

THE PICTURE OF DORIAN GRAY · CHAPTER XX

A Face Without a Heart

A Gauntlet for 0-level servants

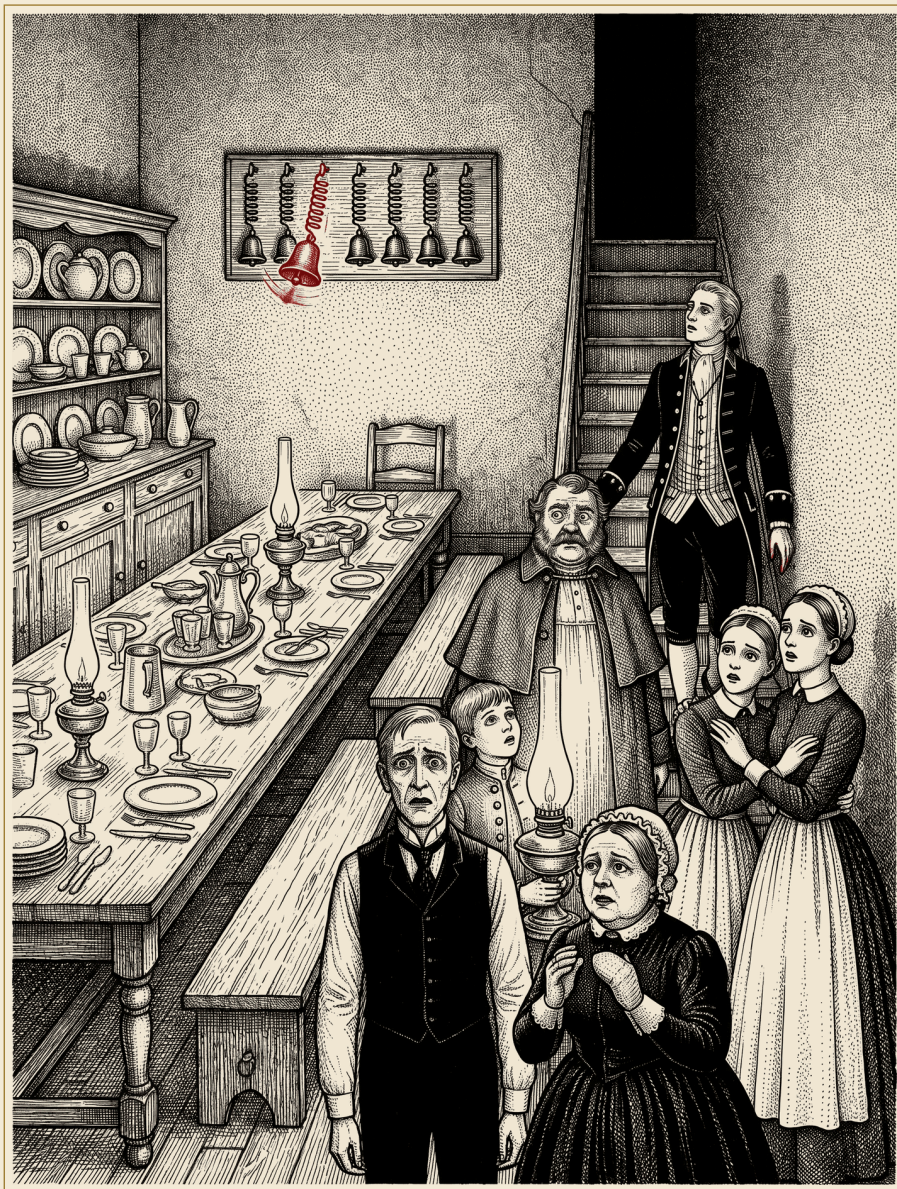


*"Like the painting of a sorrow,
A face without a heart."*

CH XIX ¶31

DESIGNED FOR USE WITH SHADOWDARK RPG

Content note: murder, body horror, drowning, period policing and class violence.



The cry was so horrible in its agony that the frightened servants woke and crept out of their rooms. ch XX ¶13

THE PITCH

For the players. Read it aloud, or tell it in your own words, and show them the servants at the cry, opposite.

You are the servants of Mr. Dorian Gray, in his great house in Grosvenor Square. It is past one in the morning, after one of the master's Wednesday evenings. The last guests linger, and you are clearing up. Then, at the top of the house, a cry, and a crash. Every mirror in the house turns over, and behind the glass stands the same house, rotten.

At dawn a servant with a whole Likeness and clean hands finds a new place: that's winning.

RUNNING IT COLD

Ten minutes of prep

- ☐ Print *print-sheets.pdf* (7 A4 pages): 24 servant cards to cut apart, card backs, vail coins, the Constable's Report, four player maps.
- ☐ Read The House Rules, The People and The First Fifteen Minutes (scripted). The rest is Shadowdark.
- ☐ Look over the four routes (see Top of the House) and the finale (see The Schoolroom).
- ☐ Shuffle the 19 servant cards not marked spare; each player draws three (four for a longer game; add a spare at five players). Vail coins go in a bowl: everyone starts with none. Lay out the player maps, a d6 for the Night Die and a spare die for the Drag. Pass round the Player Handout.
- ☐ Set the Dawn timer to 2 hours, with a second alarm at 30 minutes left; start it at the cry. Keep a Rot tally and the Cheat Sheet open.
- ☐ Put the X-card on the table (see Safety).

The two-hour demo

Two hours on the Dawn timer; about 2½ at the table.

TIMER	WHAT HAPPENS
before	10 minutes: lines and veils, three cards each, the pitch.
2:00	The cry. Start the timer. Run The First Fifteen Minutes.
1:50	The bell with no pull rings.
1:45	The barred door holds; the goal and routes are on the table.
1:45–0:30	The house. Let them roam; the Night Die paces it.
0:30	Second alarm: the schoolroom bell rings without stopping. If nobody is on a route, point them at the nearest.
0:30–0:00	The finale: the Drag.
0:00	Dawn. The Constable comes in.
after	15 minutes: the Constable's Report.

EXAMPLE OF PLAY, FOR GMs NEW TO SHADOWDARK

GM: The bell-board rings for the drawing room. Who answers?

Sam (playing the housemaid): Me. I take the coal scuttle, to look busy.

GM: Answering a bell is service: take a vail coin from the bowl. Working and carrying, you pass gentlefolk unseen. You enter the drawing room, so roll the Night Die.

Sam: A 3.

GM: Your lamp gutters. That's a check: roll a d20 and add your DEX modifier. You need 9 or more.

Sam: 7, plus 1. Eight. I spend the vail to reroll. 5, plus 1.

GM: You keep the new roll, so it goes out. In the dark the Night Die rolls every round. Roll again.

Sam: A 1.

GM: Out on the landing, gilt scrapes on the front stair, slow and heavy. It will be here next round.

Sam: I run for the back stair!

GM: Running always escapes it. The frame won't fit on the back stair, so no Night Die here. Behind you, the drawing-room door creaks open.

A round is every servant doing one thing (Shadowdark's crawling round), fighting or not.

WHAT'S REALLY GOING ON

For the GM only. The players find this out, or they don't.

It is past one in the morning after one of Mr. Gray's Wednesday evenings, on a warm, clear May night (ch XIX ¶8, ch XX ¶1). The last guests linger and the staff are clearing up. Then comes "a cry heard, and a crash" at the top of the house (ch XX ¶13). Every mirror turns over. Behind the glass stands the same house, rotten, on the foggy November night when Basil Hallward died.

What the novel says

In the last chapter Dorian stabs the portrait. The servants hear a cry, break in from the roof and balcony, and find the portrait young again and a withered old man on the floor with a knife in his heart, known only by his rings (ch XX ¶12–19).

What happens here

- ♦ Dorian stabbed the portrait with the knife that killed Basil (ch XX ¶12), but **the blade cut the canvas and he lived**. Eighteen years of stored sin are leaking into the house.
- ♦ The worst of it, **the Missshapen**, drags its guilt frame up the front stair, trying to get home (see The Missshapen).
- ♦ **Dorian can't be hurt**. Every wound he takes tears the canvas instead. He came down, relocked the door, and wants the Constable kept out.
- ♦ **Destroying the portrait does not kill him**. It gives him back his sins, and he lives, old and exposed. Readers of the novel, and gamers who see a phylactery, will expect it to kill him.

THE GOAL THE PLAYERS HEAR *Get the master's door open and put right whatever is behind it before the Constable comes in at dawn, and don't be the one holding the knife.*



He had always the look of one who had kept himself unspotted from the world. ch XI ¶3

The two houses

The **Face** side is the house as it looks: the May night, the evening's silver, the master smiling. The **Portrait** side is the house as it is: fog, rain and nitric acid, the November murder night. A pocket mirror peeks across, and a full-length mirror lets a servant cross (see The House Rules). When the party splits across the glass, roll once a round for each group, and keep Portrait-side visits short: they are raids, not stays.

When a player says "phylactery"

The novel has already answered: "It had been like conscience to him. Yes, it had been conscience." (ch XX ¶11). The canvas is his conscience, not his life. If the servants do nothing, the novel's own ending happens in the schoolroom when the Drag runs out (see The Schoolroom).

THE HOUSE RULES

Everything else is Shadowdark. The GM tracks three things:

DAWN

A phone timer, 2 hours from the cry (session length minus 30 minutes), with a second alarm at 30 minutes left.

ROT

One tick per Mark any servant gains, and it never goes down. **Tarnished** 0–2, **Foul** 3–5, **Bestial** 6+.

THE DRAG

The finale only (see The Schoolroom).

SERVANTS

Three each (four in a longer game), played one at a time. At 0 HP a servant dies, and the next steps out of a back-stair door. Each carries a lamp, a pocket mirror, a tool and a **Likeness** (their reference).

- ◆ **Nobody sees the help:** working or carrying something, you pass gentlefolk unseen.
- ◆ **I know this house:** once per servant, a plausible fact you state is true.
- ◆ **Vail:** a luck coin, the player's, not the servant's. Start with none and hold one: spend it to reroll, or give it away. Earn one with *wit* (amuse Lord Henry), *service* (a bell, an errand) or a *risky truth* (like your card's secret).
- ◆ **Likeness:** tear it to reroll; Dorian can tear it too. Whole at dawn, it keeps the Constable off you.

MARKS

You gain one for taking a treasure (DC 9 WIS resists), Dorian's dirty work, killing a person, or the Misshapen's touch. Draw them on your card: hands, eyelids, mouth. At three you're **caught up in the painting:** flip your card and play on in the Portrait house, where the Misshapen won't touch you. Pray with Basil's shade to lose one; below three, flip back and cross at a full-length mirror.

MIRRORS

A pocket mirror shows the room's Portrait side (roll the Night Die). A full-length mirror lets you cross, with what you carry. On crossing into the Portrait house, read the Rot stage's line.

THE NIGHT DIE (D6)

Roll on entering a room (a keyed area, not a landing), a peek or a loud noise; once a round, whatever else happens, on the Portrait side or in the dark; never on the back stair (the frame won't fit).

- | | |
|--|---|
| 1 The Misshapen: heard, here next round | 4 The house turns: the room crosses over |
| 2 A guest or a ghost (see The People) | for a round |
| 3 The lamp gutters (DC 9 DEX) | 5 The room's event |
| | 6 A bell names a room |

THE MISSHAPEN

AC 12, touch +3; a Mark, no damage. It walks both houses, hunts the most-Marked (ties: the nearest), and running always escapes it. It can't enter a lit room: one whose own lamps or candles a servant has lit (not a carried lamp). Lighting them takes a round and lasts until dawn. A mirror held up to it costs it a turn, then clouds. Fire or the boar-spear drives it into a mirror until the next 1.

Nothing on the Face side costs HP (the Adonis boar aside). Killers warn first.

At dawn the Constable comes in and takes every servant near a body (the master's, or anyone a servant killed), or who held the knife or took silver tonight (putting it down doesn't help), who can't show a whole Likeness.

THE MISSHAPEN



THE MISSHAPEN SHADOW *the portrait's figure, on its feet*

AC 12, HP none, ATK 1 touch +3 (a Mark, no damage), MV near (both houses, never the back stair), S +2, D +0, C +2, I -1, W +1, Ch +3, AL C

Hunter. Hunts the most-Marked (ties: nearest), not the caught-up.

Dragging. Heard a round early, so the servants act first. Running always escapes it.

Light. Can't enter a lit room (its own lights, not a carried lamp).

No Reflection. A mirror held up to it costs it a turn, then clouds.

Fire. A hit (AC 12) with fire (a thrown lamp, a shovel of embers) or the boarspear drives it into a mirror until the next 1.

HOW TO RUN A STALKER. It first steps out of the blank space on the library wall (ch X ¶37) on the first 1, or the first visit there if that comes sooner. On a 1 it comes to the room where the die was rolled, and goes for the most-Marked there. Where it can't reach (below stairs, the roof, a lit room), a 1 is only heard: gilt dragging somewhere else in the house. Let them hear the frame first, and say whom it is looking at. Always leave a way out: the back stair, a lamp, a mirror. It has no HP: every counter buys time, and none wins.

THE THREE ROT STAGES

TARNISHED Rot 0-2

Fog at the windows, though it was May a moment ago. The gilt has gone brown, the mirrors are fly-blown, and the air smells of nitric acid.

FOUL Rot 3-5

The wallpaper sweats. Red dew beads on every painted face in the house, and something heavy has been dragged across the carpet toward the stair.

BESTIAL Rot 6+

The house has grown "bestial, sodden, and unclean" ch X ¶28. The walls are soft and warm, and every picture has turned to watch you.

THE PEOPLE

The last guests, for Night Die 2 on the Face side: pick one, or roll d4; the guest comes in, or rings for a servant. The gentry never roll reactions.

1 • **LORD HENRY** *library* dozes, fishing for an epigram: "The only way to get rid of a temptation is to yield to it." (ch II ¶26). Amuse him for a vail. He never helps.

2 • **LADY NARBOROUGH** *drawing room* knows exactly who everyone is, and sends servants on errands (a vail). "I don't believe a word of it." (ch XV ¶19)

3 • **ADRIAN SINGLETON** *drawing room* is ill, and wants to be left alone: "I am quite happy here." (ch XVI ¶34). Fetching him anything is an errand.

4 • **MRS. LEAF** *servants' hall* counts the silver and gives orders, which are errands. Of the schoolroom, long ago: "It is not fit for you to see, sir." (ch X ¶4)

THE CONSTABLE *outside* watches from "an adjoining portico" (ch XX ¶13) and believes gentlemen. His whistle is a loud noise. At dawn he comes in (see The House Rules).

DORIAN GRAY *drawing room* wants the door shut and the night unmentioned: "If one doesn't talk

about a thing, it has never happened." (ch IX ¶3).

Untouchable: every wound tears the canvas. Outside the finale he only smiles at a refusal. **His bargain:** do his dirty job (a Mark) for a splendid new Likeness and a vail: keep the Constable at the door, burn a letter in the library grate, swear he never left the drawing room. He has "the key that never left him now" (ch XI ¶4): it costs a dirty job, or pick his pocket (DC 15 DEX, even carrying a tray).

The ghosts, for a Portrait-side Night Die 2: pick one.

BASIL'S SHADE sits head bowed, smelling of nitric acid. He wants "the Dorian Gray I used to paint" (ch IX ¶12). Pray with him to lose a Mark (one each time he appears): "Forgive us our sins." (ch XIII ¶28). Pray, or tell him a risky truth, for his brush: it counts as all three things for Repair.

JAMES VANE dead since Selby (ch XVIII), hunts "Prince Charming" with a revolver (+2, 1d6), and warns once: "If you stir, I shoot you." (ch XVI ¶48). He spares any servant who shows him their face under the lamp, as Dorian did (ch XVI ¶55).

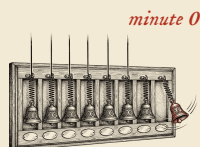
THE FIRST FIFTEEN MINUTES

Run this as written: each chore teaches one house rule. Play starts in area 1, the servants' hall.

The cry

Start the Dawn timer: 2 hours, and a second alarm at 30 minutes left. Tell the players it's past one in the morning after one of Mr. Gray's Wednesdays: the last guests linger upstairs, and the staff are clearing up below. Read:

"There was a cry heard, and a crash." CH XX ¶13



The servants' hall

"The cry was so horrible in its agony that the frightened servants woke and crept out of their rooms."
CH XX ¶13 *"Old Mrs. Leaf was crying and wringing her hands. Francis was as pale as death."* CH XX ¶17

minute 2

Each player introduces a first servant in one line: name, role, and the tool in hand. Mrs. Leaf and Francis are yours until a player who drew them brings them in. Then Mrs. Leaf dries her eyes and gives orders; if a player plays her, her lines are their cues (a guest roll of 4 picks another guest).

The chores

Give each player a chore, doubling up or sharing as needed, and state its rule as it's done.

minute 5

- ◆ **Light the hall lamps.** Only the music room (8) is lit; every other room is dark until a servant lights it, which takes a round and lasts until dawn. The Misshapen can't enter a room whose own lamps a servant has lit. A carried lamp doesn't count, and it can gutter (Night Die 3: DC 9 DEX, or it goes out); in the dark (your lamp out, the room unlit) the Night Die rolls every round.
- ◆ **Count the silver.** Pocketing it takes no check, and it's worth years of wages. But at dawn the Constable takes every servant who took silver and can't show a whole Likeness, even if they put it back. The treasures upstairs are worse: a Mark unless you pass DC 9 WIS.
- ◆ **Polish the hall mirror.** In the long glass the hall is cold and rotten: read out the Portrait side of area 1 and show the mirror plate (after the Treasures). No roll yet: the bell's 6 is the first. A pocket mirror shows any room's Portrait side (a peek); a full-length mirror can be stepped through.
- ◆ **Answer the bell.** A peek rolls the Night Die, and so does entering a room or a loud noise. Don't roll this first one: set the die showing 6 (*a bell names a room*), point at the bell-board, and say that whoever answers a bell earns a vail (the first of the night). It names the schoolroom (below).
- ◆ **Carry the tea tray up.** On the back stair, Lady Narborough, lost, looks straight through its bearer: working or carrying, you pass gentlefolk unseen.

The bell with no pull

minute 10

The last bell on the board is swinging hard. It has no wire. Its little plate reads Schoolroom.

"After about a quarter of an hour" (ch XX ¶18) the servants climb the back stair (no Night Die) to the barred door on the top landing. Roll the Night Die on the landing (11), the first real roll, and read:

"They knocked, but there was no reply. They called out. Everything was still." CH XX ¶18

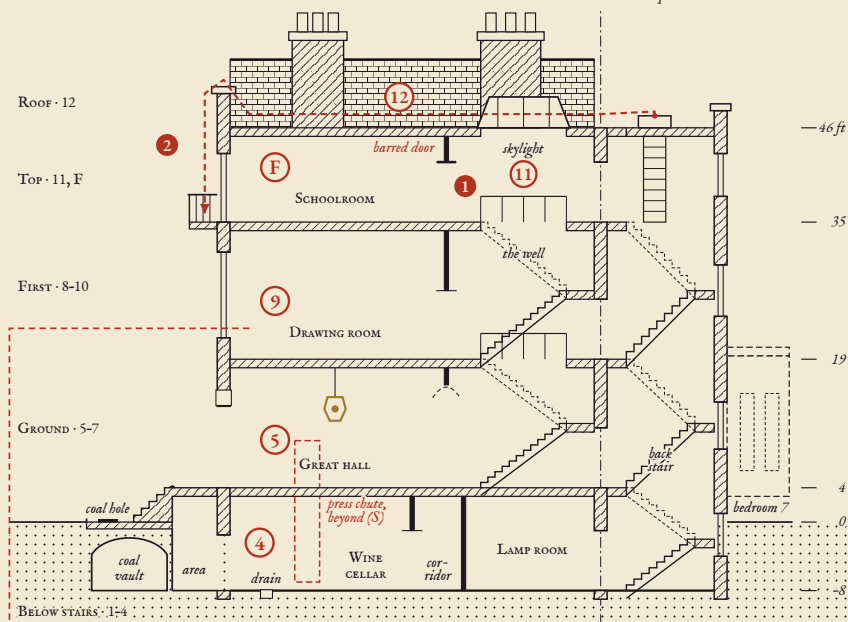
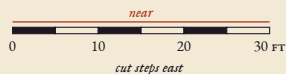
The door can't be forced, and there's no roll for it. Give them the goal:

Get the master's door open and put right whatever is behind it before the Constable comes in at dawn, and don't be the one holding the knife.

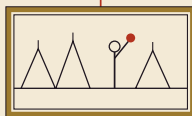
Then show three ways in: the master's key (he's in the drawing room, as if nothing had happened); the balcony under the roof, whose windows' "bolts were old" (ch XX ¶18); and, in the tall glass on the landing, the door standing open, rotted. The fourth, a canvas, is theirs to find. Say plainly that stepping into F ends the night.

THE HOUSE IN SECTION

Section A-A, looking west: all four floors, both stairs and the roof



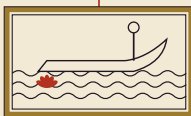
Hung in 9, the drawing room: Basil's four canvases, each a pocket level with its own way out



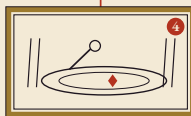
PARIS
a Trojan camp: the Judgement
out in 10, the west gallery



ADONIS
a hunting forest: the bear
out of the tapestries in 7



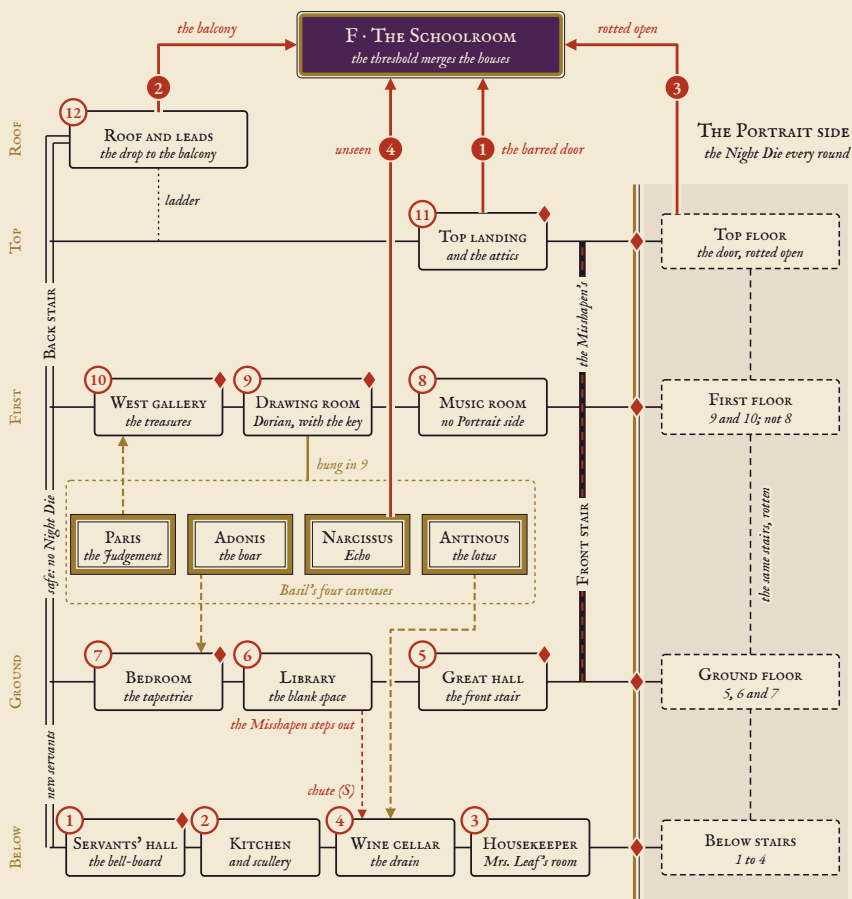
ANTINOUS
the Nile barge: the lotus
up the drain in 4, the cellar



NARCISSUS
the still pool: Echo
into F, the schoolroom, unseen

THE ROUTES TO THE SCHOOLROOM

The house as a diagram: both sides of the glass, both stairs, the canvases



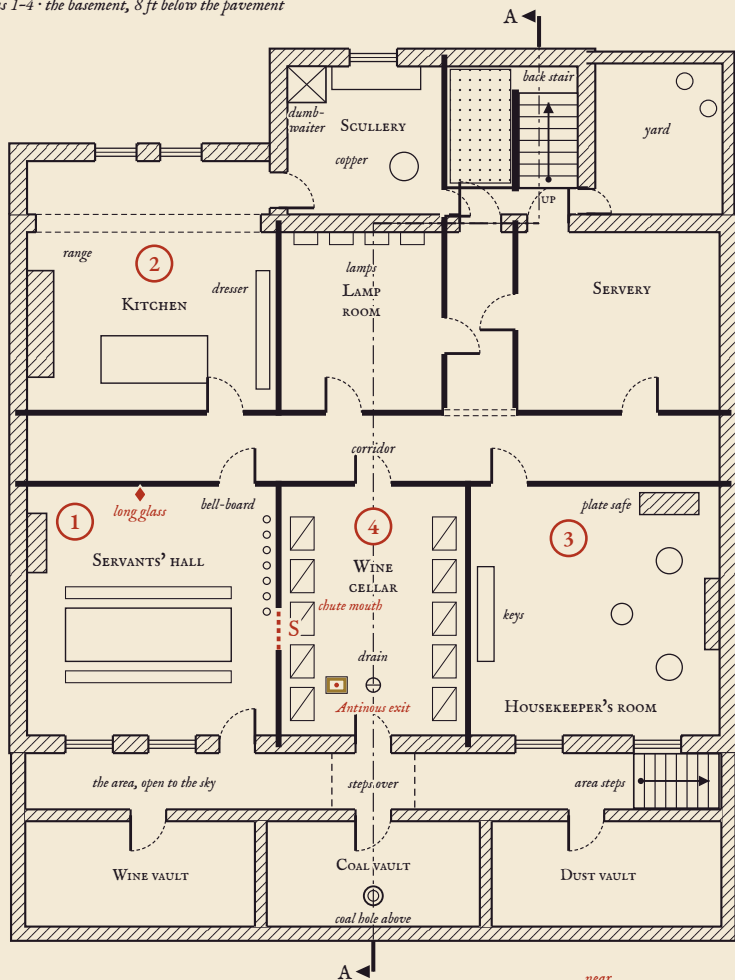
FOUR WAYS IN

- 1 The barred door. The key is on Dorian: bargain for it, or DC 15 DEX to pick his pocket.
- 2 Over the leads (DC 9 DEX), down to the balcony. The Constable's whistle counts as a loud noise.
- 3 Cross at a full-length mirror (the tall glass in 11 is nearest) and climb to the door, rotted open.
- 4 Out of the Narcissus canvas in 9, unseen.

THE LINES

- back stair: every floor and the roof hatch.
Safe: no Night Die. New servants step out.
- front stair: 5 to 11, the Michapen's.
- ◆ a full-length mirror: cross here.
- a canvas, and where it lets out.
- the press chute, one way down.

Areas 1-4 · the basement, 8 ft below the pavement



the pavement, and Grosvenor Square beyond



BELOW STAIRS

1 THE SERVANTS' HALL

2 · 3 · 4 · back stair · the area · mirror: yes

THE FACE

A long table heaped with the evening's silver; by the door, a long glass and the bell-board.

- ◆ **The bell-board** (the last bell has no wire: *the schoolroom*. At the second alarm it never stops.)
- ◆ **Mrs. Leaf** (counting the silver; her errands earn a vail. Her keys open all but the schoolroom.)
- ◆ **The back stair** (up to the roof; no Night Die.)

NIGHT DIE 5 — The staff, “talking in low whispers” (ch XX ¶17), tell one true thing about any room.

THE PORTRAIT

As the Face, but foggy, and the bells drip red. The schoolroom bell has a wire, running up into the dark.

2 THE KITCHEN AND SCULLERY

1 · 3 · 4 · back stair · dumbwaiter · mirror: none

THE FACE

The range glows; the sinks brim with glasses.

- ◆ **The range** (a shovel of embers is fire.)
- ◆ **The lamp room** (fresh lamps for dead ones.)
- ◆ **The dumbwaiter** (a small servant rides, another hauls: up to 7 or the first floor.)

NIGHT DIE 5 — The dumbwaiter brings down an order: a basin for Adonis's hand (9). Take it up: a vail.

THE PORTRAIT

As the Face, but it reeks of nitric acid. The scullery table is lead, “with red gutters scooped out in it for the blood to flow through” (ch XIV ¶43).

3 THE HOUSEKEEPER'S ROOM

1 · 2 · 4 · back stair · mirror: none

THE FACE

Mrs. Leaf's parlour: armchairs, a tea tray, keys.

- ◆ **The key cupboard** (the *Schoolroom* hook has been empty eighteen years.)
- ◆ **The plate safe** (locked; Mrs. Leaf's keys open it: the silver.)
- ◆ **The tea tray** (carry it: nobody sees the help.)

NIGHT DIE 5 — The plate safe clicks and swings open by itself: the silver, for the taking.

THE PORTRAIT

As the Face, but foggy, and from the empty armchair Mrs. Leaf's voice repeats: “Here is the key. I'll have it off the bunch in a moment.” (ch X ¶8)

4 THE WINE CELLAR AND COAL HOLE

1 · 2 · 3 · the area · mirror: none

THE FACE

Damp wine racks hide a square black hole.

- ◆ **The chute** (one way down from the press (6).)
- ◆ **The drain** (exit from the Antinous canvas (9).)
- ◆ **The coal hole** (up to the pavement, under the Constable's eye.)

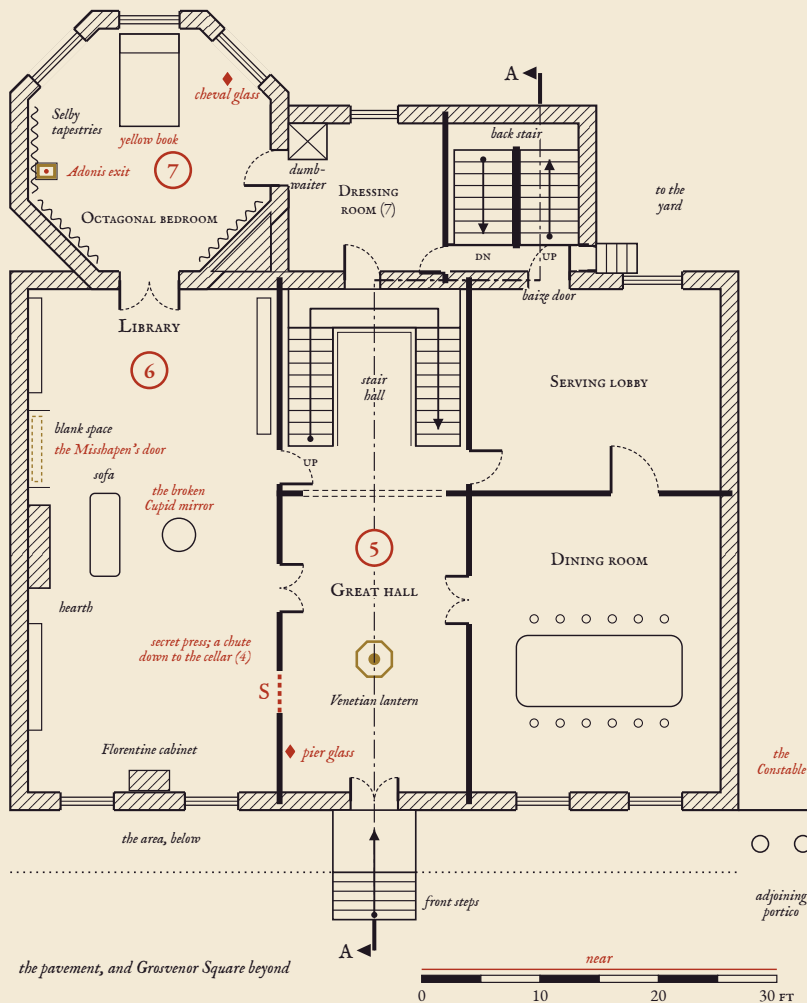
NIGHT DIE 5 — Warm water wells up through the drain, bearing a lotus: the Antinous canvas (9) is calling.

THE PORTRAIT

As the Face, but the casks weep red. Up the chute comes “the smell of the singeing clothes and burning leather” (ch XV ¶76): Mr. Hallward's.

THE GROUND FLOOR

Areas 5-7 · up the front steps, 4 ft above the pavement



THE GROUND FLOOR

5 THE GREAT HALL

6 · 7 · stair to 9 and 11 · back stair · mirror: yes

THE FACE

A gilt lantern, and a wide stair into the dark.

- ◆ **The Venetian lantern** (lit in a round, it keeps the Misshapen out; the stair stays dark.)
- ◆ **The front stair** (the Misshapen's only stair.)
- ◆ **The dining-room silver** (no check to take it, but the Constable is its risk.)

NIGHT DIE 5 — The Constable rings at the front door. Answer it for a vail; he goes back to his portico.

THE PORTRAIT

As the Face, but red footprints climb the stair past Dorian's mother, a Bacchante whose eyes follow you.

6 THE LIBRARY

5 · 7 · chute to 4 · mirror: none

THE FACE

Dark lamps, glass underfoot, and a pale patch where a picture hung.

- ◆ **The blank space** (on the first visit, if it hasn't come out yet, the Night Die is a 1: the Misshapen steps out.)
- ◆ **Lord Henry** (dozing, fishing for an epigram. Amuse him for a vail. He never helps.)
- ◆ **The broken Cupid mirror** (splinters, each a pocket mirror.)
- ◆ **The secret press** (disguises; the chute to 4.)
- ◆ **The Florentine cabinet** (its hidden drawer: a lacquer box that stays shut.)

NIGHT DIE 5 — Dorian strolls in from the drawing room, picks up a mirror splinter and cuts his palm, smiling; no scratch. Adonis's hand bleeds again (9).

THE PORTRAIT

As the Face, but the blank space is a doorway into the dark.

7 THE OCTAGONAL BEDROOM

6 · 5 · back stair · mirror: yes

THE FACE

Tapestries, a turned-down bed, gloves laid out.

- ◆ **The Selby tapestries** (a woven-in servant is out of play until cut or burned free; the player takes their next. The Adonis canvas (9) lets out here.)
- ◆ **The yellow book** (each page gives one true answer and costs a turn. The last page, read aloud: "Lying on the floor was a dead man, in evening dress, with a knife in his heart." (ch XX ¶19))
- ◆ **The embroidered gloves** (warm, fingertips stained red inside. Wearing them: a Mark.)

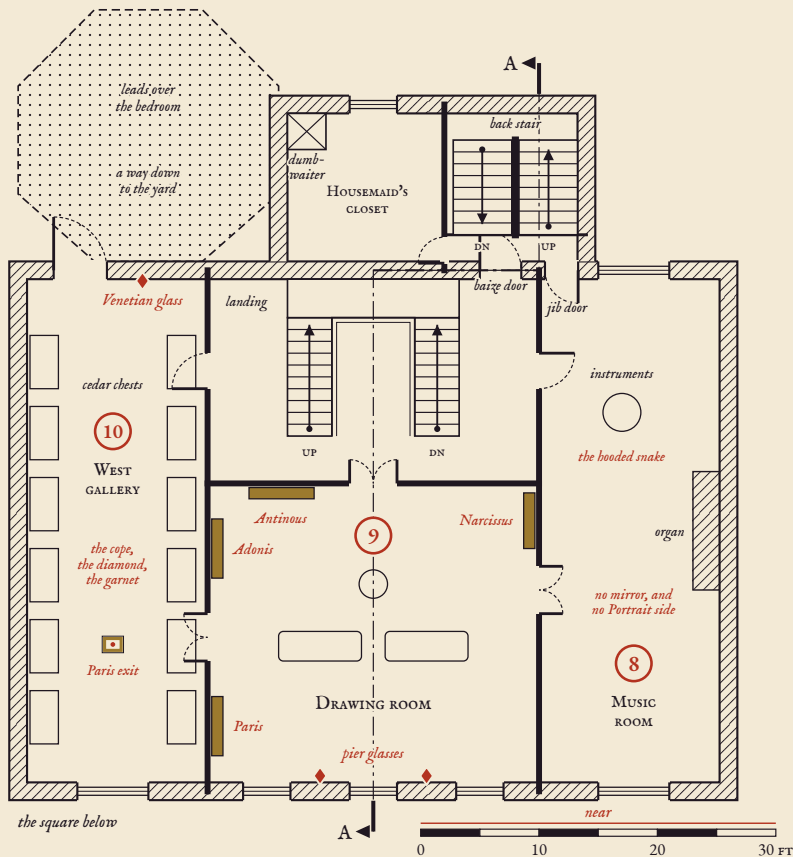
NIGHT DIE 5 — Next round a figure steps down; DC 9 DEX, or the nearest servant is woven in.

THE PORTRAIT

As the Face, but every woven figure has the master's face.

THE FIRST FLOOR

Areas 8-10 · the drawing rooms, 19 ft above the pavement



THE FIRST FLOOR

8 THE MUSIC ROOM

9 · landing · back stair (jib door) · mirror: none

THE FACE

Green lacquer, a red-and-gold ceiling, lit candles. On the organ bench, a hooded snake rises.

- ♦ **The hooded snake** (AC 12, HP 4. It bites (+2) anyone close: they lose their next turn. While anyone plays or hums, it only sways.)
- ♦ **The candles** (the room's own, still lit, so the Misshapen can't come in.)

NIGHT DIE 5 — Lord Henry drifts in and asks for a nocturne. Amuse him with one: a vail.

THE PORTRAIT

There is none: music is the “one art left to us that is not imitative” (ch XIX ¶41). Servants from both houses meet here, and the house turning passes this room by.

9 THE DRAWING ROOM

landing · 8 · 10 · mirror: yes

THE FACE

Crushed flowers, the lamps out. By the fire, the master, as though nothing had happened.

- ♦ **Dorian** (can't be hurt: a wound tears the canvas. Bargain: a dirty job (a Mark) for a new Likeness and a vail, or for the schoolroom key in his pocket. Lifting it is DC 15 DEX, even with a tray; fail, and he smiles and tears your Likeness.)
- ♦ **The last guests** (Lady Narborough and Adrian Singleton, who is ill. An errand: a vail.)
- ♦ **Four canvases** (ways in: see *Basil's Canvases*.)

NIGHT DIE 5 — Dorian beckons the nearest servant: his bargain.

THE PORTRAIT

As the Face, but empty and foggy, the gilt “all Cupids and cornucopias, like a third-rate wedding-cake” (ch IV ¶44). The canvases hang unchanged.

10 THE WEST GALLERY

9 · landing · the leads over 7
(down to the yard, not the roof) · mirror: yes

THE FACE

Cedar chests down a dim, too-sweet gallery. At its end, a Venetian glass and a window-door.

- ♦ **The chests** (the Paris canvas lets out here.)
- ♦ **The cope** (leather armour; a lie (words meant to deceive) tears it: a Mark.)
- ♦ **The diamond** (in your mouth: unseen by people, not by mirrors or the Misshapen.)
- ♦ **The garnet** (once, it sends the Misshapen to the farthest room, or gives the Drag a round.)
- ♦ **The gilded pomander** (a trap. Tell: a faint odour of frangipanni down the gallery. Open it or sniff it: a Mark.)

NIGHT DIE 5 — Mrs. Leaf counts the jewel cases and asks each servant what is missing.

THE PORTRAIT

As the Face, but “a bric-à-brac shop, all monstrosities and dust” (ch I ¶65).

BASIL'S CANVASES

“And it had all been what art should be—unconscious, ideal, and remote.”

CH IX ¶43

Four small canvases in gilt frames hang in the drawing room (9), painted by Basil before the portrait; every figure in them wears the master’s young face. Touch the paint and you step inside. Each holds **one choice**, **one prize**, won only once, and **one exit** that lets out elsewhere in the house, on the side you went in; or step back out through the frame. The Night Die never rolls inside, or on the way out. Most figures only hand a servant something; the boar can kill, but warns first.

9a PARIS

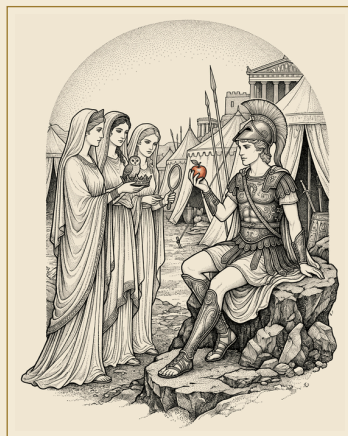
a Trojan camp · exit to 10, the west gallery

“I had drawn you as Paris in dainty armour”

CH IX ¶43

The paint gives like warm wax, and you step through. Sand underfoot, striped tents, a smell of horses. On the skyline stand the walls of a city. A young man in gilded armour, far too fine to fight in, lounges on a camp stool, turning an apple in his hand. He has the master’s face. Three tall women wait before him, veiled to the eyes. He sighs, and holds the apple out to you.

- ◆ **Paris** (bored. He won’t choose, so he hands the apple to the first servant who comes near, as he would hand over his hat.)
- ◆ **Three veiled goddesses** (one holds a crown and offers power, one a sword and offers wisdom, one a looking-glass and offers beauty. They speak only to whoever holds the apple.)
- ◆ **The apple** (heavy and warm, the only colour in the camp. There is one.)
- ◆ **Paris’s tent** (striped silk that smells of cedar. Its back flap is the exit.)



Paris in dainty armour.

THE CHOICE. Whoever holds the apple gives it to one goddess and takes her gift. If the servants argue, the one holding it decides.

- ◆ **Power:** your next roll succeeds, whatever it is.
- ◆ **Wisdom:** one question, and the GM’s answer is true.
- ◆ **Beauty:** one torn Likeness is whole again.

THE PRIZE. The gift. Then the two goddesses passed over turn their veiled faces away, and the far end of the camp begins to burn, like Troy after it. The scene is over.

THE EXIT. Through the back flap of the tent into cedar-scented dark. You climb out of one of the long cedar chests in the west gallery (10), among the master’s treasures.

ENTERED FROM THE PORTRAIT SIDE The camp is ash, Troy burns, and the apple is rotten to the core.

9b ADONIS

a hunting forest · exit to 7, the octagonal bedroom

“and as Adonis with huntsman’s cloak and polished boar-spear”

CH IX ¶43

The paint is cold, and then it’s leaf-mould and wet bracken. You stand in an oak wood in autumn. Two bounds strain at their leashes. From a thicket of alders comes the tap of sticks and men calling: the beaters, driving the game. A young man in a huntsman’s cloak leans on a polished spear. He has the master’s face, and a fresh cut across his palm. He holds the spear out to you. “Carry this.” Between the trees, something low and heavy is watching.

- ◆ **Adonis** (the master cut his hand in the library, and the cut opened here instead. He gives the spear to the first servant who comes near.)
- ◆ **The boar** (black bristles laid on thick with the brush. It watches from the trees and waits for whoever holds the spear.)
- ◆ **The beaters** (men in smocks in the alders, beating the bracken, eyes down. They are the help, and nobody sees them.)
- ◆ **The hare** (starts from the grass the first time anyone moves, and bolts for the alders.)



Adonis, with the polished boar-spear.

THE CHOICE. Take the spear, or leave it in the master’s hand. The moment a servant holds it, the boar paws the ground: that is its one round of warning. Drop it, hand it on, or hold on. At the end of that round it charges whoever holds the spear, faster than anyone can run: **DC 9 DEX** to step aside, or die. Hit or miss, it crashes on into the trees and doesn’t come back.

THE HARE. Anything shot or thrown at it hits a beater in the alders instead. “There were two cries heard, the cry of a hare in pain, which is dreadful, the cry of a man in agony, which is worse.” (ch XVIII ¶11). The beater is paint, and he dies like a man: the servant has killed a person, and takes a Mark. Adonis only shrugs, as Lord Henry did at Selby: “It does not do to pepper beaters.” (ch XVIII ¶23)

THE PRIZE. The polished boar-spear. Its blade shines like a looking-glass. A hit with it (the Misshapen is AC 12) drives the Misshapen into the nearest mirror until the next Night Die 1.

THE EXIT. Through the briars at the edge of the wood, where the leaves turn to faded wool. You step out of the Selby tapestries into the octagonal bedroom (7).

ENTERED FROM THE PORTRAIT SIDE The leaves are down, the hounds are bones, and a dead beater already lies face down in the alders.

9C ANTINOUS

the Nile · exit to 4, the wine cellar

“Crowned with heavy lotus-blossoms you had sat on the prow of Adrian’s barge, gazing across the green turbid Nile.”

CH IX ¶43

The paint is warm, and the air behind it is warmer and heavy with flowers. You are on the deck of a gilded barge, drifting down a wide green river. The oars dip and rise on both sides, with nobody at them. On the mud banks, crocodiles lie still and watch. On the swan-necked prow sits a young man crowned with lotus-blossoms, gazing across the water. He has the master’s face. In his lap lies one open lotus, and without looking round he holds it out to you.

- ◆ **Antinous** (he never looks round and never speaks. He holds out the lotus to whoever comes near.)
- ◆ **The oars** (rise and fall on their own. The barge drifts and never lands.)
- ◆ **The banks** (“rose-red ibises” and “crocodiles with small beryl eyes” (ch XIV ¶17). They watch, and never come aboard.)
- ◆ **The river** (green and turbid. You can’t see the bottom, but it is warm and only chest-deep.)

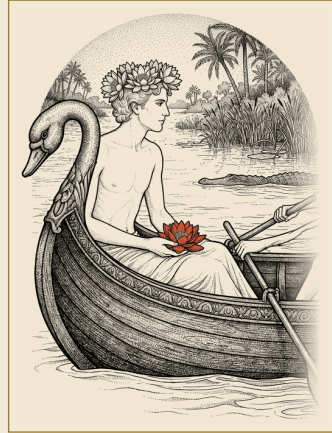
THE CHOICE. Take the lotus, or leave it. Whoever takes it and holds it to their face is washed clean:

- ◆ **every Mark fades:** rub them all off your card. If you were caught up in the painting, flip your card back, and return by crossing at a full-length mirror, as after a prayer;
- ◆ **your Likeness fades with them:** the face on it is gone, and it’s blank paper. You can’t tear it to reroll, and at dawn you have no Likeness to show the Constable. Only the master can write you a new one (his bargain).

Rot doesn’t go down. The lotus closes and sinks: it works once.

THE PRIZE. Clean hands, and no face.

THE EXIT. Over the side. Your feet find an iron grating in the riverbed, and it lifts. You come up through the drain in the wine-cellar floor (4), soaked, with river weed in your hair.



Antinous on the prow of the barge.

ENTERED FROM THE PORTRAIT SIDE The river is the Seine at night. Under the barge a man with Basil’s face lies “on his back under those dull-green waters ... long weeds catching in his hair” (ch XIX ¶27).

9d NARCISSUS

a Greek wood · exit to F, the schoolroom

“You had leaned over the still pool of some Greek woodland and seen in the water’s silent silver the marvel of your own face.”

CH IX ¶43

The paint is cool as water. Then you are standing in a Greek wood, among reeds and white narcissus, and there is no sound at all. At the edge of a still pool a young man lies gazing into the water. He has the master’s face. He doesn’t look up. Behind a tree, a thin girl watches him with her hand to her mouth. The pool shows no faces. It shows a small locked room, and a tall picture under a pall.

- ♦ **Narcissus** (he gazes into the pool and never looks up. He can’t hear the help.)
- ♦ **Echo** (she loves him, and he has never once looked at her. She can only repeat the last words said to her.)
- ♦ **The pool** (still and silver. It shows the schoolroom as it is right now: the pall, the picture, whoever is there. While Narcissus gazes into it, the water is as hard as a looking-glass.)



Narcissus at the still pool, and Echo.

THE CHOICE. Flatter him, or tell him the truth. Only Echo’s voice reaches Narcissus, so a servant must say the words for her to repeat. Flattery doesn’t move him. He has heard it all before: “Why, my dear Basil, he is a Narcissus” (ch I ¶11). He looks up only for a true thing about himself that he doesn’t want to hear: what is in the schoolroom, what became of Mr. Hallward, a servant’s secret. Telling your own secret is a risky truth: earn a veil. When he looks up, for one moment his face is the one under the pall. Then he looks at Echo, and never looks down again.

THE PRIZE. The way into the schoolroom, unseen (route 4).

THE EXIT. Once he has looked up, the water gives. Step down into it, and you come up inside the painted cassone “in which he had so often hidden himself as a boy” (ch X ¶27). Nobody saw you come: not the master, and not the Constable in his portico. The pool stays open for the others. Entering the schoolroom starts the finale.

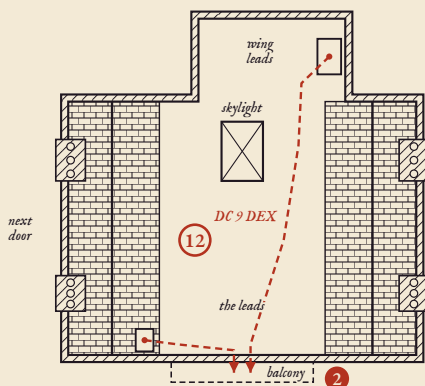
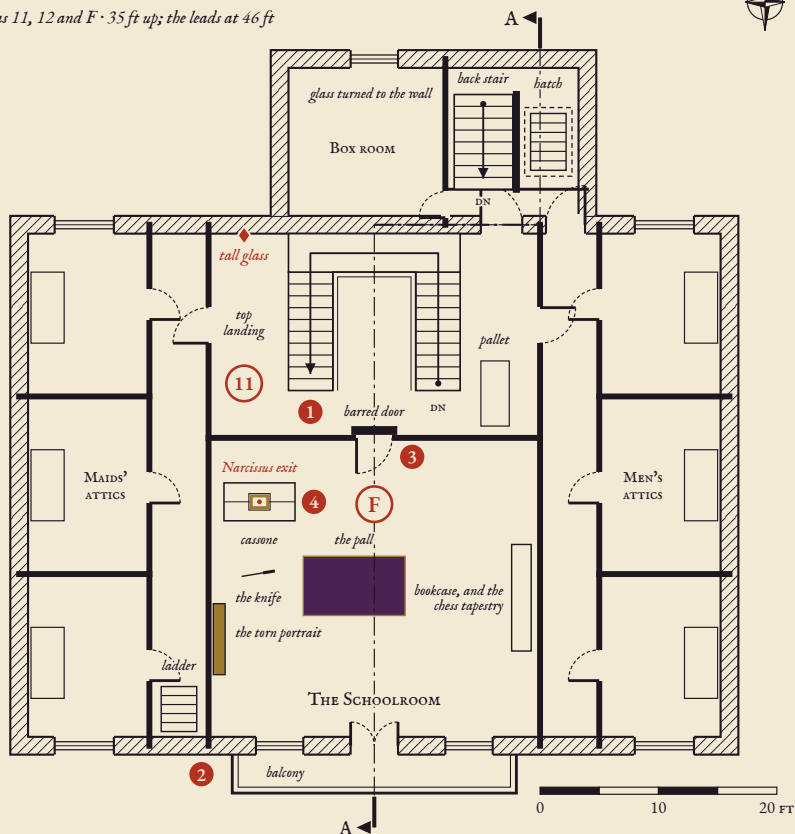
ENTERED FROM THE PORTRAIT SIDE The narcissi are dead, Echo is only a voice, and the face in the water is the one under the pall.

ECHO IS OUR INVENTION

She never appears in the novel, though Lord Henry warns that an influenced man “becomes an echo of some one else’s music” (ch II ¶24). She comes from the myth. Play her by one rule: she can only repeat the last words said to her. She can’t warn, guide or refuse. You choose which last words she gives back, so the players hear their own plans come back to them.

TOP FLOOR AND ROOF

Areas 11, 12 and F · 35 ft up; the leads at 46 ft



12 · ROOF AND LEADS

drawn at half the scale of the plan above

- ① The barred door: the key is on Dorian (bargain, or DC 15 DEX).
- ② Over the leads (DC 9 DEX), drop to the balcony, in at the French window.
- ③ The Portrait side: the same door, rotted open.
- ④ Out of the Narcisus canvas in 2, into the schoolroom, unseen.

The Constable's whistle counts as a loud noise.



TOP OF THE HOUSE

11 THE TOP LANDING

F (barred) · 12 · down to 9 · back stair · mirror: yes

THE FACE

A landing between the attic doors. By the hall boy's pallet, a door is shut behind iron bars.

- ♦ **The barred door** (behind “the elaborate bars” (ch XI ¶26), into F. Nobody can force them. Dorian's key opens them (route 1).)
- ♦ **The keyhole** (lamplight on purple cloth. A peek shows it rotted open; roll the Night Die.)
- ♦ **The tall glass** (full length: the nearest crossing for route 3.)
- ♦ **Two ladders** (from the back stair and the maids' attics, up to the roof hatches.)

NIGHT DIE 5 — Small feet patter behind the barred door, and a child's voice asks if it's Grandfather.

12 THE ROOF AND LEADS

11, by two hatches · F, by the balcony · mirror: none

THE FACE

A warm, clear night. Flat leads run to the front parapet, and the square lies far below.

- ♦ **The hatches** (atop both ladders from 11. The Misshapen can't climb a ladder.)
- ♦ **The leads** (to the parapet, and an eight-foot drop to the balcony: DC 9 DEX. On a failure you land, but a slate falls and the Constable blows his whistle: a loud noise.)
- ♦ **The window** (“The windows yielded easily—their bolts were old” (ch XX ¶18). No check.)

NIGHT DIE 5 — The Constable's beam climbs the house: lie flat, or he blows his whistle (a loud noise).

THE PORTRAIT

As the Face, but on the November night: cold rain, fog past near, and ships' masts where the chimneys were. The check at the leads is the same.

THE FOUR ROUTES TO THE SCHOOLROOM

THE WAY IN, AND ITS PRICE

- 1 **The key**: “the key that never left him now” (ch XI ¶4). Bargain with Dorian for it, or pick his pocket (DC 15 DEX; on a failure he smiles and tears your Likeness).
- 2 **The roof**, the novel's way (ch XX ¶18): a ladder from 11, the leads (DC 9 DEX), the balcony (12).
- 3 **The rotted door**: cross at a full-length mirror (the tall glass in 11 is nearest) and walk in. The Night Die rolls every round.
- 4 **Narcissus**: his canvas in the drawing room (9). The pool lets out inside F, unseen.

Stepping into F, by any route, starts the finale.



It was bright, and glistened. CH XX ¶12

THE SCHOOLROOM



“It had perhaps served often as a pall for the dead.”

CH X ¶11

F THE SCHOOLROOM

11 (barred) · 12 (balcony) · mirror: none

THE FACE

Dust, a painted chest, a tapestry of a king and queen at chess. A portrait hangs slit from the shoulder down, and something bright lies below it.

THE PORTRAIT

As the Face, but the door has rotted open and fog comes in. The boy is hiding in the cassone, holding his breath.

- ◆ **The portrait** (wet at the cut, old and foul. Touch it to Repair it or Take its place.)
- ◆ **The knife** (that killed Basil: “It was bright, and glistened” (ch XX ¶12). A blade for Destroy, and what the Constable looks for.)
- ◆ **The cassone** (big enough to hide in, as the boy did. Dorian never opens it.)
- ◆ **The pall** (purple and gold, on the floor. Over the canvas it hides the eyes, and nothing else.)

NIGHT DIE 5 — never rolled here. Stepping in starts the Drag: first ask who else is coming. Those servants arrive in the first round, with Dorian; the others hear it from where they are.

THE MERGE AND THE DRAG

The moment a servant steps into F, by any route, the two houses become one. Read aloud:

A cold draught goes past you, and every lamp in the house flares orange. Far below, something starts to drag its gilt frame up the front stair.

Wherever the Misshapen was, it is far below now. There is one house, and anything in it can cost HP. Flipped servants stand among the others again. The Night Die stops, and the Drag takes its place.

Put a d6 where everyone can see it, showing the rounds left: **4** at Tarnished, **3** at Foul, **2** at Bestial. Set it once, now. In the first round Dorian comes in by the barred door (with his key, or through it if it’s open). Before anyone rolls initiative, go round the table: each servant says what they want to happen here. If they disagree, play the first round as talk: Dorian makes his offer, the servants argue, and nobody touches the canvas until the die has turned once. The argument is the scene. Then everyone rolls initiative. Each round, read the die’s line, let everyone act, then turn the die down one. When it would show 0, the Drag has run out. The garnet, held up, turns it back up one (once).

DIE THE FRAME ON THE STAIR

- 4 Gilt scrapes across the great hall, far below.
- 3 It heaves up the first-floor flight, one stair at a time.
- 2 It’s on the top flight, and the landing boards groan.
- 1 It stops at the door. A thin, wet hand feels round the jamb.

DORIAN GRAY *The host in evening dress, without a mark on him.*

AC 11, HP none, ATK 1 knife +2 (1d4), MV near, S +0, D +1, C +1, I +2, W +0, Ch +4, AL C

Untouchable. A hit on him lands on the canvas: fire or a blade destroys it.

Bargain. Always his first act. A dirty job (give me the knife; hold the door) earns a splendid new Likeness, a vail and a Mark. Most of all he wants a volunteer to Take its place.

Tear. He tears the Likeness of a servant in reach who refused him or went for the canvas.

Stab. +2, 1d4, with the knife only, after one warning by name. If a servant has the knife, he bargains for it.

FOUR WAYS TO END IT

Any servant in the room can end the Drag before it runs out. The first three stop it at once.

Destroy. One hit with fire or a blade, on the canvas (AC 10) or on Dorian, destroys the portrait.

The canvas tears with a sound like a voice. The master goes down on his knees, and it all comes back to him at once: he is old, withered and wrinkled, and alive. Far below, the thing on the stair falls apart into wet paint.

To name him, a guest must be in the room or a servant must show a whole Likeness. Otherwise the police take a nameless old man for a burglar, and Mr. Gray has disappeared, like Mr. Hallward.

Repair. Lay three things on the canvas, one per action. Basil's brush (from his shade, on the Portrait side) counts as all three, and each treasure (the yellow book, the cope, the diamond, the garnet) counts as one. The sins go back in, and nothing in this house will ever change.

The cut closes like a mouth. The face on the canvas is foul and quiet again, and the dragging on the stair stops. Behind you the master straightens his cuffs. "Thank you. That will be all."

Take its place. A volunteer touches the canvas and says yes, and becomes "the misshapen shadow that had to bear the burden that should have been his own" (ch XI ¶25). Flip their card for good.

The paint is warm under your hand. The master's years come loose from his face and settle into yours, and on the wall the portrait is young again. "How very good of you," he says, and he means it.

Walk out. Leave by the balcony, over the leads, down the back stair and out into the square. Behind you the novel ends as written, and at dawn you are nowhere near the body.

THE NOVEL'S ENDING

If the Drag runs out, or dawn comes first, the book ends as Wilde wrote it. Read aloud:

The scraping stops. Something thin and wet slips past you, climbs into the frame, and is still. On the wall hangs "a splendid portrait of their master as they had last seen him, in all the wonder of his exquisite youth and beauty." On the floor lies "a dead man, in evening dress, with a knife in his heart. He was withered, wrinkled, and loathsome of visage." Then someone looks at his hands. "It was not till they had examined the rings that they recognized who it was." CH XX ¶19

THE CONSTABLE'S REPORT

However the night ends, it's dawn now, and the Constable comes in. He believes gentlemen, not the help, and he writes it all down on his Report (page 6 of the print sheets). Fill it in together:

1. **The master**, by the GM: dead (the novel); old and named, or a nameless burglar with Mr. Gray missing (Destroy); or at home, not to be disturbed (Repair, Take its place).
2. **One line per living servant** who came into play; the house doesn't mention the dead. The player shows the Likeness (**whole?**) and says whether the servant held the knife or took the silver tonight. Whoever did still counts, even if they put it down.
3. **Taken?** The GM ticks every servant near a body (the master's, or anyone a servant killed), or who held the knife or took the silver, who can't show a whole Likeness.
4. **The fate**, first that fits: taken, *the Constable's*; Likeness torn or blank, *no house in London*; anyone else, *a new place*. Each player reads their lines aloud, and the night is over.



After a time, he went away and stood in an adjoining portico and watched. CH XX ¶13

TREASURES

"We can forgive a man for making a useful thing as long as he does not admire it."

PREFACE ¶6

Four treasures from the master's collections (ch XI) are loose in the house. Each has one power and one catch. **Taking one** is a DC 9 WIS check; on a failure the servant gains a Mark (and Rot a tick). **In the finale**, any treasure laid on the canvas counts as one of the three things for Repair (see The Schoolroom).



THE YELLOW BOOK

7 · the bedroom

"a book bound in yellow paper, the cover slightly torn and the edges soiled"

CH X ¶37

Power. Read a page and ask anything: the book answers truly. Reading it counts as taking it: one DC 9 WIS check per servant, the first time they read.

Catch. Every page costs your next turn.

Last page. The novel's last paragraph (ch XX ¶19). Read it aloud: "Lying on the floor was a dead man, in evening dress, with a knife in his heart."

THE CRIMSON COPE

10 · the west gallery

"a gorgeous cope of crimson silk and gold-thread damask" CH XI ¶24

Power. It counts as leather armour (AC 11 + DEX).

Catch. The wearer can't lie, and words meant to deceive are a lie. A lie tears it and gives a Mark.



THE DIAMOND

10 · the west gallery

"the diamond rendered a man invisible" CH XI ¶18

Power. People can't see you while it's held in your mouth.

Catch. Mirrors still show you, and so does the Misshapen.

THE GARNET

10 · the west gallery

"The garnet cast out demons" CH XI ¶18

Power. Once, it sends the Misshapen to the farthest room. In the finale, the Drag gains a round instead.

Catch. It works once. After that it's a red stone.



THE SILVER

The evening's plate is everywhere tonight: "antique plate of gold and silver" (ch XI ¶6) on the tables, the spoons in the servants' hall, the salvers on the stair. The silver is worth years of a servant's wages, and taking it needs no check. **The Constable is its risk:** at dawn he takes every servant who took silver tonight and can't show a whole Likeness. Putting it back doesn't help: he asks.

THE TWO TRAPS

The old poisoners killed "by an embroidered glove and a jewelled fan, by a gilded pomander" (ch XI ¶36). Two such gifts are set in the house. Each has a tell. **Springing one gives a Mark, never HP.**

THE EMBROIDERED GLOVES *7 · the bedroom*

Where. Laid out on the dressing table, stitched with gold.

Tell. They are warm, as if just taken off, and the fingertips inside are stained dark red.

Trigger. Putting them on.

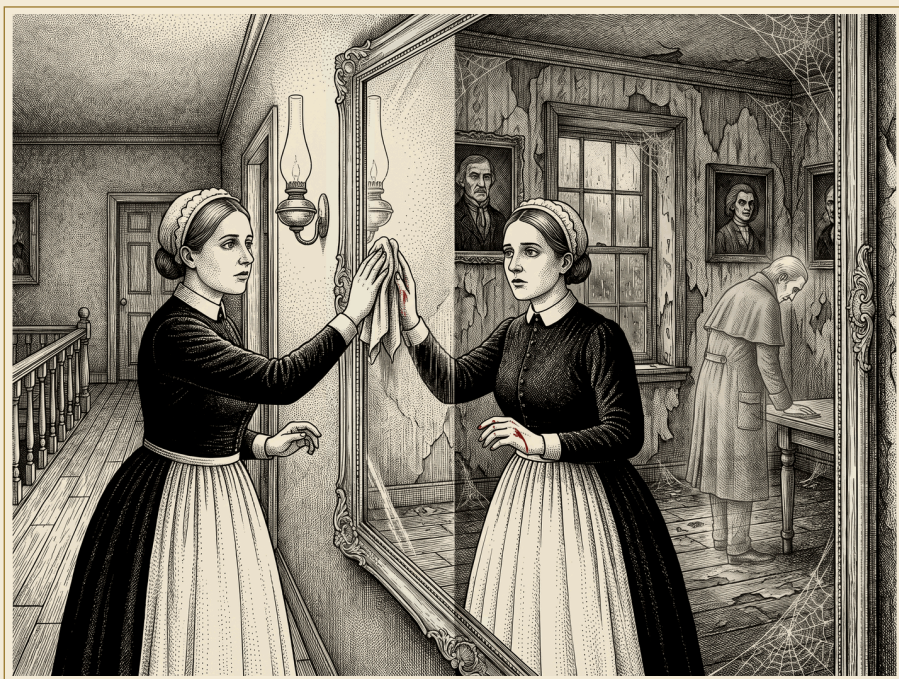
THE GILDED POMANDER *10 · the west gallery*

Where. A pierced gilt ball, hung by the cedar chests.

Tell. All down the gallery, "a faint odour of frangipanni" (ch IV ¶16), though nobody has lit anything.

Trigger. Opening it, or smelling it close.





For it was an unjust mirror, this mirror of his soul that he was looking at. CH XX ¶10

CREDITS AND SAFETY

A Face Without a Heart

A one-shot for 3–5 players, 2½–4 hours. A Gauntlet of 0-level servants (core p.116).

Made by Cristian (cristian.mtr) for the CHAPTR RENDER hackathon, 2026.

Written and set with Claude Code (Anthropic).

With it: print-sheets.pdf, seven A4 pages of servant cards, card backs, vail coins, the Constable's Report and the player maps.

THE SOURCE

Oscar Wilde, *The Picture of Dorian Gray*, the 1891 text (Project Gutenberg eBook #174), in the public domain. Every quotation was checked against that text and is cited by chapter and paragraph: (ch XX ¶13) is chapter XX, paragraph 13.

LICENCE

Designed for use with Shadowdark RPG.

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ART

Every illustration was generated with Google Gemini in the module's style B: dense black ink after Harry Clarke's illustrations of 1919, with one vermilion accent. Each image has a record of its model, prompt, reference images and date, kept beside it as `art/out/<image>.json`.

All 17 were made with `gemini-3-pro-image` on 2026-09-29, and each record is `art/out/<id>.json`:
 The cover `cover` · The Misshapen `misshapen-shadow` · Dorian and the Likeness `dorian-untouchable` · Paris `canvas-paris` · Adonis `canvas-adonis` · Antinous `canvas-antinous` · Narcissus at the pool `canvas-narcissus` · The bell with no pull `bell-board` · The schoolroom `schoolroom-finale` · The mirror turns `mirror-turns` · The Constable's portico `constable-portico` · The servants at the cry `servants-at-the-cry` · The yellow book `treasure-yellow-book` · The crimson cope `treasure-cope` · The diamond `treasure-diamond` · The garnet `treasure-garnet` · A Likeness `likeness`.

TYPE

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SAFETY

- ◆ **The X-card.** Put a card marked X in the middle of the table. Anyone can tap it at any time, with no reason given, and the GM cuts or changes what is happening.
- ◆ **Lines and veils.** Before play, ask the table for lines (things that won't appear at all) and veils (things that happen off-screen). Tell the players what is on the content note: murder, body horror, drowning, period policing and class violence.
- ◆ **Veiled already.** Sibyl Vane's death stays off-screen. Opium is off: the lacquer box stays shut, and Adrian Singleton is simply ill. The novel's antisemitic and racial stereotyping is not reproduced.

PLAYER HANDOUT

HOW TO PLAY A SERVANT

You are the staff of Mr. Dorian Gray's house. You have three servants (four in a longer game) and play one at a time: at 0 HP a servant dies, and your next one steps out of a back-stair door. Each carries a lamp, a pocket mirror, a tool and a Likeness.

- 1 **Roll d20 + the stat.** The GM names the stat and the number to beat, the DC: 9 is easy, 12 normal, 15 hard, 18 extreme. Match it or beat it and you succeed. Attacks work the same way against the target's AC; every tool hits for 1d4.
- 2 **Vails.** A vail is a tip. You start with none and hold one: spend it to reroll, or give it away. Earn one with *wit* (amuse Lord Henry), *service* (answer a bell, run an errand) or a *risky truth* (like your card's secret).
- 3 **Your Likeness.** Your "character", the reference the master wrote you: flattering, and not quite true. Tear it off your card to reroll. The master can tear it too. At dawn, a whole one keeps the Constable off you.
- 4 **Marks.** You gain one for taking a treasure (DC 9 WIS resists), the master's dirty work, killing a person, or the Misshapen's touch. Draw each on your card: hands, then eyelids, then mouth. At three you are caught up in the painting: turn your card over and play on in the Portrait house. Pray with Basil's shade to lose one; below three, turn back, and cross at a full-length mirror.
- 5 **Nobody sees the help.** While you're working or carrying something, gentlefolk look straight through you. And once per servant, you can state a plausible fact about the house, and it is true: tick *I know this house* on your card.



A Likeness, torn.

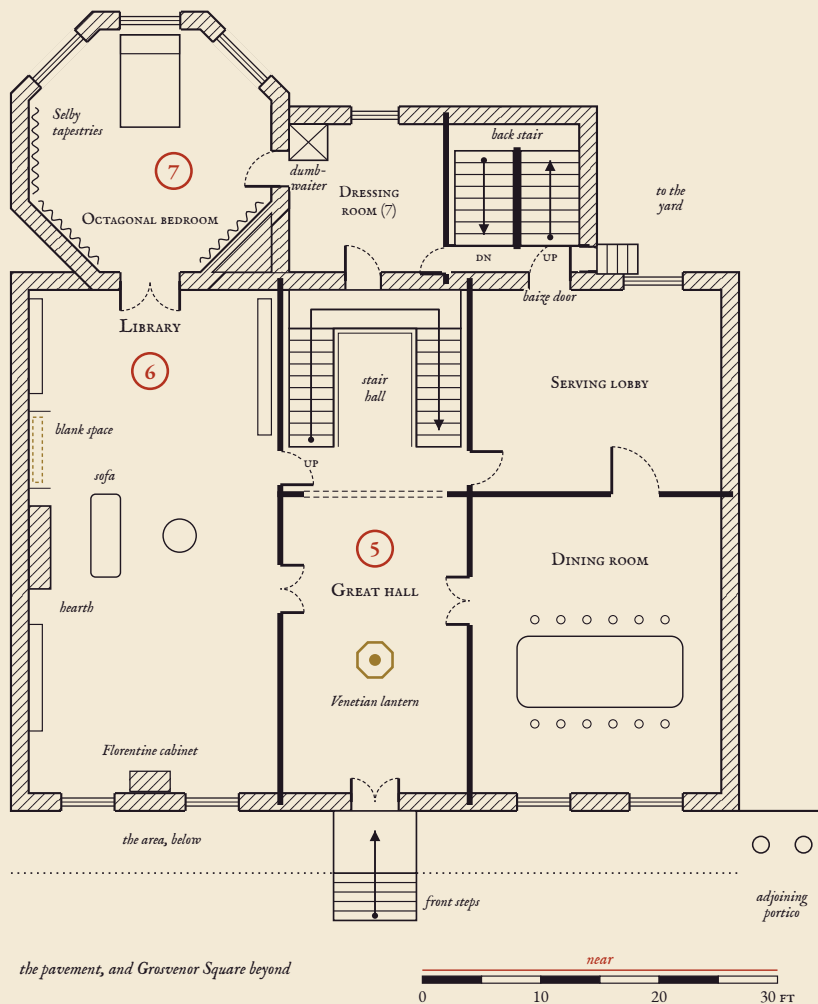
THE EPIGRAM CARD

Wit earns a vail: amuse Lord Henry. Stuck for a line? Borrow one of his, and say your last master used to say it. After all, "the value of an idea has nothing whatsoever to do with the sincerity of the man who expresses it" (CH I §53).

- ◆ The only way to get rid of a temptation is to yield to it. CH II §26
- ◆ I can believe anything, provided that it is quite incredible. CH I §32
- ◆ There is only one thing in the world worse than being talked about, and that is not being talked about. CH I §7
- ◆ Nowadays people know the price of everything and the value of nothing. CH IV §14
- ◆ The basis of optimism is sheer terror. CH VI §21
- ◆ Whenever a man does a thoroughly stupid thing, it is always from the noblest motives. CH VI §13
- ◆ Beautiful sins, like beautiful things, are the privilege of the rich. CH VI §42
- ◆ The only things one never regrets are one's mistakes. CH III §79
- ◆ Moderation is a fatal thing. Enough is as bad as a meal. More than enough is as good as a feast. CH XV §50
- ◆ The man who could call a spade a spade should be compelled to use one. CH XVII §4
- ◆ To get back my youth I would do anything in the world, except take exercise, get up early, or be respectable. CH XIX §41
- ◆ One should never do anything that one cannot talk about after dinner. CH XIX §27

THE GROUND FLOOR

Where the master lives and receives



The ground floor, as the servants know it. The print sheets (print-sheets.pdf) have all four floors.

GM CHEAT SHEET

THE THREE TRACKS

- ♦ **Dawn.** A phone timer, 2 hours from the cry. At 30 minutes left, a second alarm: the schoolroom bell rings nonstop.
- ♦ **Rot.** One tick per Mark any servant gains. It never goes down. **Tarnished** 0–2 · **Foul** 3–5 · **Bestial** 6+.
- ♦ **The Drag.** The finale only (right).

THE NIGHT DIE (d6)

Roll on entering a room (a keyed area), a peek or a loud noise; once a round, whatever else happens, on the Portrait side or in the dark; never on the back stair.

- 1 The Misshapen: heard now, here next round.
- 2 Face: a guest (d4: Henry, Narborough, Adrian, Mrs. Leaf). Portrait: Basil's shade or James Vane.
- 3 The lamp gutters (DC 9 DEX).
- 4 The house turns: the other side, for a round.
- 5 The room's event.
- 6 A bell names a room with a guest or an errand; answering it earns a vail.

MARKS

A Mark for: taking a treasure (DC 9 WIS resists) · Dorian's dirty work (he pays with a new Likeness and a vail) · killing a person · the Misshapen's touch. Players draw them: hands, eyelids, mouth.

- ♦ **At three,** caught up in the painting: the card flips, the servant plays on in the Portrait house, and the Misshapen won't touch them.
- ♦ **To lose one,** pray with Basil's shade. Below three, the card flips back; cross back at a full-length mirror. A prayer or a risky truth also gets his brush, for Repair.

THE MISSHAPEN

AC 12 · touch +3: a Mark, no damage. It walks both houses and hunts the most-Marked (ties: the nearest); front stair only.

- ♦ **Run:** it's heard a round early, so the servants act first, and running always escapes it.
- ♦ **Light:** it can't enter a room whose own lamps or candles a servant has lit (not a carried lamp). Lighting takes a round and lasts until dawn.
- ♦ **A mirror** held up to it costs it a turn, then clouds.
- ♦ **Fire or the boar-spear:** into a mirror till the next 1.

THE DCs	9	12	15	18
	easy	normal	hard	extreme

NOTHING ON THE FACE SIDE COSTS HP.
The Adonis boar aside. Killers warn first.

THE SERVANTS AND THE MIRRORS

Three each (four in a longer game), one at a time. At 0 HP one dies, and the next steps out of a back-stair door.

- ♦ **Nobody sees the help:** working or carrying something, they pass gentlefolk unseen.
- ♦ **I know this house:** once per servant, a plausible fact they state is true.
- ♦ **Vail:** start with none; hold one; reroll with it or give it away. Earned by wit, service or a risky truth.
- ♦ **Likeness:** tear it to reroll. Dorian can tear it too.
- ♦ **Mirrors:** a pocket mirror shows the room's Portrait side (roll the Night Die). A full-length mirror lets you cross, with what you carry. Crossing in, read the Rot stage's line.

THE FOUR WAYS INTO THE SCHOOLROOM

1. **The key** on Dorian: bargain for it, or pick his pocket (DC 15 DEX).
2. **The roof and balcony:** DC 9 DEX at the leads. The Constable's whistle counts as a loud noise.
3. **The rotted door** on the Portrait side: the Night Die rolls every round.
4. **The Narcissus canvas,** into the schoolroom unseen.

THE DRAG

Crossing the schoolroom threshold merges the houses. The Drag replaces the Night Die: **4 rounds** at Tarnished, 3 at Foul, 2 at Bestial. Show it on a die. Before initiative, go round the table: what does each servant want?

Dorian, each round: stabs (+2, 1d4), tears a Likeness, or bargains.

Before it runs out, the servants can:

- ♦ **Destroy:** one hit with fire or a blade, on the canvas (AC 10) or Dorian. He lives, old; a guest present or a whole Likeness names him, or he's taken for a burglar.
- ♦ **Repair:** lay three things on the canvas. Basil's brush (from his shade) counts as three, a treasure as one.
- ♦ **Take its place:** a volunteer touches the canvas, says yes, and takes on the burden.
- ♦ **Walk out:** by the balcony and the leads, then down the back stair to the square.

When it runs out, the novel ends (ch XX ¶19): the portrait young, the master dead. The Constable comes in.

DAWN AND THE CONSTABLE

He takes every servant near a body, or who held the knife or took silver, without a whole Likeness. **The Report,** a line each: taken, *the Constable's* · torn or blank, *no house in London* · else, *a new place*.