If an enemy unit accepts surrender, the figures of the surrendered unit are interspersed with those of the unit taking them prisoner. The prisoner figures are moved by the player who owns the capturing unit. The combined unit has the movement allowance of the slower of the two types of figures (i.e., a cavalry unit with infantry prisoners moves at the same rate as the infantry unit). In addition, it





suffers a movement allowance penalty of 2". A unit with prisoners must always be in irregular formation, and cannot initiate melee combat (it can initiate missile combat, however).

If a unit with prisoners is the victim of missile fire, half of the attacking figures (rounded down) are considered to be attacking the prisoner figures, while the remainder are considered to be attacking to the captors.

For example, an orcish unit with an AR of 8 has taken prisoner a unit of peasants (AR 9). The combined unit is attacked by 7 figures of longbowmen (AD 6). By the rule above, the components of the combined unit suffer damage as though it's the victim of two distinct attacks: the peasants suffer an attack by 3 figures of longbowmen (half of 7, rounded down), while the orcs suffer an attack by 4 figures (the remainder).

If a unit with prisoners is attacked in melee combat, the prisoners instantly break free and move 4" in the direction of the "friendly" side of the table. At the end of this movement, they are routed (but can be rallied normally). For the first step of combat, the captor figures suffer a penalty of +1 to their AR.

As can be seen, taking (and keeping) prisoners isn't the easiest matter. In some cases, however—and in some scenarios—there should be some significant benefits to taking prisoners. Perhaps they can give the attackers valuable information about the castle's defenses, or should the siege fail, maybe they could be ransomed back for a handsome profit.

### Refusal of Surrender

Traditionally, evil armies aren't always keen about accepting surrender. They'd much rather not be hindered by prisoners.

If a unit decides to refuse surrender, it immediately attacks the surrendering unit in melee combat. The unit offering surrender cannot attack that turn (i.e., the enemy unit gets a free attack), and for that turn it receives no roll for AR. If the surrendering unit survives, its condition is routed (but it can be rallied normally).

### Siege Engines

Siege engines break down into two main classes. These are bombardment engines which are designed to hurl large missiles, often with little or no accuracy, but doing a great deal of damage if they hit. This category also includes cannon and mortars, which might not be allowed in all campaigns. The other category, crushing engines, includes all non-missile devices designed to breach gates or walls through impact or other methods.

### Bombardment Engines

All bombardment engines make use of the same concepts and terms. These are listed below:

**AD** is the size (and number) of attack dice rolled when the device is fired. Attacks can be rolled against specific target units or reasonably large building features; to be eligible as targets, building features must be at least 3" along one dimension.

Apart from the ballista (discussed below), no bombardment engine can fire at a single figure, whether that figure is a hero or part of a unit.

Targets of artillery attacks are not allowed to make armor checks; every hit does damage.

A bombardment engine only inflicts half the actual hits it rolls (rounded up) when firing at a unit in skirmish formation. If 7 hits were indicated, for example, a skirmish unit would only suffer 4.

**Hits** is the number of hits required to disable the machine. "Disable" has different definitions, depending on the engine in question.

**Range** is given in minimum and maximum distances. There are no short, medium and long range categories for these weapons, and they don't receive a range bonus for elevation.

**Crew** is the number of figures required to operate the weapon at full effectiveness. The weapon can operate with less than a full crew, but its rate of fire is slowed to half speed. A weapon cannot fire or be loaded if its crew has been reduced to less than half the number given here.

Crew members can defend themselves against a melee attack, but they cannot fire missile weapons or make a melee attack. If they do either, they are considered not to be crewing the weapon during the turn in which the attack is made.

**Rate of fire** is the number of turns required for the weapon to be reloaded.

**Move** is the distance the weapon can travel in one turn over clear, flat terrain. A bombardment engine is treated as cavalry for purposes of determining what types of special terrain it can negotiate, and how quickly it can move through special terrain—half speed through light woods or





when ascending a slope, and one-third speed through shallow water or brush/scrub.

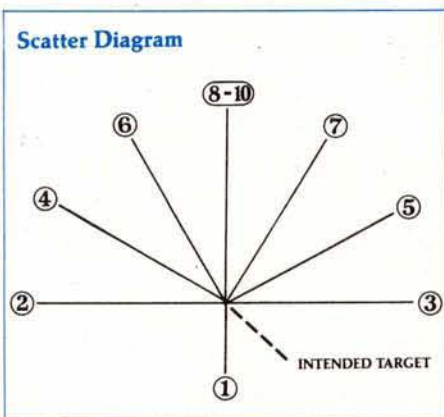
A weapon can only be moved when it has a full crew. An artillery weapon cannot move and fire in the same turn, though it can be moved fully loaded, ready to fire the turn after it moves.

A turn in which a bombardment engine moves does not count for reloading or for purposes of determining rate of fire. Such a weapon can change facing during a turn when it is being reloaded.

**Scatter** is a concept common to all missile weapons. When a projectile misses its target, the concept of scatter determines exactly where the projectile does hit.

The odds that a given shot will scatter vary from weapon to weapon, and are given in the individual descriptions, as are the possible distances that shots might be off the mark. In all cases, however, the method for determining direction of scatter is the same.

If a shot scatters, roll 1d10 and consult the following chart:



For example, a heavy catapult shot at an enemy unit scatters. The 1d10 roll is 7, which means that the shot is long and slightly to the right. Checking the text follow-

ing the table that describes this weapon, we find that the shot misses its mark by 1d3 inches.

If the shot is aimed at a vertical surface, the scatter diagram is still used to determine the impact point. A roll of 1, for example, indicates that the shot fell short of its mark. If this is the case, but the round still reached the target, then the point of impact was lower than intended. If a roll indicates that a scattered shot went high and the target is too low to be struck, then the missile will continue past the target and strike the ground beyond it. Thus, a shot fired at the top of a wall or flanking tower still has a chance of doing damage to the keep inside the walls even if it misses its mark.

Dungeon masters who are running an AD&D® game campaign, not just a skirmish fought with the BATTLESYSTEM™ rules, might consider adding the "artillerist" weapon proficiency:

#### Artillerist

Those with this skill are trained in the use of various siege engines. In addition to preventing the drawbacks of non-proficient weapon use, if a character with this skill commands the crew of a bombardment engine (i.e., is within 1" of the weapon when it fires), the chance of a shot scattering is halved. Warriors may specialize in this skill, but there is no change to the weapon's rate of fire for experience levels or specialization.

#### Ballista

Also referred to as a mangonel or scorpion, a ballista looks like a huge crossbow. It fires projectiles

that look like oversized spears. Although not as effective as catapults or trebuchets, ballistae could inflict impressive damage against buildings (the projectiles aren't as heavy as trebuchet missiles, but their moment of inertia—and hence their "stopping power"—is very high).

Ballistae were used by the Romans, both as land weapons and as shipboard devices for firing grapples at enemy vessels to pull them alongside for boarding.

The potential energy stored in a bent and cocked ballista is considerable, making the loaded weapon somewhat fragile. As the old saying goes, "A bent bow is seven-eighths broken". If the ballista has suffered serious structural damage (that is, if it has been reduced to 2 hits), there is a 20% chance each time the weapon is reloaded that it will misfire, destroying the weapon. If a ballista misfires, it fires as soon as reloading is complete, whether or not the crew wants it to. The shot is very inaccurate, however: it automatically scatters, and the scatter distance is twice normal. Each figure within 1" of the device suffers 1d3-1 hits (no armor check) as the ballista shatters. Of course, the device is useless from then on.

A ballista shot has a 15% chance of scattering; scatter distance is 1d3", half that (rounded up) if the range is 13" or less.

A ballista with full crew can fire at a single large-sized individual figure (a dragon or the leader of a troop of giants, for example).

#### Bombard

Over the centuries, weaponsmiths developed a staggering variety of different gunpowder-fired





devices—many of which were more dangerous to their crew than to their target. The most visually impressive of these were definitely the bombard.

The medieval bombard was a massive pipe constructed of wrought-iron rods or bronze, which fired a very large—but relatively light—ball of stone.

The barrel of a bombard was usually set into a solid block of wood, which would hold the weapon steady and absorb the considerable recoil. This design was far from easy to move, however. For transport, the bombard had to be lifted bodily onto a heavy wagon. To support the weight of the gun, the cart usually ran on disc-like wheels which, whenever the cart was canted over to one side, threatened to collapse and dump the contraption to the ground again. In game terms, wagons carrying bombard are limited to flat, clear terrain. They can be moved up or down hill only on well-paved roads, and then only if the hill has a rise (or fall) of less than 1" for each 24" horizontally.

Historically, bombard came in virtually all shapes and sizes. The statistics given here refer to an "average" bombard. If players and/or referees agree, larger or smaller bombard may be used.

The burning properties of the gunpowder used in early cannon was inconsistent at best (quality control wasn't particularly strict), leading to a significant chance of misfires. European artillerymen soon learned their lessons, and guns became much more dependable. For game purposes, however, the risk of misfire should be quite high. This will lessen the desirability—and hence the significance—of gunpowder-fired artil-

## Bombardment Engine Statistics

Engine Type	AD	Hits	Range	Crew	Rate	Move
Ballista	12	8	1"/27"	3	1	6"
Bombard	3d12	10	18"/40"	2	3	2"
Cannon, light	2d12	8	1"/36"	1	1	6"
Cannon, heavy	2d12	10	1"/36"	2	2	6"
Catapult, light	2d10	10	15"/30"	4	2	4"
Catapult, heavy	2d12	15	18"/36"	6	3	3"
Catapult, arrow	2d6	8	6"/18"	3	3	4"
Trebuchet	3d12	20	24"/48"	8	4	Nil

lery, which might otherwise come to dominate the game.

Each time a bombard fires, there is a 10% chance of a misfire. If the weapon itself has suffered any hits, any rolls on the misfire table below suffer a +1 modifier. If the weapon misfires, roll 2d4 and consult the following table:

### Die

#### Roll Result

- 2-3 Weapon "hangs fire"
- 4-6 Powder burns irregularly; automatic scatter
- 7-9 Weapon explodes

A result of "hangs fire" means that the gunpowder has simply failed to ignite, or has failed for one reason or another to explode properly (perhaps it just flared up, without enough force to expel the ball). The weapon must be reloaded.

A bombard that explodes is destroyed. Any figure within 1" of the weapon suffers 1d4 hits with no armor check allowed.

The flame, smoke and noise associated with a bombard frequently panicked pack animals, and even mounts that hadn't been trained to handle the chaos of war. In a fantasy world, this would also be true for troops composed of "primitive" races or creatures who would normally fear fire and thun-

der. In game terms, lesser-trained cavalry—those units with a morale equal to or less than 10—are susceptible to morale effects. The susceptibility of other troop types is left up to the players, or to the DM.

Each turn in which a susceptible unit is within 4" of a bombard—friendly or enemy—that fires on that turn, the unit must make a morale check with a bonus of +2 to the roll (bombard are frightening, but not *that* frightening). Susceptible troops will not rout towards a firing bombard.

The impact of a bombard shot was so great that it would smash splinters from any hard surface it hit. This "shrapnel" was so lethal that it frequently caused as many or more casualties than the actual shot itself. To represent this, each time a bombard shot strikes rock or stone (either a wall or a horizontal stone surface like a paved courtyard), each figure within 1" of the impact point suffers an attack of AD 10. Obviously, to be affected the unit must be on the same side of a wall as the impact point. Firing a shot against the exterior of a keep will do no splinter damage against on troops within that keep.

A bombard shot has a 45% chance of scattering; scatter distance is 1d4", half that (rounded up) if the range is 12" or less.





## Cannon

As with bombards, cannon came in many designs. These ranged from "pocket cannon" with barrel lengths of little more than one foot, to monsters that fired shot weighing 100 pounds. Of these bizarre guns, the most appropriate for siege warfare were the 48-pounder full cannon (our heavy cannon) and the 24-pounder demi-cannon (our light cannon).

Introduced in the late Fifteenth Century, the full cannon was a highly effective weapon, devastating against stonework and lethal against "soft" targets like troops. Although the full cannon never disappeared, the demi-cannon swiftly became the preferred weapon for use in siege batteries. Round for round it performed almost as effectively as its larger sibling, while weighing little more than half as much, consuming half the charge of powder, taking up less space in the batteries and being much quicker to load.

Both were smooth-bore muzzle-loaders, with homogenous bronze barrels no more than eight feet long. They could be transported and loaded with relative ease, and they fired wrought-iron cannon balls. French gunsmiths improved the basic design by casting two trunnions, or prongs, into the barrel just forward of the center of gravity. These prongs rested almost directly over the axle of a two-wheeled gun carriage. The barrel of the gun could be easily elevated or depressed around the fulcrum formed by the trunnions. For traversing, the trailing end of the gun carriage was lifted from the ground and swung to right or left.

The chance of a misfire was lower for cannon than for the less standardized bombards, but the chance still did exist. Each time a cannon fires, there is a 5% chance of a misfire. If the weapon misfires, roll 2d4 and consult the table below. If the weapon itself has suffered any hits, all rolls on the misfire table suffer a +1 modifier.

### Die

#### Roll Result

2-3	Weapon "hangs fire"
4-7	Powder burns irregularly; automatic scatter
8-9	Weapon explodes

A "hang fire" result is the same for cannon as it is for a bombard. Similarly, cannon have the same chance to panic animals and primitive troops that bombards do. Cannon rounds which strike a stone or wooden surface create large sprays of shrapnel, just as bombards do. Be sure to read the section on bombards if you are firing one or more batteries of cannon in the battle.

A cannon that explodes is destroyed. Any figure within 1" of the weapon suffers 1d4 hits in the case of a full cannon or 1d3 hits for a demi-cannon (no armor check allowed).

A cannon shot (either kind) has a 10% chance of scattering; scatter distance is 1d2", half that (rounded up) if the range is 15" or less.

## Catapult

Catapults of various kinds have been in use for millennia. From simple, hastily-improvised devices—small trees that could be bent then released to cast projectiles—the catapult evolved into mechanically sophisticated wheeled devices used to great ef-

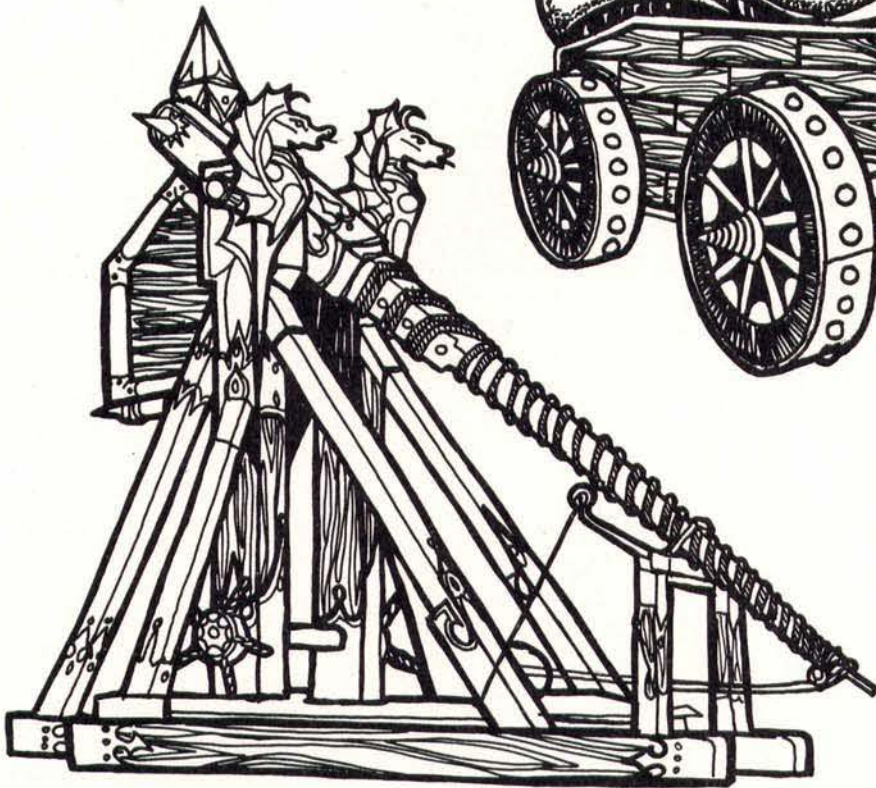
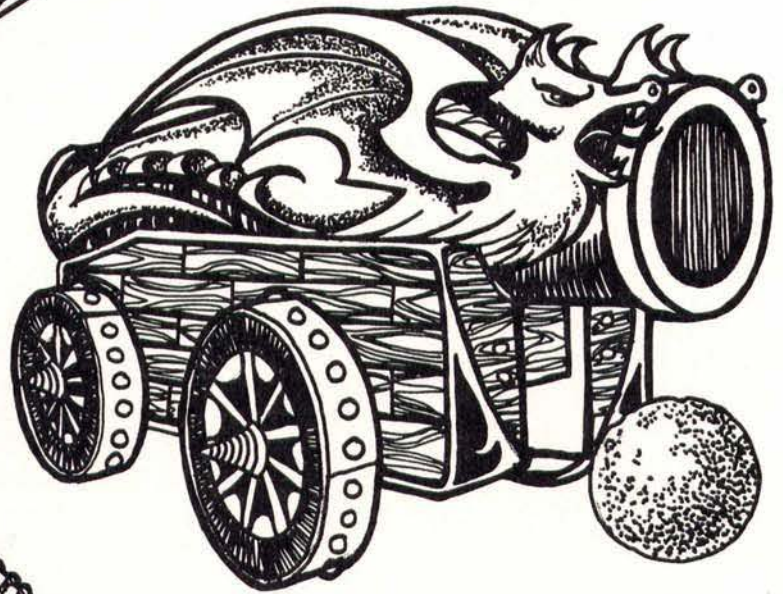
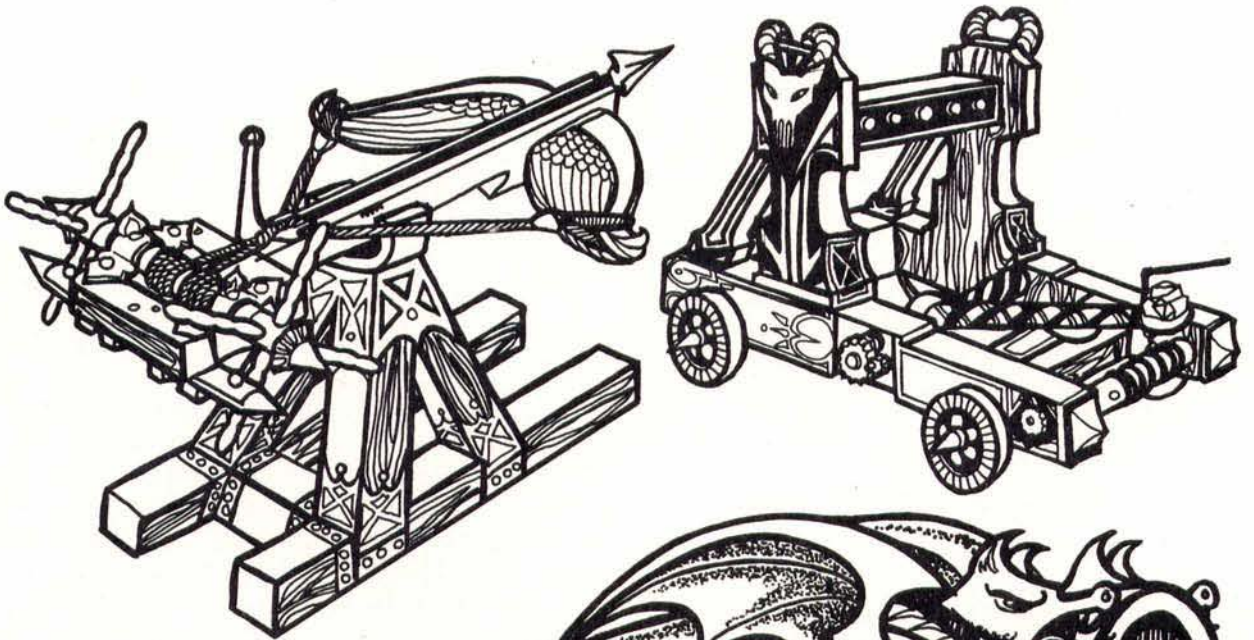
fect by the Romans and later forces.

Although the actual source of the weapon's motive force ranged from flexible beams of wood (shades of the bent tree) to tensioned ropes, the device depended on leverage to propel projectiles. The very nature of the device made it somewhat difficult to adjust elevation. On smaller devices, the rear of the frame or base could be raised or lowered, but on larger examples this was impossible. The only method of altering the range of the shot was to change the amount of torsion or modify the weight of the projectile. Neither of these were particularly precise, making the catapult a notoriously inaccurate weapon.

The construction of the catapult also constrained its role. In most cases, it could only be used as an indirect fire device, similar to a modern howitzer: the shot would arc high, and then fall on the target. The only exception to this was when the catapult was so close to a wall or building that the missile struck its target before it reached the apex of its trajectory.

Although they were usually used to hurl rocks or other heavy projectiles, there were no practical restrictions on what could be fired from catapults. The most common "alternative" loads were quantities of small stones, gravel, and even lengths of chain. This medieval shrapnel was next to useless against "hard" targets such as walls and the like, but it was brutally effective against "soft" targets like troops. In game terms, a catapult—light or heavy—loaded with this kind of shot does no damage against structures, but all damage against units is multiplied by 1.5. Thus this kind of load is useful









for "sweeping the battlements" of defenders before an assault.

Catapults can also cast flaming missiles, or even canisters of Greek fire. Typically, these projectiles are much lighter than the usual loads used (it's hard to set fire to a rock, after all), but considerably more susceptible to crosswinds; thus the effective range is halved, and the chance of scatter is doubled (although the scatter distance is halved as well). Flaming loads do no damage to structures from their impact, although they have normal chances of igniting flammable materials. Rules for igniting targets are covered on page 86 of the BATTLESYSTEM™ rules. Against units, however, flaming loads do inflict damage from their impact alone. This equates to an AD of 2d6 for both light and heavy catapults.

Enterprising commanders can use their catapults with more unpleasant loads, of course. During the siege of Minas Tirith in J. R. R. Tolkien's *Lord of the Rings*, the orcs fired the heads of slain defenders into the city. These examples of nastiness are devastating to the morale of the enemy, and must be dealt with on an individual basis.

The chance of scatter is 40% for a light catapult and 50% for a heavy catapult. The chances drop to 25% and 35% respectively if the catapult is loaded with small stones or the like. The reason for this is simply that you don't have to be as exact with a scattering round as you do with a solid one. Just as you don't have to be as precise with a modern shotgun as with you do with a rifle to hit your target. Scatter distance is 1d3". If the catapult is being used against a wall or building (direct fire) and the range is less than one quarter

of the catapult's maximum range, the chances for scatter drop to 15% for light and 25% for heavy, and the scatter distance is 1d2".

#### Catapult, arrow

Many weaponmakers throughout the ages experimented with large weapons that fired multiple arrows or spears with great force (and usually abysmal accuracy). These were mostly ineffective against structures (those few that were useful in such a role have been subsumed under the category of ballista) but quite lethal against massed troops. In game terms, all engines of this type do no damage against structures.

One design that actually seemed to work comprised a rack holding four or so large arrows perhaps the size of javelins. Behind this rack was a sheet of flexible wood that could be bent backwards. When this sheet of wood was released, the upper portion would snap forward and "slap" the butt ends of the arrows, firing them forward.

The actual number of arrows shot from one of these devices varied from two or three to as high as a dozen. The statistics given are for an "average" device, shooting four or five projectiles. (Weapons doing more or less damage can be used if players and DM agree.)

A shot from an arrow catapult has a 60% chance of scattering. Scatter distance is 1d3".

#### Trebuchet

As they built larger and larger catapults to fire ever-increasing loads, military scientists soon reached the limits of standard catapult technology. There was just so much force that could be generated from bent wood or torqued rope. Luckily for the weapon

designers—and unluckily for those on the receiving end—there was another force that could be used: gravity. While gravity doesn't work quite the same in the AD&D® game universe as it does in our own (see the SPELLJAMMER™ boxed set for details), the trebuchet still functions in the same way.

While standard catapults depended on the potential energy tied up in bent or otherwise stressed materials, trebuchets used the potential energy contained in a heavy weight. On one end of the trebuchet's long arm was a sling or basket to contain the load. On the other, across a fulcrum, was a mass of metal or rock. To load the weapon, the crew pulled the basket end down, which raised the counterweight off the ground. When they released the arm, the counterweight fell, accelerating the basket and load.

Some very large trebuchets were built and used. Theoretically, the only limits to their size and power were the strength of the material used and the amount of mass that could be lifted by the crew.

Since they were such simple machines, trebuchets were usually built on-site. This meant that they were difficult if not impossible to move, and thus to aim. In game terms, once a trebuchet is positioned, it can only fire directly forward, or within 5 degrees to either side of its center line. Range could be varied by changing the mass of the load, the weight of the counterweight, or the distance that the arm was pulled down.

As with other catapults, trebuchets could be loaded with many small stones for use against "soft" targets like troops. In game terms, a trebuchet loaded with this kind





of load does no damage against structures, but all damage against units is multiplied by 1.5 (rounded down).

Trebuchets can also cast flaming missiles, or even canisters of Greek fire. Typically, these projectiles are much lighter than the usual loads used, but considerably more susceptible to crosswinds; thus the effective range is halved, and the chance of scatter is doubled (although the scatter distance is halved as well). Flaming loads do no damage to structures from their impact, although they have normal chances of igniting flammable materials. Rules for igniting targets are covered on page 86 of the BATTLESYSTEM™ rules.) Against units, however, flaming loads do inflict damage from their impact alone. This equates to an AD of 2d8.

The chance of scatter for a trebuchet is 55% (their lack of accuracy was balanced by the impressive damage they inflicted when they did hit). The chance of scatter drops to 40% if the trebuchet is loaded with small stones or the like. Scatter distance is 1d6".

## Crushing Engines

As their name implies, crushing engines transmit and concentrate the efforts of the troops using them against structures with which the devices are in direct contact. For example, the small battering rams described on page 82 of the BATTLESYSTEM™ rules are crushing engines. Their larger brethren are more massive, more destructive, and often comprise mobile canopies or other structures to protect the troops using them. They are usually wheeled.

At least eight figures are needed

to move a crushing engine at its full speed of 3" per turn. Four to seven figures can move it 2", and two or three can move it 1". Crushing engines can only be moved over clear, flat terrain (including roads, but not trails). Twice as many figures are required to move a crushing engine up even a gentle slope (1" rise for every 12" of horizontal distance), and movement up a steeper incline is impossible.

A crushing engine gets two attack dice of the appropriate size for each figure helping to operate the device. At least two figures must be available to operate it, and no more than four can contribute to the crushing engine's attack strength. The engine must be touching the surface to be attacked before it can cause damage.

All crushing engines make use of the same terms and concepts, which are defined below:

**Hits** is a two-number entry because, in most cases, a crushing engine is enclosed within a structure (generally a heavy wooden roof supported by a framework of timbers) that provides protection for the device as well as for the figures (maximum of four) that are operating it. The first number represents the number of hits that the engine itself can withstand before being destroyed; the second is the number of hits that the protective framework and roof can withstand. This framework must be destroyed before the device inside can suffer damage. Troops under this framework are totally protected against attacks from directly above, and gain a -2 bonus to AR against missile attacks launched from ground level.

In certain cases, players might use crushing engines that do with-

out the protection of a framework. These would have a single "hits" number, representing the device itself. Troops operating the device are unprotected.

AD columns show the size of attack die (4-sided, 6-sided or 8-sided) used when the engine is attacking a certain type of material. The number of attack dice rolled is determined by the number of figures operating the device, as described above.

### Crushing Engine Statistics

Engine Type	Hits	Stone	Metal	Wood
Ram	6/18	4	6	8
Bore	12/18	8	6	6

### Ram

In this context, a ram is a long wheeled gallery. Slung from the roof beam by chains is a large log. This log is frequently capped with a heavy metal end-piece to increase its impact and damage. Historically, this end-piece was often shaped like the horned head of a ram, hence the device's name. Under cover of the protective roof, troops could swing the log to strike with great force against a wall or gate.

This design of ram, where the log is suspended by chains, is much more efficient than the "standard" troop-carried battering ram improvised from a large log. For one thing, the troops had to expend no energy simply holding the ram off the ground, and could concentrate all of their might on swinging the heavy thing; thus heavier rams could be used. Also, once the ram had been swung back, simply releasing it to





swing forward would cause considerable impact; if the troops added their strength to the forward swing of the ram, the impact could be staggering. This increased efficiency is reflected in the statistics listed above. This kind of ram applies one AD for each figure operating the device. In comparison, troop-carried rams apply one AD for each two figures involved.

The galleries protecting the rams were often elaborate enough to qualify as small buildings in their own rights. As such, their destruction can inflict damage on the troops operating the rams, as discussed on page 85 of the BATTLESYSTEM™ rules.

### Bore

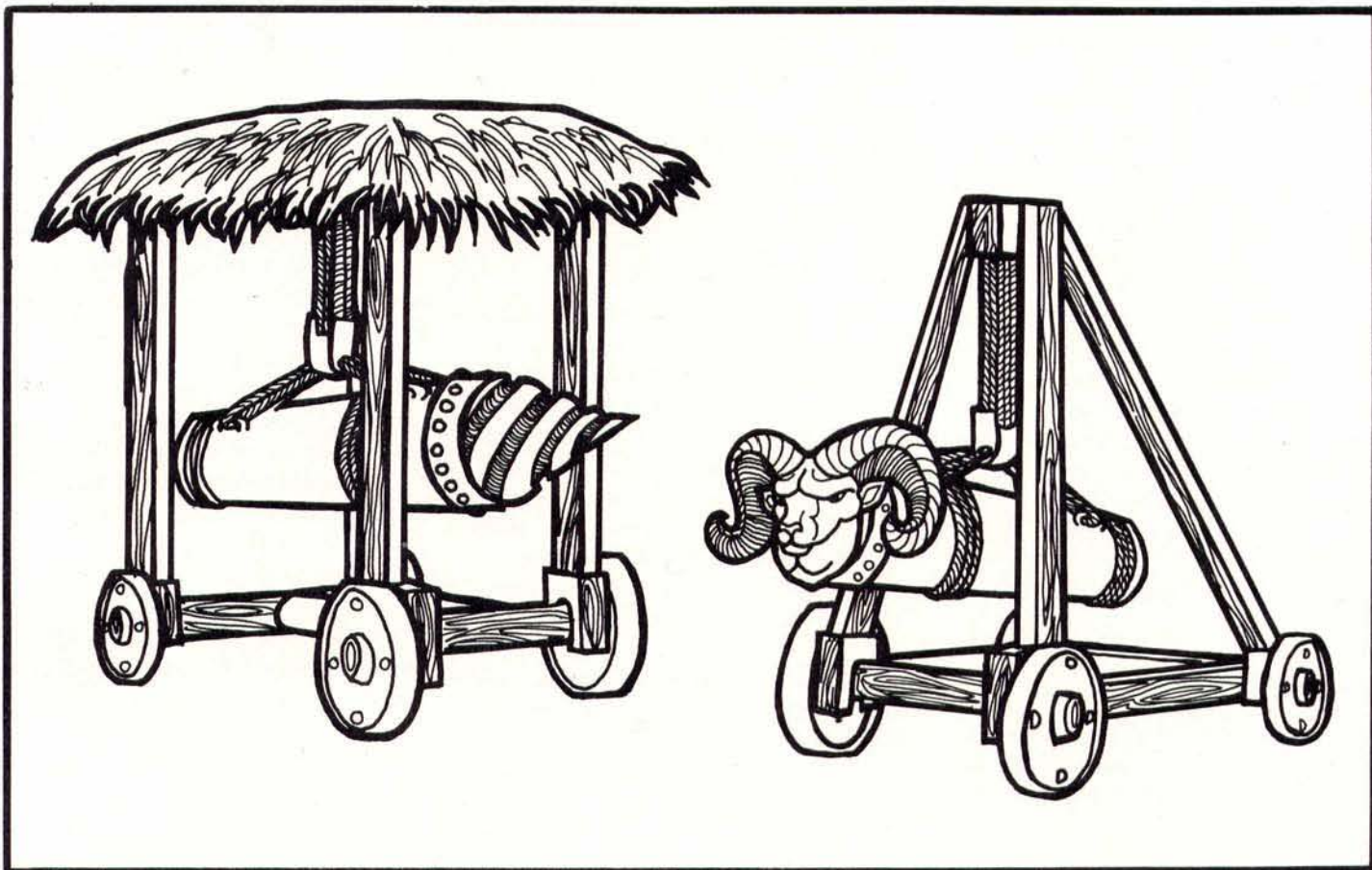
Bores (also called "sows") resembled rams in construction: a long, wheeled gallery protecting the central mechanism, which is suspended from roof beams. This central mechanism is usually a log, suspended in slings so it can turn about its long axis. The metal headpiece is a large screw bit, designed to chew through stone.

These engines were designed to be used in one of two ways. In some, the log was pulled back and swung against the target like a ram. Because of the twist to the screw bit, the log would turn a little on impact. Eventually, the bit would bite into the wall and do some damage. This is similar to driving a screw by hitting it with a hammer: not the most efficient

way of doing things, although it eventually gets the job done.

The second design has the same log suspended in slings, with the same screw-bit headpiece. Here, however, the log has stakes of wood or metal driven into it along its length to act as handles. In this design, the log isn't swung; using the handles, troops push the bit against the wall and turn the log so that the bit eventually bites. This is more like using a screwdriver.

The galleries protecting the bores were often elaborate enough to qualify as small buildings in their own rights. As such, their destruction can inflict damage on the troops operating the rams, as discussed on page 85 of the BATTLESYSTEM™ rules.







For people who don't have the time (or desire) to play out a long siege with the BATTLESYSTEM™ rules, we present the following quick resolution systems. The first is intended for use in resolving sieges and the second for determining the outcome of entire military campaigns. Either of these settings can serve as an interesting backdrop to a traditional AD&D® game campaign.

### Siege Resolution

Although sieges lasting months or even years are realistic, they're not much fun to play out in their entirety. This section describes a system by which the results of sieges can be quickly determined: whether the garrison surrenders or is overrun, whether the attackers abandon the investment, and how many troops on both sides are slain.

This system is obviously very superficial—how else could an 18-month investment be reduced to a dozen or so die rolls?—and thus not particularly satisfying emotionally. It is strongly recommended that the DM running the campaign use these results as a basis on which to build more textured descriptions of events.

The system doesn't have to be used throughout the siege. Quick resolution could be used until things start getting interesting, and then the players could resort to standard BATTLESYSTEM™ or AD&D® game rules to resolve the "good bits".

### Phases

By their very nature, sieges almost never consist of continuous action. The attacking commander

can pretty well control the pace of activity. If he or she wants to wait a few days before the next major assault, the garrison generally has little say in the matter. This issue of timing changes the whole tenor of sieges, of course. In an all-out attack, where the besiegers know they have the advantage in manpower, or where time is of the essence, one wave of assault will follow close on the heels of the last. Where the attackers don't have so great an advantage, or have the luxury to let the garrison starve a bit, the same number of waves can be spread out over weeks or months.

For this reason, the quick resolution system refers to "phases" rather than days, weeks or other absolute measures of time. Each phase represents one wave of assault, and the attacker (usually) can decide how frequently phases occur. For example, the attacking general can start the next phase as soon as the last is complete, or can wait a week or two while the garrison's morale drops further.

### Quick Resolution System

Depending on current conditions, one player—attacker or defender—has the initiative to determine exactly when a phase is going to start. That player (the "phasing" player) rolls percentile dice. The roll is modified depending on current conditions (see "Modifiers" following), then the result is referenced on the siege resolution table (SRT) in the next section.

This table can return various results, ranging from "Attackers revolt" (the attacking troops have had enough of this nonsense and give up the investment . . . no mat-

ter what their commander has to say about it) to "Garrison surrenders". Most results, however, are of the form "5% Defender/15% Attacker". These figures refer to the percentage of the current point count for the army that were lost during the phase (point costs are discussed in Appendix III of the BATTLESYSTEM™ rules).

For example, the attacking force currently has a total point value of 150. The results of the current phase state "10% Attacker". The attacking player must remove from play figures (or equipment) worth at least 15 points. The choice of the figures actually removed is completely up to the attacking player. This description and the section that follows assumes that miniatures are being used for at least part of the siege. If not—that is, if the whole thing is taking place "off screen"—the two forces can be viewed as "point pools", analogous to a character's hit points in an AD&D game.

Results also frequently include penalties or bonuses to morale, such as "Defenders morale -1". These are applied immediately and remain in effect until the siege is fully resolved.

In addition to the two final results that can come from the SRT—"Attackers revolt" and "Garrison surrenders"—there are other victory conditions as well, mostly morale-related. Should any of these conditions come about, the siege is immediately over . . . one way or the other. This is why it's important that morale penalties or bonuses be applied immediately.





**Siege Resolution Table**

Die	Roll	Result
0-		Attackers revolt
01-15	0%	Defenders/15% Attackers; Attacker morale -2, Defender morale +1
16-25	0%	Defenders/10% Attackers; Attacker morale -1, Defender morale +1
26-40	0%	Defenders/5% Attackers; Attacker morale -1
41-65	5%	Defenders/20% Attackers
66-80	5%	Defenders/15% Attackers; Attacker morale +1, Defender morale -1
81-90	5%	Defenders/10% Attackers; Attacker morale +1, Defender morale -2
91-99	5%	Defenders/5% Attackers, Attacker morale +1, Defender morale -2
100+		Garrison surrenders

**Siege Resolution Table Modifiers**

Modifiers to rolls on the SRT fall into several categories. Each of these groups is detailed below.

**Force Size**

The relative sizes of the two forces (as expressed in their BATTLESYSTEM™ rules point values) is very important. As you can see by examining the SRT, the attacker will tend to lose many more troops than the defender. This reflects the fact that the defender has had time to “dig in” and that a castle is very difficult to take by force.

- 15% Attacking force has a total point value equal to or less than that of the defending force.

- 10% Attacking force has a point value which is not more than 150% of the defenders.
- 05% Attacking force has a point value which is not more than twice that of the defending force.
- + 05% Attacking force has a point value which is not more than thrice that of the defender's forces.
- + 10% Attacking force has a point value which is greater than thrice that of the defending force.

**Special Forces & Equipment**

The weapons employed by one side or another, as well as the special skills and abilities of the force, can make a big difference in the outcome of a battle.

- + 10% Attackers have cannon and defenders do not.
- + 10% Attackers have spell casters and defenders do not.
- + 05% Attacking force includes undead, highly magical, or otherwise awe inspiring creatures.
- + 05% Attacking force has flying units and defenders do not.
- 05% Defenders have cannon and attackers do not.
- 05% Defending force includes undead, highly magical, or other awe inspiring monsters.
- 10% Defenders have spell casting units and attackers do not

**Length of Siege**

The total duration of the siege has a significant effect on morale, and hence on the outcome of any particular wave. Consult the table below to determine the effect of the

time spent in this engagement and its associated modifier.

00 to 20 days	Nil
21 to 40 days	+5%
41 to 60 days	+10%
61 to 80 days	+15%
Over 80 days	+20%

**Supply Conditions**

Units which have begun to run short of food and water will begin to see the “advantages” of surrender. Likewise, those who are well supplied will tend to hold out until things get worse.

- + 10% Defender is out of supplies, and has suffered troop losses due to attrition.
- + 05% The defender is out of supplies, but has not yet suffered any losses from attrition.
- 05% Attacker is out of supplies and has been forced to scavenge for food.
- 10% Attacker is out of supplies and is in an area where scavenging for supplies is either difficult or impossible.

**Morale**

The base morale value for an entire force is the average of the morales for all the units making up that force, adjusted for any modifiers applied due to the SRT. The following chart gives the SRT modifiers based on the current morale of the various sides. When applying the morale modifier to the SRT roll, add the bonus for the attacker's morale and subtract the bonus for the defender's morale.

For example, if the morale of the attackers is “steady” apply a +5% modifier to the roll. If the defender's morale is “elite”, apply a





- 10% modifier to the roll.

Note that the values for "unreliable" or "unsteady" troops do not follow the above logic. Modifiers for such units are reversed. Thus, "unsteady" attackers **subtract** 10 points from the SRT roll and "unreliable" defenders **add** 20 points to it.

Unreliable (4 or less)	20%
Unsteady (5 to 7)	10%
Average (8 to 10)	Nil
Steady (11 to 12)	5%
Elite (13 to 14)	10%
Champion (15 to 16)	15%
Fanatic (17 to 18)	20%
Fearless (19 or higher)	25%

### Command

The competence of the individual commanders will have a huge effect on the outcome of any siege or battle. For this quick resolution system, the level of the commander will be the key factor in deciding his or her ability.

To determine the command modifier, subtract the level of the less experienced commander from the level of the more experienced one. For every two levels of difference, apply a 5% modifier in favor of the more experienced commander (that is, a minus to the roll if the defender is more experienced and an addition to it if the attacker has superiority).

Thus, if an army of orcs headed by an 8th level commander is attacking a fortress held by a 12th level elven king, the elven defenders have a 10% bonus which is reflected by a - 10% to rolls on the SRT.

### Phase Initiative

Normally, the attacker controls the timing of phases. There are two conditions under which this is

not true, however. If the modified morale of the defending force is higher than that of the attacking force by at least 2 points, or if the attacker's modified morale drops below 9, the defender decides when phases will be initiated.

### Victory Conditions

In addition to the "Garrison surrenders" and "Attackers revolt" results on the combat results table above, there are other conditions that bring a siege to an end.

If the average morale (modified) of all surviving defending units drops to 3 or less, or is 10 points or more less than the average morale of all attacking units, the garrison immediately surrenders.

Conversely, if the average morale of all attacking units drops to 6 or less, or is 8 points or more less than the average morale of all defending units, the attackers give up the siege.

Finally, if the attacking force is ever reduced to 25% or less of its original size (determined by points), the attackers abandon the siege.

### Fighting Campaigns

*Aelfred Silverhorn sighed as he stared at the map. Running scarred fingers through his close-cropped hair, he wondered—for the thousandth time—how he'd come to find himself in this position. He was a warrior, yes. A good warrior, by the gods, in single combat or leading his mercenary company, the Black Guard. But Commander in Chief? Commanding—and thus responsible for—not one company but several armies? When had war turned from something waged strictly for*

*profit, where victory or defeat was less important than conducting oneself in a professional manner, to something that mattered, and mattered deeply? To something that might determine the course of history for generations to come?*

*He shifted his dagger aside, which had been serving to indicate his best guess as to the enemy's major axis of movement, for a closer look at the map—more precisely, at one small village.*

*Alexia, it was called. Nothing more than a handful of farm houses, really. But massing around this tiny croft were armies the likes of which hadn't been seen in this Age. Certainly, other armies were clashing elsewhere—good men were dying, and Aelfred Silverhorn could do naught about it—but trained instincts told the aging warrior that it was here, at Alexia, that matters would be decided.*

*He grinned, but there was no mirth in it. How would they take it, he wondered, the spirits of those troops that had died elsewhere—died at his (albeit indirect) command? How would they take it should he tell them that their efforts and sacrifices were little more than a side-show, a mere bagatelle, compared with the battle that would be joined on the morrow?*

*In the names of all the gods, what had happened to war?*

In many campaigns, the individual battles and actual day-to-day events that make up a long, drawn-out conflict aren't important except as a backdrop against which Player Characters perform heroic actions. This section describes a system to (relatively) quickly determine the outcome of a full-scale war that comprises a





number of battles. As with the quick resolution system for sieges, detail and depth have been sacrificed for convenience and speed. It is strongly recommended that the DM running the campaign use the results generated by this system as a basis on which to build more textured descriptions of the events.

The system that follows breaks a full-scale war down into individual battles, and then resolves the outcome of these battles. This has a number of advantages. First, it gives the DM more material to work from when describing ongoing events.

For example, after determining the results of a battle, the DM tells his players that "after some initial success based on tactical brilliance, Furyondy's forces were beaten back by the sheer numbers of the gnoll army. The human forces fought courageously, but were finally overrun, and slaughtered almost to a man. Thus ended the Battle of High Horn".

Second, it makes it easier for both the DM and the players to figure out how and when the PCs can get involved in the conflict and how they can make a difference to the outcome.

### War in the Medieval Age

Today when we think of war, we probably picture maps of World War I or II, showing unbroken friendly and enemy lines with "no-man's-land" in between them. Although the ideas of a front line, defence in depth, breakthroughs, etc. are well ingrained in us thanks to war movies, these concepts were unknown to combatants in the medieval period.

There were no firm boundaries

between countries. This is true in the typical AD&D® game worlds as well. Take a look at the map of the FORGOTTEN REALMS™ campaign setting, for an example. Similarly, there were no firm friendly or enemy lines. Armies met whenever and wherever their commanders wished—and could engineer it—and fought there. A war in medieval times comprised a number of disconnected battles, few rising above the category of skirmishes. Wars of domination or subjugation were rare indeed. Most campaigns had very limited strategic goals, and ended when one or other of the combatants was unable to continue or lost interest. Wars rarely ended with an armistice or peace treaty; instead, they just trailed off, frequently to brew up again in a couple of years or decades.

### Manpower

When a commander in chief wants to fight a war or defend the country, there's one important question that must be answered: where are the troops going to come from? In feudal Europe, a number of different sources were tried.

In the early feudal period, powerful people or institutions, like the crown, nobles and the church, who owned large amounts of land would "lease" allotments of this land to others in return for payment or service. This practice was called "benefice". Initially, those granted benefice had to work the land and hand over to the landowner a portion of anything produced on that land. In 730, however, during the administration of the Frankish state by Charles Martel, military service began to be required of benefice

holders in addition to other services and payments.

While accepting a benefice usually entailed some form of military service, sometimes the causality was reversed. For example, around 730 A.D., Charles Martel needed troops, and so began recruiting able warriors. If these warriors would swear absolute fidelity to him and become his vassal, Charles would grant them a benefice. This land would be held by the warriors and their family so long as they served Charles well in a military capacity. While this seemed like the ideal solution, there was a problem: the number of troops that could be acquired by this method was limited by the amount of land available for dispersal.

Other traditions arose that provided the state—in the person of the king or queen—with troops. For example, each free household in the Frankish state owed the service of one man with complete arms and equipment. Other countries recognized this as a good idea, and made it their own. Military obligation became hereditary, providing the crown with a mass levy of free men in time of need. These free men would be obligated to serve their lord for tours of duty ranging from sixty days to six months out of a year, depending on the country and the period.

There was a problem, of course. Complete arms and equipment, even for an infantryman, didn't come cheap. In the case of cavalry, acquiring a horse, lance, sword, shield and armor was well beyond the capabilities of a common free landholder. Also, the skills needed to fight from horseback didn't come easy, and required more time to master than a farmer or





craftsman—no matter how dedicated—could devote. If the state wanted a force of well-equipped, skilled cavalry, it would have to find some way of providing them with equipment and removing from them the obligation of working for a living.

Thus emerged the knights. Knights were quite different from the mass levy. They were elite warriors, maintained by the kings and great magnates, and they became the nucleus of the aristocracy in many European lands. In addition to serving in the field, they did duty as castle guards, in time of peace as well as war.

The system under which landholders owed the crown military service evolved further under Charlemagne. Every able-bodied man who possessed twelve mansi (a rather vague measure of land) had to own a mail shirt and, when called upon for active duty, must bring rations for three months and clothes for six.

At least one major problem was never satisfactorily solved—the problem of training. Pressing laborers into military service and giving them swords didn't make them warriors. They just didn't have the skills and instincts that could only be gained through months or years of experience. Thus these peasant "soldiers" were frequently little more than "cannon-fodder" when faced by tough, cynical, and competent mercenary troops.

It wasn't only kings who could raise armies through the granting of benefice, of course. During the ninth and tenth centuries in Europe, many wealthy and powerful lords—both lay and ecclesiastical—raised and maintained their own private armies. Soon, the armies

fielded by kings comprised mainly contingents of vassals commanded by powerful nobles.

In Anglo-Saxon England, the king used another source of manpower. "Thegns" made up the personal entourage of kings, or of powerful landed magnates (who were called "eorls"). These thegns, whether they owned land or not, owed their lords military service. This obligation arose from their position in society, not from their status as landowners, and so was different from the obligations owed due to benefice.

Kings and lords could—and did—also hire mercenaries (in England, these professional mercenary warriors were called "huscarles"). These mercenaries were paid wages, and were often allowed to supplement this income through looting.

By the twelfth century, knights and others who owed military service were looking for ways to get out of it. Thus arose the practice of "scutage": paying the liege lord an amount of money to avoid military service. This payment was theoretically enough to hire a mercenary for the length of time the payer would have had to serve. By the reign of Henry II, the role of the paid soldier grew more important than that of the feudal tenant, as more and more people paid scutage.

Knights paid scutage to escape castle duty, as well. These obligations ranged from thirty to ninety days per year. Castle duty was more inconvenient than dangerous, and rates of scutage were often accepted that were much lower than the cost of hiring replacements. Thus many castles—even in militarily sensitive areas—were left with skeleton garrisons in peacetime.

### Differences in a Fantasy Universe

Of course, there's nothing that says countries in a fantasy milieu must use any of the above techniques for raising troops; enterprising and creative commanders can, no doubt, devise other ways of acquiring the troops they need. In campaigns based around massive warfare and eternal conflicts—orc hordes attacking an elven forest, for example, or humans wishing to exterminate a colony of gnolls in the nearby hills—there might be no need to persuade able-bodied warriors to join the fray; they might willingly volunteer to do so. The same is true in "defense of the realm" situations. No matter what the circumstances, however, the questions that commanders must answer are similar: where do I get the troops, how do I equip them, and how can I train them to work together?

Warfare in a magic-sparse campaign world populated predominately by humans would probably resemble historical feudal warfare. In a magic-rich environment with many fantastical creatures, however, things would be quite different. William of Normandy didn't have a squadron of griffon riders under his command, and the Battle of Hastings would have looked different if he had.

Medieval commanders labored under the "fog of war" much more than did later generals. Communication was sketchy at the best of times, and totally unreliable during a crisis; it was also limited to the speed of a racing dispatch rider. One can imagine a messenger arriving with an order to cancel the planned advance, just too late to stop the unit from charging into the jaws of death. Too, medieval





generals didn't always bother with reconnaissance or scouts, so their intelligence about enemy strength and position was often somewhat lacking.

In a fantasy campaign, many of these burdens are lifted. Spellcasters can provide instantaneous communication—either through spells like *message* or by teleporting directly to the recipient—as can magical items. Scrying spells and devices can give the general information about the foe almost down to the number of arrows in each archer's quiver. Plus, flying creatures make exceptional forward observers.

Conversely, magic can add its own burdens. If you know that your foe has a high-level illusionist on the payroll, you're less likely to welcome unexpected reinforcements into your formation without some kind of confirmation first. Also, your advance might be slowed slightly if you're never sure whether each copse of trees is actually a unit of heavy crossbowmen under a *massmorph* spell. *Hallucinatory terrain* adds yet another level of doubt: is that rolling meadow over there actually Darkling Swamp . . . or is the map just wrong? It's obvious that magic simply replaces one form of "fog of war" with another.

Fantastic creatures also make a big difference. Historical commanders never had to worry about attacks from the sky or from underground, and never had to face the fire and terror of a rampaging dragon.

Intelligent commanders will consider all these complexities as serious dangers to be watched out for, but also as potential tools to be used in their own campaigns.

## War Plans

Why do countries go to war? There are probably as many answers as there are countries, if not more. Some examples of reasonable "causes" are mentioned below:

### Territorial

A country needs more land, or believes—for one reason or another—that a certain area of land should be within its boundaries. (For example, a country believes that is "divinely destined" to possess a certain territory.)

### Cultural/Racial

There is antipathy, based on cultural or racial grounds, between two nations. (For example, orcs might attack a neighboring elven homeland "just because".)

### Religious

A neighboring land worships a god totally antithetical to a country's dominant religion. (For example, a country launches a "holy war" to sweep the "heathens" from the face of the earth.)

### Just Cause

This includes "wars of liberation" (where a foreign government is believed to be oppressing its people), alignment-based conflicts (a country that is predominantly Lawful Good invades a neighbor that is predominately Neutral Evil), or cases of "evening the score" (a country attacks another in retribution for some real or imagined insult or injury in the past).

### Mercenary

A neighboring country is wealthy—perhaps it has many natural resources—and is seen as "ripe for the picking".

## Preemptive

In fear that a neighbor is preparing to attack, a country attacks first.

## Defensive

Someone else is attacking the country and forcing the crown to defend itself.

These reasons aren't mutually exclusive, of course: there's no reason that a soldier on a "mission from god" can't make some extra gold pieces along the way by looting, and once an invader has been driven out, it seems only right that the fight should be taken into the enemy's homeland just to teach him a lesson. There might be other reasons that don't fit into these categories, also. For example, a military dictatorship might engineer occasional border skirmishes with a neighbor just to toughen up its troops.

It's important to know the real cause behind any conflict because it affects the strategic goals and targets that each combatant goes after. For example, if a country goes to war because its leader wants to regain a valuable deep-water port that was captured by the enemy, the attacking army probably won't split its forces by launching a raid on the enemy's inland capital. If, on the other hand, the war is religiously motivated, destroying the central temple in the enemy's capital city would probably be a key goal. In both cases, the central strategic goal of the country being attacked would be to repel the invaders.

Strategic goals might be symmetrical. Take, for example, two countries who have been vying politically and economically for decades. Finally, they both decide to





settle the matter once and for all. Armies mass on either side of the river that divides the two lands, and the war is on. In such a case, each country has as a strategic goal to inflict as much damage—and hopefully humiliation—on the other as possible.

### Setting the Scene

Before a DM can start to determine the outcome of a war, he or she must decide exactly what the war is about, and what the strategic goals on each side are. The DM must then figure out the number of troops that each side can commit to the struggle, how quickly they can be mobilized, and what their level of skill and equipment is. This is why the information above about levies, scutage, mercenaries, etc. is significant. The country or race involved and the geographical situation might necessitate a certain balance of troops. For example, a nation of sylvan elves would probably favor horse archers more than would a colony of dwarves. Otherwise, the DM must decide on a reasonable balance of forces.

Recent history, political ambitions, relations between the two combatants, and the cause of the war would have a great effect on the initial disposition of the opposed forces. For example, if the tension between two militaristically aggressive countries has been running high for some time, both states will probably have armies massed near their frontiers (or at least have made sure that their border towers or castles are well garrisoned and supplied). On the other hand, one country might be totally or partially unprepared for war, due to its own pacifistic policies or because the ag-

gressor has managed to avoid giving away its intentions.

Now the DM must determine the strategic goals that each side will pursue. In the example centered around the “liberation” of the captured deep-water port, the attacking country will send at least one army to destroy or rout the enemy troops holding the port, while other troops are given the mission of cutting lines of communication and supply, and intercepting reinforcements. In contrast, the country being invaded would so position its troops as to protect or reinforce the port town’s garrison. A smart defender might also send a small force to flank the advancing attackers and play havoc with their supply lines. In any case, wherever opposing armies meet, there will probably be a battle. Remember that simply inflicting damage on the enemy is a valid strategic goal, so a force might be dispatched to ambush an opposing force while on route.

Once the DM has determined the general course of the war, and what each side’s operational objectives will be, the next step is to resolve the outcome of each individual battle.

### Battle Resolution

Many people talk of “the ebb and flow of battle”. In fact, of course, this isn’t a true picture. As Clausewitz explained in *On War*, a battle is more like a steady movement away from equilibrium. In general, the balance of battle will favor the strongest army, and will slowly move from equilibrium in favor of the strongest force. This movement can be influenced by strategic and tactical brilliance exhibited by individual com-

manders, by luck, and by such things as divine intervention. In general, however, the larger army will win the battle. As the saying goes, “The battle isn’t always to the strong . . . but that’s the way to bet”. This is reflected in the following system.

### Battle Results

This quick resolution system is based on “battle turns”. Like “phases” in siege determination, these are variable units of time; it’s impossible to state categorically that “one battle turn is equal to 90 minutes”. Depending on the course of the battle, a battle turn might represent anywhere from fifteen minutes to several hours.

To use this system, the DM must roughly determine, using the BATTLESYSTEM™ rules, the point value of the forces involved (this will depend on the issues discussed in “Setting the Scene”). The point value doesn’t have to be exact. One force is then labelled as Force A, the other as Force B. Each battle turn, the DM rolls percentile dice. The result is modified depending on current conditions (see “Battle Modifiers”), then the result is referenced on the Battle Results Table (BRT) table below.

This table returns results in the form “Force A 5 points, morale +1; Force B 10 points”. These results refer to the casualties inflicted upon each side. The number of points specified in the result is subtracted from the total point value of the corresponding army. Note that the system doesn’t specify where or how those points are lost. The force is viewed simply as a “point value pool”. This is analogous to hit points in an AD&D® game.





A result also might specify morale effects. Before the battle, the DM must determine the base level of morale for each force. Any morale modifiers are added to or subtracted from the base morale.

#### Battle Results Table

Die roll	Result
0-	Force A 25 points, morale -2; Force B 0 points, morale +1
01-10	Force A 20 points, morale -1; Force B 0 points, morale +1
11-20	Force A 15 points; Force B 5 points
21-30	Force A 10 points; Force B 5 points
31-70	Force A 5 points; Force B 5 points
71-80	Force A 5 points; Force B 10 points
81-90	Force A 5 points; Force B 15 points
91-99	Force A 0 points, morale +1; Force B 20 points, morale -1
100+	Force A 0 points, morale +1; Force B 25 points, morale -2

#### BRT Modifiers

Modifiers fall into several categories. Before consulting the BRT, total up all the applicable modifiers—positive and negative—for both forces and apply them to the die roll.

#### Force Size

The relative size of the forces involved in a combat is, by far, the most important factor in any battle. While having a larger force does not ensure victory, it almost

always determines the outcome of the battle.

- 20% Force B is at least twice the size of force A (in point value).
- 10% Force B is half again the size of force A (in point value).
- +10% Force A is half again the size of force B (in point value).
- +20% Force A is at least twice the size of force B (in point value).

#### Special Forces & Equipment

Just as it is in siege warfare, the composition of a force is very important in battle resolution. Modifiers taken from this table for force A are applied as positive modifiers to the die roll, those for force B are negative modifiers.

- +/-5 Force includes spell casters of some type.
- +/-5 Force includes highly magical or undead creatures.
- +/-5 Force has bombardment engines of some type.
- +/-5 Force has flying creatures or airborne units of some type.

#### Supply Conditions

A unit which doesn't know where its next meal is coming from will tend to be less effective in combat. On the other hand, a force which has a solid base of supplies on which to draw will be in better condition to fight.

- 10 Force A has been cut off from its supply lines.
- +10 Force B has been cut off from its supply lines.

#### Morale

The base morale value for an entire force is the average of the morales for all the units making up that force, adjusted for any modifiers applied due to the BRT. The following chart gives the BRT modifiers based on the current morale of the various sides. When applying the morale modifier to the BRT roll, add the bonus for force A's morale and subtract the bonus for force B's morale.

For example, if the morale of force A is "steady" apply a +5% modifier to the roll. If the morale of force B is "elite", apply a -10% modifier to the roll.

Note that the values for "unreliable" or "unsteady" troops do not follow the above logic. Modifiers for such units are reversed. Thus, if force A is "unsteady", **subtract** 10 points from the SRT roll.

Unreliable (4 or less)	20%
Unsteady (5 to 7)	10%
Average (8 to 10)	Nil
Steady (11 to 12)	5%
Elite (13 to 14)	10%
Champion (15 to 16)	15%
Fanatic (17 to 18)	20%
Fearless (19 or higher)	25%

#### Command

The competence of the individual commanders will have a huge effect on the outcome of any siege or battle. For this quick resolution system, the level of the commander will be the key factor in deciding his or her ability.

To determine the command modifier, subtract the level of the less experienced commander from the level of the more experienced one. For every two levels of difference, apply a 5% modifier in favor of the more experienced commander (that is, a minus to the roll





if force B's commander is more experienced and an addition to it if the leader of force A has superiority).

Thus, if an army of orcs headed by an 8th level commander (force A) is attacking a legion of elves under the command of a 12th level elven king (force B), the elven defenders have a 10% bonus which is reflected by a -10% to rolls on the BRT.

### Morale Issues

Morale penalties applied through combat results can remain in effect for a number of days. The force's morale increases by 1 point per day, until it reaches its normal level. Thus, it can take quite some time for a totally demoralized army to regain its will to fight.

In contrast, morale bonuses applied through combat results remain in effect for the day of the battle only. The next morning, the force's morale is at its normal level.

### Quitting the Field

When an army is reduced to 40% or less of its original point value, and at the beginning of each subsequent turn, it must make a check against its current morale on 1d20. If the roll is equal to or lower than the force's current morale, the force stays in the fight. If, however, the roll is greater than the force's current morale, the force tries to quit the field. Also, if at any time a force's morale drops below 7, it tries to quit the field.

The opposing force now has two

options. It can let the enemy leave, in which case the two armies separate with no further hostilities. This doesn't mean that they can't fight each other again when they've been reinforced, of course. It could instead pursue the fleeing force and try to eradicate it once and for all. A force that is attacked while it is trying to quite the field suffers a 35 point modifier to the next die roll on the BRT. If the quitting side is force A, this is a negative modifier, otherwise it is a positive one.

Each turn, the fleeing force makes a check against its current morale on 1d20. If the die roll is equal to or less than its current morale, the entire force rallies, and the 35 point penalty is lifted; if the die roll exceeds its current morale,





the force continues to suffer under the 35 point penalty.

Note that it's possible for both forces to quit the field simultaneously. In such a case, both forces have one single die roll on which to rally. If neither does so, the battle is at an end; if one does, it has the choice of pursuing the enemy or not.

A force can quit the field voluntarily at any time.

### Campaign Victory—Winning the War

During the feudal period, many countries were at war for extended periods of time. They weren't fighting continuously, to be sure, but neither were relations good. For one reason or another, one country would launch a campaign against the other—frequently without any official declaration of war. The campaign, often composed of apparently unrelated battles, would continue until one side or the other had achieved its strategic objectives, or no longer had the stomach—or the resources—for the conflict. Then conditions would settle back to their normal level of distrust and tension. This latter situation was more common than out-and-out victory.

In game terms, one side "wins the war" when it has achieved all or most of its strategic goals. This, of course, is up to the DM to determine, and depends on what those strategic goals are. Using a previous example, once the attacker has retaken its captured port town, it has achieved its strategic objective and has no reason to continue fighting. A sensible commander won't push his or her luck, and will stand fast, reinforcing the town to prevent its reconquest.

Not many wars proceed to total victory, of course. One side or the other usually runs out of resources, or is so badly roughed up that it sues for peace.

### Suing for Peace

Dungeon Masters can use a die roll to decide when a particular side loses the will or ability to fight on. There are several conditions that will trigger this die roll:

- 50% or more of troops in the field have been eliminated.
- Capital or seat of government is surrounded or besieged.
- 10% of civilian populace has been slain.
- Civilian populace is undergoing severe hardship (terror tactics, starvation, and so forth . . .)

If the DM decides that one or more of these conditions applies, the die roll is made. Should the country pass the die roll, its forces fight on; the roll is repeated each subsequent week, however. If the country fails the roll, it sues for peace.

Roll 1d100, and modify the roll depending on the current conditions (see "Modifiers" following). If the modified die roll exceeds 50, the country's forces fight on; otherwise, the country sues for peace.

### Modifiers

The following modifiers are applied to the die roll whenever a country considers suing for peace.

- +15 More than 50% of the enemy troops in the field have been eliminated

- +10 Predominant alignment is Lawful
- +5 Predominant alignment is Evil
- +5 For each major strategic goal that has been achieved
- 05 Seat of government is surrounded or under siege
- 10 Predominant alignment is Chaotic
- 10 Country is ruled by an autocrat, dictator, or other "strong man", not by popular government
- 20 Country is ruled as above, but ruler has been killed during the combat

When a country sues for peace, it tries to negotiate the best terms possible with the enemy. Depending on the relative strengths and positions of the two combatants, this can range from an equitable compromise ("We'll both go back to our original borders and call the whole thing quits") to humiliating oppression ("Each able-bodied adult must work a term in our mines, you are forbidden a standing army, and your ruler must receive approval from our king before making any major policy changes"). The DM must decide what the outcome will be, depending on the personalities, political systems, and such involved.

Note that it's possible for both combatants to sue for peace simultaneously. In such a case, an equitable compromise is the most likely outcome.

The above system is included for completeness only. Full-scale warfare has too significant an effect on a campaign for the results to be left totally up to a die roll. DMs will probably have some dramatic purpose in mind for the war, or they wouldn't have started it (or, more





precisely, they wouldn't have given major NPCs the motivation and opportunity to start it). This dramatic purpose will probably carry over into the eventual outcome.

For example, if the DM wants to embroil the PCs in an underground resistance movement, with all the opportunities for heroism and intrigue that entails, then the PCs' country should lose the war, no matter what the dice may say. A good DM will use the siege and battle resolution systems above to help flesh out a story line, not to replace it.

### Character Involvement

Wars, by definition, are conflicts between states and political systems, clashes between multiple armies involving thousands to millions of troops. How can individuals affect the outcome of a war?

In many ways. In the real world, an individual precipitated World War I with a single pistol shot, by slaying Archduke Ferdinand in Sarajevo in 1914. A small body of disaffected German generals could possibly have hastened the end of World War II if their assassination plot against Hitler had succeeded. In the same era—admittedly in a work of fiction (*The Eagle Has Landed*)—Lieutenant Kurt Steiner could have altered the course of the war had he succeeded in his attempt to kidnap or assassinate Winston Churchill.

On a smaller scale, acts of individual heroism can have great effects on the field of battle. Commando raids can sabotage equipment or destroy supply depots. Spies can gather intelligence that will warn their superiors of the enemy's plans, or discover

weaknesses in the enemy's deployment.

In a fantasy world, the options are even wider. A single character can cause great changes by simply destroying or capturing a powerful magic item. A well-timed *illusion* or *suggestion* could goad an enemy commander into making a rash decision, or at least hesitating before making a move.

In any battle or campaign, there are certain turning points, the points that are hashed over so often in the history books. It's at these crucial "what-if" points that individual PCs can have a significant effect.

In an individual battle or siege, these turning points most often come down to timing. ("If the attack is launched immediately, the defenders' ranks will still be in disarray after repelling that last charge; if the attack is delayed by only a few minutes, the defenders will have time to regroup." "If a handful of troops can defeat the garrison members trying to close that gate, the army can gain entry to the castle.") Here PCs can alter the course of the battle, by distracting the commander—with magic or personal combat—or by performing acts of individual heroism.

Battles also often revolve around individuals and personalities. A Chaotic army held together solely by the indomitable will of its commander will hesitate and possibly collapse should that commander be eliminated. A prideful, arrogant officer might be goaded into doing something foolish by the japing of a bard. A commander might hesitate overlong before making the final charge if he sees what looks like a loved one among the enemy's lines.

Full-scale wars, too, can revolve

around individuals. A charismatic leader might be able to persuade a country to enter into a war that would otherwise be unpopular (or a dictator might force the populace into it). Decreasing that leader's influence would significantly lessen the country's will to fight. This decrease in influence could take many forms, ranging from assassination or capture to public discredit and humiliation. Alternatively, a leader of conscience might be persuaded—either by word or magic—that the whole war is a bad idea. A handful of creative PCs would be the best force to undertake tasks like these.

Espionage and intrigue offer great opportunities for player involvement. Whether it involves a couple of thieves sneaking into an enemy command post at night to "liberate" the battle plans for the morrow, or a handful of disguised warriors trying to enlist with the bandit horde to overhear their battle plans, espionage can be tense and exciting.

On the operational level, too—which is between the scope of battle and war—PCs could have a significant effect. A handful of motivated warriors could destroy important supply depots or centers of communication, playing havoc with the enemy's ability to wage war.

As DMs plot out the dramatic story line that "drives" the war, they should also plot out a number of significant turning points. These can then be injected (subtly) into descriptions when the players want to know how the war is going. Smart players will pick up on these turning points, and their characters will get involved, perhaps altering the course of history for decades to come.









In *The Campaign Sourcebook and Catacomb Guide*, we presented the reader with a number of generic dungeons. Each of these was presented in a manner that made it easy to take one of the maps straight from the book and flesh it out for use in an AD&D® game.

In the following section, we will do much the same thing. Each of the generic castles that follows can serve as an example of castle design techniques for the novice architect or as a ready-made keep to house an important NPC. Similarly, any of these structures could readily be converted into a dungeon setting with the application of a little imagination and some dark magical spells. The information given with each of the generic castle maps is fairly basic, they are intended to be customized to fit into *your* AD&D game campaign.

### Cyclops Tower

Cyclops Tower is a "shell keep." In the strict sense, this term describes a large tower, of which the outer wall (the shell) is of thick masonry, while the inner walls are of wood or light masonry. Cyclops is a stone shell with wooden inner parts. If destroyed by fire, only the "shell" of the tower would remain.

One would encounter a building like Cyclops under three different circumstances. First, it could be the first building planned on a site. Castles were often built in stages, sometimes over generations (the Tower of London is a good example). Cyclops Tower would then be followed by the inner bailey with its curtain wall and buildings, and finally the outer bailey. A character with limited funds could thus build on a pay-as-you-go basis.

Second, Cyclops could be the only building built on the site, funds having run out, and the owners making do on a permanent basis with what's there. Third, the larger castle could have been destroyed by assault or fire, and not immediately rebuilt. Later occupants (a wizard, a thief, a knight . . .) might restore the shell keep only, as sufficient for their needs.

This keep would begin as a motte and bailey sort of arrangement, the dirt from the wet moat being used to raise the mound (motte) around the base of the keep. It is placeable almost anywhere. There is only one door to the keep and a balcony overhead helps to defend it. Once through the door, a machicolation (murder hole) from above, and arrow loops from within, hinder further progress. The entrance way immediately turns left and goes up a stair built into the tower wall. Note also the midden, with its hatch. This cesspit must be cleaned out occasionally, and so egress is provided. This is not mere offensive detail. The castle of Chateau Gaillard was reputed to be untakable. The king of France besieged it, and finally took it by excavating its middens.

### Foundation

**1. Cellar.** A spiral staircase leads to the upper floors and a well here provides water. The ceiling is composed wooden planks over joists, and is also the basement floor. A stone pillar in the center of the cellar branches out to form four supporting archways. This area would be used for storage of the many items the inhabitants of the keep would need.

### Basement

**2. Armory.** This room provides storage for weaponry, as well as a place to repair it. Three arrow loops guard the entryway. A door to the Central Well of the keep is here (see 6, below).

**3. Barracks.** Five sets of triple-stacked bunks provide sleeping space for 15 men-at-arms. A fireplace provides warmth. A window looks out into the Central Well.

**4. Soldiers' Dayroom.** A general sitting area, with a table and some chairs, etc.

**5. Undesignated.** This area could be made over to provide further living quarters, more storage, or even a prison. There is no fireplace, so heat would come from braziers. There is a window to 6, but this could be removed or barred.

**6. Central Well.** This gloomy area is open to the sky, and lets some light from above seep down into the keep. Windows surround its walls. The only door is from the Armory. The floor is dirt (it's too gloomy to grow grass) over the masonry of the central pillar of the Cellar.

### First Story

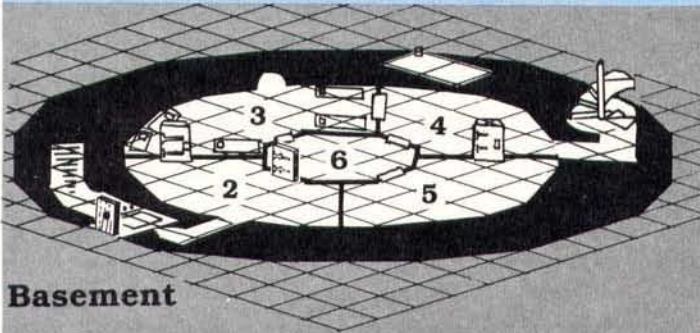
**7. Hall.** This area is the entry from the outside door. It is also the place where people meet and eat. It is heated by two fireplaces. A slanted window shaft (barred on the outer end) provides some light, as do the two windows giving out onto the Central Well. Off to one end is an alcove, with a murder hole directly above the doorway. Flanking the murder hole are (on



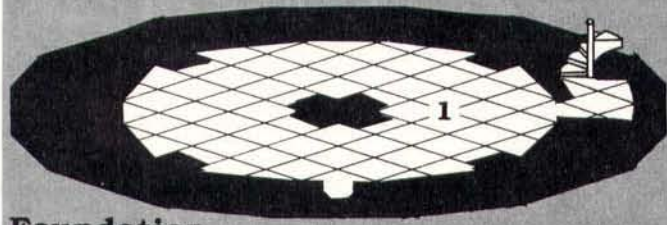


A Shell Keep

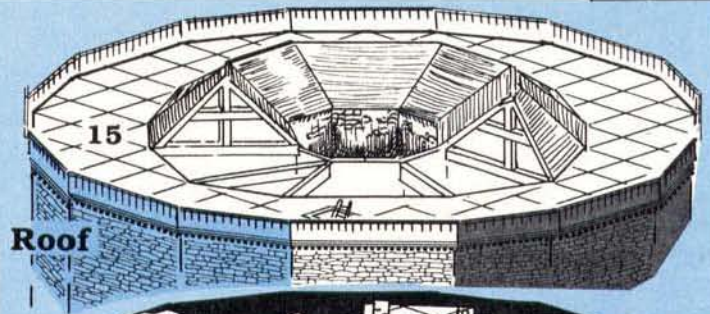
Scale: 1 square = 5 feet



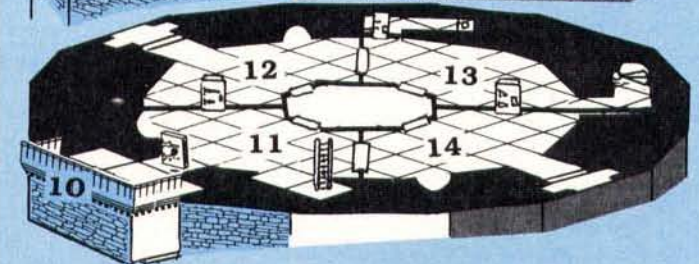
Basement



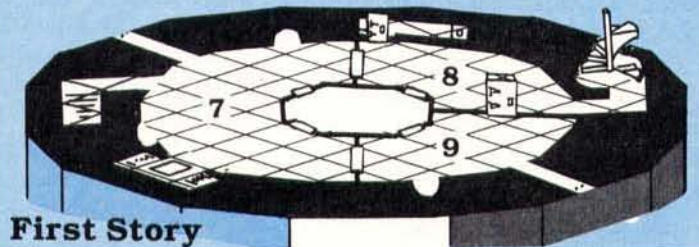
Foundation



Roof



Second Story



First Story

Dungeon and Building Mapping Symbols

	Door		Spiral Stairs		Battlements
	Locked Door		Ladder		Arrow Slit
	Double Door		Table		Barred Window
	Secret Door		Fireplace		Window with Window Seats
	Doorway in Roof		Bed		Window with Glass Panes
	Stairs		Portcullis		





one side) a portcullis, which can be dropped down through a side opening to bar the entryway, below, and (on the other side) the winch which operates the portcullis. In case of overcrowding, servants or soldiers would sleep in the hall.

**8. Anteroom.** This room is a place of waiting (for the hall), and also a transit area between the hall and the spiral stair. Cabinets to hold china or linens would be here, as well as the odd bookcase or trophy. A side door leads to a garderobe.

**9. Kitchen.** The kitchen has a single large fireplace for cooking, and a barred sloping window shaft for light.

**10. Balcony.** As well as being a pleasant place to sit on a sunny day, this balcony aids in the defense of the outer door.

**11. Women's Solar.** A nursery, sewing, or spinning room. An alcove allows access by ladder to a trap door in the ceiling.

**12. Bedroom.** Possibly the master bedroom, a canopy bed would be here for the Master and Mistress, with children and servants sleeping on trundle beds (beds stored during the day under the big bed) or mattresses in the same room.

**13. Men's Solar.** An office, study, or the like. A window seat is here, as well as stairs down and a garderobe.

**14. Second Bedroom.** This room is very much like 12, above, but is not as well furnished.

**15. Roof.** A trap door gives access to the roof. Slate covers the masonry, while the wooden inner building is covered with a circular sloping roof of thatch. Crenellated battlements circle the roof.

### Bremberthwaite Manor

Bremberthwaite is a small fortified house. As such, it has only room for one family, if we think in terms of a modern family's use of space.

However, medieval people lived under much more crowded conditions. This manor house would shelter the family of a knight or minor lord, several house servants, and a retinue of maybe half a dozen men at arms, who could also help out on the estate when not engaged in warfare.

As such, the Master of Bremberthwaite would be seen as at the bottom of the pyramid of subinfeudation. This was the process of greater lords granting smaller estates to lesser lords out of their lands, in exchange for military service when called upon.

The House itself is not all there is to the manor. There would be fields associated with the house, and perhaps a village. Various wooden farm buildings (in some of which serfs slept with the animals they tended) would be around the estate. There would certainly be a well or spring for water very nearby. A diligent owner would encircle the Manor House with a wall: a wooden palisade, perhaps, or even a stone hedge; thus a small castle would come into being with the enclosure of the bailey.

On the other hand, we could also see Bremberthwaite as a house taken over by a non-warrior. As a small estate left by its lord (who

has gone on to greater things) the keep could be left in the charge of a steward or even sold. Likely new owners might be a Master Thief looking to move up the social scale, a mage looking for a secure home that doesn't require a huge staff, or even a priest—the manor house could be made over into a house of worship or small monastery with little effort, at least until better things were affordable.

For its size, Bremberthwaite is a secure little keep. The one door is well secured, and the roofs of the hall, tower, and stair turret are battlemented. In a pinch, a much larger population (i.e., that of the whole estate) could withdraw into the house for protection.

The great window of the hall and the first story window-seats pose problems, as they are very near the ground. The great window could be broken; the window-seats could be climbed into. However, all the window-seats can be shuttered and barred. One could design shutters for the great window, but this is unnecessary trouble. Positioning the window-end of the House by a slope makes it harder to enter through a broken window (although missiles could still enter that way).

Built into the walls are a midden (basement level) and a cistern (2nd story). The midden is a medieval cesspit, into which the two garderobes (medieval privies) empty.

It is entered by an exterior hatch, and must be cleaned out every couple of years, at minimum. The cistern is a water tank collecting rain water through a screened drain on the tower roof. In case of emergency, this is the tower's only interior water supply. Figuring its size at roughly 3' wide, 12' long, and 9' high, its vol-





ume is 324 cubic feet, or about 2,424 gallons. In the case of sudden attack and siege, assume that there are  $(1d12 + 12) \times 100$  gallons on hand. On strict rationing, each person will use 1 gallon of water per day for all purposes.

The door has a small portcullis hindering access to the wooden door, which can be barred. The basement tower windows are small, high up openings, with permanent metal grills set in the masonry. They are at the top of sloping window shafts that bring light into the tower.

### Map Key

**1. Lower Hall.** As one enters the hall, there is a candle sconce by the door on one's left, next to a wooden wall. Pegs for hanging clothing are along that wall, and a mirror (metal or glass) hangs by the open doorway at the end of the wall.

Opposite the doorway is a hanging tapestry, attempting to cut down on the draftiness of all medieval buildings. Immediately to the right of the doorway is an inglenook: an enclosed bench, with rugs and cushions within, designed to catch the warmth from the fireplace, and keep it from being dissipated.

There are two large fireplaces flanking the hall. Also facing the fireplace on the door-ward side is a large armchair. Behind it on the outside wall is a cabinet (hutch) holding various costly things (such as the lord's drinking horn). In front of the other fireplace is a long table with benches along the sides, and two wooden upright chairs at either end. For further details see room 7. It would not be unusual for the men at arms to sleep in the Hall.

**2. Kitchen.** A large fireplace is in the end wall, flanked by shelves for cooking gear. A round table and couple of chairs is in the center of the room (here the cook holds court). A work table stands opposite. Built into the tower wall by the door is a stone sink, with piping coming down from the cistern above. A valve turns the water on and off. If left open, the entire cistern would drain into the kitchen (quite a mess). A three-legged stool sits by the hearth. Various drying herbs and vegetables hang from the rafters, which support a ceiling about 15' above the floor. In a pinch, kitchen servants would sleep in the kitchen, leaving room 4 (see below) available for more important folks.

**3. Storage.** The basement of the tower has a fireplace, and could be used for many things. However, someplace has to be set aside to put everything: crates, boxes, kegs, sacks. The spiral stair begins here. A secret door is built into the hall going to the stair, leading back into a small passageway. A locked door there closes off a room labelled "V", for Vault.

**4. Servants.** The first story tower room is a pleasant, well lit room. There are two window seats, a fireplace, and a garderobe; a curtain hangs before the hall to the stair. A couple of three-legged stools and a wooden couch are by the fire.

Clothes presses are by the opposite wall. Four beds (sleeping up to 8 servants without being considered crowded) are here, with night tables between them. A small round table with a couple of chairs completes the furniture.

**5. Balcony.** This is the sitting room of the manor house. There is a window seat here, as well as a fireplace with two chairs and a bearskin rug in front of it. A desk and chair face the outside wall, next to a hanging tapestry on the tower wall. A candle sconce is by the door. A table and chairs are in the center.

One can stand by the balcony rail, and look down into the hall.

**6. Winch.** This small balcony leads to the winch, which operates the portcullis.

**7. Upper Hall.** The hall is two stories high, and this area is open air, showing what hangs above the heads of those standing in 1, below.

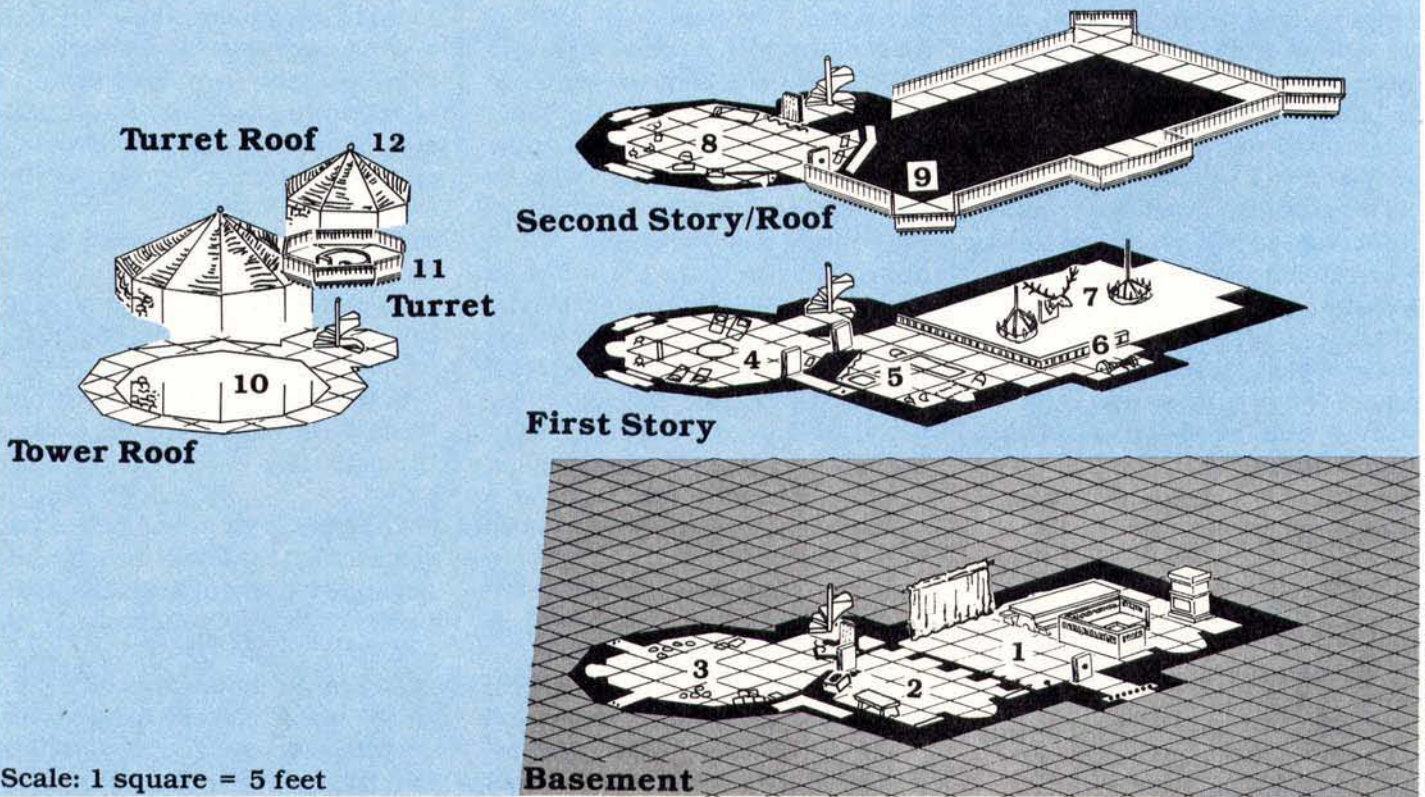
Two large chandeliers give light to the area. An elk head is displayed over one fireplace, shield and banners over the other. A 15' diameter round window pierces the end wall at this level. This is the only glass window in the house, and it is quite a showpiece, made of stained glass.

**8. Bedroom.** This is the master bedroom of the house. A canopy bed for the master and mistress is here, with dotted lines showing that beneath the bed could be a large chest for treasure, or a trundle bed for children. The walls are hung with tapestries. There is a garderobe, two window-seats, and a fireplace. A large rug is in the center of the room. Two chairs, a small table, and a footstool stand before the fireplace. Two clothes presses and a desk and chair set complete the furnishings.





## A Fortified Manor House



Scale: 1 square = 5 feet

**9. Roof.** A pitched timber roof covers the hall. A battlemented walk surrounds the edge, with corner bastions built out upon corbels.

**10. Tower Roof.** A conical timber roof covers the tower. A battlemented walk surrounds the edge. Note that opposite the chimneypot on one side is the collector-pipe for the cistern on the other side.

**11. Turret.** The spiral staircase ends in a turret. As designed, there is no door. In a normal medieval building, there would be no need. However, in a fantasy setting, where flight is possible, this is a weak point in the defenses. The battlements are built out upon corbels.

**12. Turret Roof.** This conical roof covers the staircase top.

### Kinniver Castle

The largest and most complex of the castles presented in this book, Kinniver looms over the approaches to a great city: a royal capital, perhaps. Certainly only the greatest of lords could afford to build and maintain the place. As it is, Kinniver is the sort of castle which would be the prime seat of some mighty government. Other government buildings would exist in the city, including military installations. However, Kinniver would be the home of the royal family and the base for the king's elite guards.

Most probably, it would take

many years for Kinniver to reach its present state of completion. A first donjon and palisade would be erected on the highest point of the island when the capital was young, and further works would be added as the city (and the royal power) grew.

As we find it now, Kinniver sprawls over most of a large island situated slightly off-center in a large river. The main channel of the river is fairly shallow, and has some dangerous rocks, making the deeper, narrower side channel the better bet for navigation. That side channel is spanned by a fortified bridge, which arches over the center of the flow, allowing small ships to pass underneath. The city is surrounded by a wall, though the population (especially along





the riverside) is spreading out beyond the wall's protection.

The basic design is of three baileys, arranged in line. In addition, the slope of the island allows each set of fortifications to guard and reinforce those below it.

The Wharf area sits outside the castle proper. The Lower Bailey is the main entry point from the city. The Middle Bailey provides another gate for making sorties, as well as a further staging area in the event the Lower Bailey is taken. The Upper Bailey aids in the defense of both Lower and Middle Baileys. The Citadel is a moated keep at the highest point of the island. The Watergate is a fortified postern.

It should be noted that using a design this complex in actual gaming is difficult. One cannot show all the rooms of the castle, only the buildings. In addition, because of the hilliness, not all floors are on the same level. To help with reading the map, a generalized elevation, showing certain main buildings, together with water line and ground level, is given.

**1. Wharf.** These are the government docks. Most trade on the river ties up at the city docks across the river, but policing the traffic is the function of the local authorities. The wall between 3 & 23 is one story tall (15' to the wall walk plus battlements).

**2. Jetties.** These two jetties function as breakwaters, to shelter the wharf. They are stone pathways with low parapets. 2a is reached via the Breakwater Tower (9); 2b is reached via steps surrounding the Downstream Tower (3).

**3. Downstream Tower.** A 2-story tower (Basement, First Story, and Conical Roof with battlements). Ladders and trap doors allow movement up and down.

**4. Tavern.** A typical grog shop, if somewhat small. A place for merchants and boatmen waiting on the customs officials and guardsmen off-duty to loiter.

**5. Dock Authorities.** A toll-house. The Harbormaster (for both sides of the river) would have his offices here.

**6. Lower Bailey.** This area is generally cluttered with siege machinery, wagons, livestock, and what-have-you. Most locals never get further in, so they conduct their business here. Most equipment used in warfare is needed beyond the castle, so there is no point in taking it higher up the island. The walls are one story high, as per the wharf. Behind buildings 12 & 13 is a line, which represents ground too steep to build upon. Similar lines show in other areas of the castle, and stand for the same thing. Using contour lines (as on a topographical map) was considered, but makes the final castle design too cluttered.

**7. Bridge Gatehouse.** A formidable obstacle. 7a and b are the two U-shaped towers, with 7c the passageway between them (note that there are also two portcullises, two gates, and two murder holes). 7d is the drawbridge connecting the gatehouse to the bridge across the channel, 7e. The passageway through the gatehouse slopes up. Trap doors lead down into a dank cellar. The basement is at bridge level. There is a

first story over that, and a battlemented roof with long, pitched timber roofs.

**8. Wharf Gatehouse.** Similar to 7, but smaller. There is no cellar.

**9. Breakwater Tower.** Similar to 3, above.

**10. Stable.** One and a half stories high. Horses and a coach are kept on the ground floor (basement); a half loft above stores fodder and sleeps ostlers.

**11. Lavabo.** A one-story stone building, with sinks to wash in and a cluster of garderobes.

**12. Barn.** A two-story barn. The upper level is for storing sacks of food, hay, etc.

**13. Barracks.** About 80 soldiers could be accommodated here, plus their cook, etc. There is a cellar underneath the building, where the company mess and storage would be; the basement and first story are living quarters.

**14. Workshops.** Simple one-story wooden buildings, these are for the master craftsmen of the castle like the smith, armorer, mason, and carpenter.

**15. Upstream Tower.** As 3.

**16. Postern Tower.** As 3.

**17. Postern Door.** This tight door allows egress from the castle, but is too small for assault. It is also placed in a very narrow, high place.

**18. Watergate Path.** This narrow path winds down to the Wa-





tergate, where a boat is usually kept.

**19. Middle Bailey.** Note that walls of the Middle Bailey are higher than the lower walls. These are two stories high (30' to the wall walk, plus battlements). The middle of the bailey is kept clear for exercise for both man and beast. A tilting path could be put here. Military drill is held here. A parade ground could also be made of it.

**20. Gate.** A simple gate, but flanked by strong towers. Please note that 42 cannot be entered from the Middle Bailey. Control of the gate is therefore the duty of troops in 21. There is a wall walk on the first story, above the gate.

**21. Middlegate Tower.** Given over mostly to storage and guarding the gate, this tower has a cellar, a basement (gate level), a first story, a second story, and a conical timber roof with battlements.

**22. Barracks.** Similar to 13, except that in addition to cellar, basement, and first story, this building has a flat roof, which can be used for exercise and sword-play.

**23. Guardhouse Tower.** This tower would constitute the headquarters for the guards, and also the prison for offenders among the soldiery. It has cellar (lockup), basement (office), first & second stories (HQ), and conical roof with battlements.

**24. Living Quarters.** This two story building has a basement and first floor (but no cellar) and provides living quarters for many of the castle's residents.

**25. Downstream Gatehouse.** As 8, but with 3 stories (a basement plus first and second stories (wall walk)) and roof.

**26. Storage.** One story building for keeping supplies and tools.

**27. Bastion.** A U-shaped Bastion and non-enclosed U-shaped tower. Ground level is two stories high. Wall walk level is covered with a floor. A catapult is mounted here, to command the downstream approaches.

**28. Living Quarters.** As 24.

**29. Whitewater Tower.** So called for its view of the rocky main channel. This tower has a cellar, basement, first story, second story, and roof.

**30. Storehouse.** A one and a half story building, with stuff stacked all the way up the sides, and in the middle.

**31. Upper Bailey.** Walls two stories high, as in the Middle Bailey. The grass is tended well here, flowers border the walks. This is the State House part of the castle.

**32. Upper Gatehouse.** Largest of the gatehouses, but similar to them all. This structure contains a cellar, basement (gate level), first story, second story, and roof.

**33. Well.** This area serves as a water supply if access to the river is cut off.

**34. State Apartments.** Living quarters for the royal family and state guests. This building has a cellar, basement, first story, and second story. The roof is pitched and made of slate.

**35. Annex.** Living quarters for servants, kitchen help, and such. As a rule, as many as 34 persons might be slept here. There is a cellar, basement, and first story.

**36. Chapel.** A large U-shaped tower, typical of medieval times. The cellar is the Crypt, where the royal tombs are. The basement level is the Chapel proper, while the first story has a balcony in back, with galleries above the aisles. The second story has a small balcony in the rear, with a clerestory walk along the sides (a narrow walk along the tall glass windows). The clerestory allows access to the bailey wall. The roof is a long, pitched timber affair, with rounded ends, surrounded by battlements. It can be reached by the spiral staircase running from crypt to roof.

**37. Warden's Tower.** The chief upstream-looking tower, this also governs the Watergate approach. It is set very deep in the earth. The lowest floor, known as the Pit, is a dungeon, and above that is the sub-cellar (guardroom). Further up is the cellar, then the basement (at ground level), and first & second stories. The roof is flat, and hosts artillery to command the upstream approaches.

**38. Forebuilding.** This building allows access to one of the drawbridges which leads to the citadel. It contains stairs and small offices for royal clerks. A cellar, basement, and first story (bridge level) make up this structure which is topped off by a pitched roof surrounded by battlements.





**39. Lavabo.** This washroom and garderobe area has two stories, a basement and a first floor, plus a flat roof, allowing access between 38 and 40 on all levels. Middens are carved into the rock, below, and access is from the Lower Bailey for cleaning.

**40. Great Hall.** The cellar below this area is for food storage. The basement level has the main dining area; court is also held here (note the dais here). Dashed lines represent the first story, a balcony, with gallery running all around the hall. The roof is pitched, with battlements. Access to the roof battlements is from Bailey Wall.

**41. Entry.** This is a one-story high entry hall.

**42. Kitchen Tower.** This area is used for food storage, brewing, living quarters, etc. It has a sub-cellar, cellar, basement, first story, second story, and a conical roof with battlements.

**43. Kitchen.** This area has only two levels, a cellar and a basement. The roof slopes down from the wall.

**44. Kitchen Annex.** The cellar is used for storage, the basement is both an office and living quarters for the master cook. The roof slopes down from the wall.

**45. Citadel.** This structure is the chief stronghold for any attempt at a last-gasp defense. State prisoners are sometimes kept here instead of in the Warden's Tower. There is an armory, and several state apartments. A pier between 45 and 38 supports the ends of two

drawbridges, which alone supply access to the tower. The building consists of a sub-cellar (with an auxiliary well), cellar, basement, as well as first, second, and third stories. The building is covered by a conical roof with battlements (reached by ladder via a trap door). Stairs are internal with no supplementary tower. Note that the Citadel has the most floors above ground; it also sits on the highest level of the island.

**46. Watergate Postern.** The basement level is the gate. The first story is a flat, battlemented roof for defense.

**47. Ramp.** This is a long and battlemented walk.

**48. Watergate Tower.** This square tower is the only means of direct access to 47.

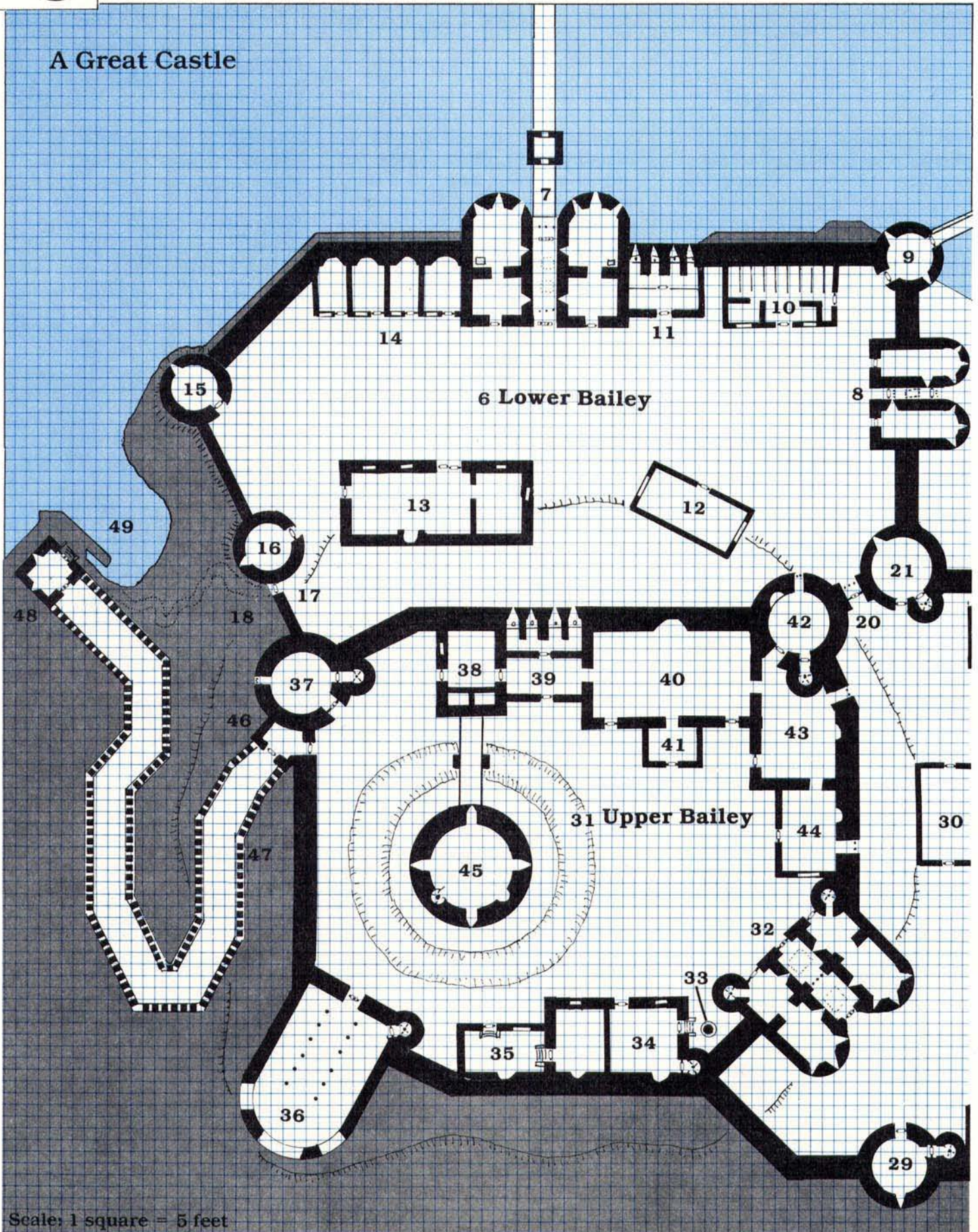
**49. Watergate Pool.** This Small dock serves as a landing area for one or two boats. Fast messenger boats or royal pleasure craft are kept here. This also provides a means of hustling dangerous prisoners into custody: persons who must be transported without ruckus can be brought into the castle this way without landing, or going through crowds.



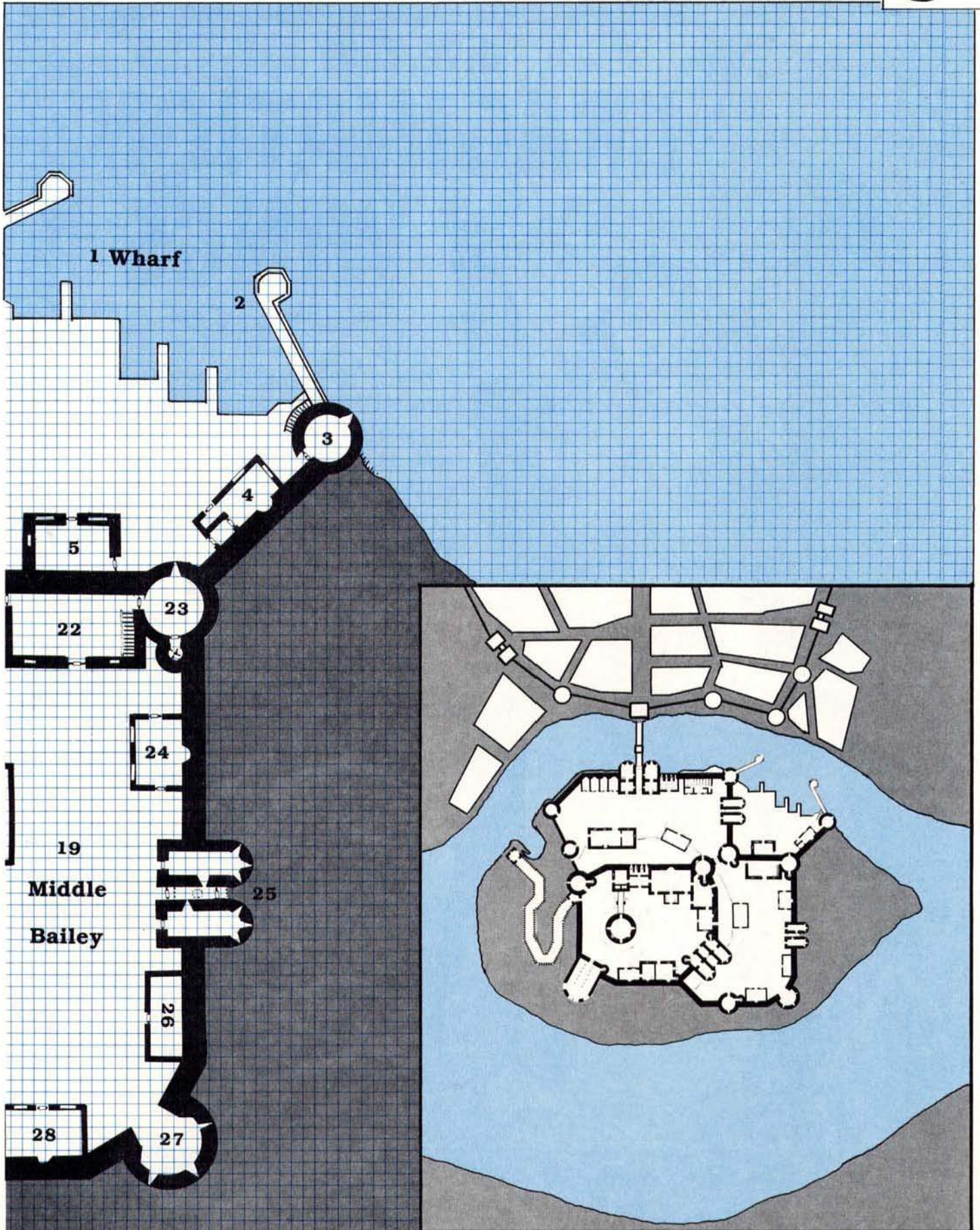




A Great Castle











Give Your  
**IMAGINATION  
WINGS**

Only one magazine offers you AD&D® and D&D® game modules to fill all of your needs. **DUNGEON®** Adventures will take you to the ends of the gaming universe.

Write to:

Subscriptions  
DUNGEON® Adventures  
P.O. Box 111  
Lake Geneva WI 53147  
U.S.A.

or

TSR Ltd. Subscriptions  
120 Church End  
Cherry Hinton  
Cambridge CB1 3LB  
United Kingdom

DUNGEON, AD&D, and D&D are trademarks of TSR, Inc. ©1990 TSR, Inc. All Rights Reserved.



# Advanced Dungeons & Dragons<sup>®</sup>

2nd Edition

Dungeon Master's / Rules  
Guide / Supplement

## The Castle Guide

Imagine a world of knights in shining armor, mighty castles, and high chivalry. In this book you'll find a wealth of information designed to allow any DM to create a campaign world based on feudal Europe. Sections address life in a feudal culture, the duties of the nobility, and the true meaning of knighthood. You'll find a complete system for the design and construction of castles, new BATTLESYSTEM™ rules for the resolution of sieges, a quick resolution system for massive military campaigns, and an assortment of generic castles to spark your imagination. *The Castle Guide* is a must for any player or DM who's ever wanted to fight for a seat at the Round Table.

\$15.00 U.S.

0-88038-837-4



0 46363 02114 6

TSR, Inc.  
POB 756  
Lake Geneva,  
WI 53147  
U.S.A.



TSR Ltd.  
120 Church End,  
Cherry Hinton  
Cambridge CB1 3LB  
United Kingdom

AD&D, ADVANCED DUNGEONS & DRAGONS,  
BATTLESYSTEM, and the TSR logo are trademarks  
owned by TSR, Inc. ©1990 TSR, Inc. All Rights Reserved.  
Printed in the U.S.A.