



STUDY GUIDE

EKMUN 2025

HCC

European Witch Hunts 1604



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Dear Delegates,

As the Secretary-General of EKMUN'2025, it is my greatest honor to welcome you to this year's conference. Soon, we will come together to engage in discussions that mirror the complexity and importance of real-world diplomacy. Each one of you brings a unique perspective, a distinct voice, and an ambition to create change and it is exactly this diversity that makes Model United Nations such a powerful experience.

Over the upcoming days, you will find yourself not only debating international matters but also stepping into the shoes of world leaders, policymakers, and diplomats. The preparation, dedication, and curiosity you bring to this conference will shape not just your experience, but the overall atmosphere of cooperation and respect that defines EKMUN'2025

Throughout this conference, you will not only have the opportunity to discuss global issues but also to develop essential skills such as critical thinking, teamwork, and negotiation. Remember that Model United Nations is not just about reaching resolutions it is about understanding perspectives, fostering respect, and finding common ground among differences.

I strongly encourage each one of you to be bold, respectful, and solution-oriented during your sessions. Let this conference be a place where your voices are heard, and your ideas make an impact.

I wish you all productive debates and unforgettable memories.

Warm regards,

Ayliz Çolak

Secretary-General of EKMUN'2025

3. Letter from Co-Head of Crisis

Dear Delegates,

Good ‘morrow dear town folk! This is the Master of Mischance (Co-Head of Crisis) writing. Sorry for my authentic use of the language but this way suits the context donchu think. Briefly to introduce myself, name is Çağan Bera ALTUNDAĞ. I’m one of the Head o’ Crisis, Master of Mischance in my preferable term, on behalf of the EKMUN’25 Academic Team and I welcome you again from the deepest parts of my heart. This committee will be best among all others in this conference with your contributions for sure.

I, myself, attended more MUN’s than I actually remember so you shan’t worry about if this custom themed Crisis Committee will be actually good for you! I and my President Chair Most Honored Sir Kayra Efe BAYSAL who is also one of my succeeders and my little minions (crisis team members actually) will be at your assistance throughout the event in any formal matter.

The committee involves a lot of elements apart from the obvious crisis material. This actually will be different from the usual crisis experience if you ever had. The crisis committee we take in our hands is thought to be like a town council to decide on some important matters while you, delegates; live the experience of a person in the 1600’s English village. So it can be said that this committee looks like a bit of roleplaying, and yes it would be quite accurate.

But I, humbly, should remind you that all these elements shouldn’t scare you away. On the contrary these all are a huge step to evolve your persona as being influenced by the retro and daily side of English. MUN conferences are huge elements to carry you forward both academically and socially.

I know that I have spoken so much already but I can’t wait to see y’all on Friday. See you there!

Cordially,

Çağan Bera ALTUNDAĞ

Co-Head of Crisis.

EKMUN’25 Historical Crisis Committee Proudly Represents...

4. Introduction to The Committee

Rules of Procedure

Crisis procedure is quite different from a regular GA procedure. In a GA committee, the rules of procedure are stricter and cannot be bent unless it is absolutely needed. However, in crisis committees, the rules are more flexible as crisis committees (especially Joint Crisis Committees) have a more dynamic nature. Crisis and updates usually require fast action-taking to be solved efficiently. That's why sometimes procedural rules can be bent due to the academic team's discretion and most chairs who regularly chair crisis committees have their own style of chairing. However, this does not mean that crisis committees do not have a procedure; there is a procedure, and chairs modify it to accommodate themselves and the committee in the best way possible. In crisis committees, debates are done during semi-moderated and unmoderated caucuses. Moderated caucuses are not used since they limit the time frame that a topic is being discussed and they have a maximum of 1.5 minutes of individual speaking time which is usually not enough in crisis committees. Still, moderated caucuses can be used if the committee is becoming more and more chaotic, and the chair board thinks it would calm the committee down and help it to become more organized. In situations like this, the chair board can turn the caucus into a moderated one with their discretion and they usually last shorter than the ones in a GA committee.

A semi-moderated caucus is a type of caucus that is in between a moderated and an unmoderated caucus when it comes to its characteristics. In a semi-moderated caucus, there is no time limit on individual speaking time, meaning that a delegate can speak as much as they want. Delegates have to be sitting during the semi-moderated caucus and can only stand up with the chair's permission. There are three possibilities when a delegate is done with their speech and it is up to the chair's discretion: the delegate can choose the next speaker, the chair can choose the next speaker or the first one to speak after the delegate can become the next speaker. Again, it is the chair who decides which way the debate will continue. Delegates are able to write directives during semi-moderated caucuses, but it is advised to ask the chairboard before doing so.

An unmoderated caucus is a type of caucus in which the delegates can roam around freely and talk to the other delegates without any time or topic limits. In crisis committees, unmoderated caucuses are usually used to write directives and make plans in a quicker manner. A motion might be required to go into an unmoderated caucus, or the chair board can use their discretion to move the committee into an unmoderated caucus.

The chair board has an active role in crisis committees. Unlike in GA, chairs can and do contribute to the debate. They can give out ideas, make plans, modify the plans made by the delegates, write directives – basically they can do anything that a delegate can. This is the reason why crisis chairs usually have their own way of chairing a crisis committee, some might be on the more contributing side, and some might be on the more moderating side. During the first session, like opening speeches, a tour-de-table is done. A tour-de-table is a procedure in which delegates stand up and make a speech.

What Is HCC?

The Historical Crisis Committee (HCC) is perhaps the most exciting and action-packed format of Model United Nations. In contrast to typical committees that are composed largely of debate and resolution drafting, the HCC revolves around the handling of a constantly evolving crisis, often placed in a defining moment of history. In contrast to the Joint Crisis Committee (JCC) of two facing cabinets, the HCC is designed with a single cabinet. A single committee acts as a cohesive unit, a government, military junta, or political movement charged with reacting to an unfolding crisis acted out in real time by the Crisis Team.



Delegates to an HCC then become embodiments of great historical leaders, such as political leaders, diplomats, or military generals. Their role is to guide through the crisis using a combination of diplomacy, strategic action, and occasionally clandestine activities.

Current Circumstances

The committee will start with an exact date of 18 March 1604.

The committee will start with the trial of the investigation of the strange happenings that has been occurring in the village.



5. Background and Main Events Until 1604

5.1. English Territory Between 1500-1600

1500-1600 was a time of monumental political, religious, and social change in England. The century started under the reign of Henry VII, who founded the Tudor dynasty, and concluded under that of Queen Elizabeth I, whose reign witnessed the peak of the English Renaissance. The most characteristic period of the century was the English Reforms. Henry VIII's separation from the Catholic Church in the 1530s established the Church of England and made the monarch its head. This shift caused decades of tension, as England oscillated between Protestantism and Catholicism under different rulers.

With Henry VIII and his successors, monasteries were pulled down, religious symbols burned, and thousands rendered homeless. Protestant reformation was carried on by Edward VI, and Mary I tried to restore Catholicism through persecution for which she has been given the sobriquet "Bloody Mary." With the accession of Elizabeth I in 1558, she imposed a moderate Protestant settlement, but suspicion of Catholics, heretics, and all those outside the church persisted. Religion permeated every sphere of life from law and politics to rustic superstition.

England remained mostly rural. Individuals often lived in small villages or market towns and were dependent on agriculture and local trade. The process of enclosure, through which common land was privatized, owned by large numbers of peasants, leading to pervasive poverty and discontentment. Disease, crop failures, and famine were rife, and without the aid of scientific understanding, were typically explained away as evidence of God's anger or witchcraft.

Politically, the Tudor regime centralized power and consolidated monarchical authority, lowering the prestige of the feudal barons. Yet local government depended heavily upon the church and the local magistrates. The judicial system was also cruel, and reason was often supplanted by superstition in decisions made within it. Education and literacy advanced gradually through the printing press, but wisdom was still unevenly allocated, and most public opinion was determined by religion.

National insecurity and fear of the unknown were merged by the late 1500s. Hysterical rumors of Catholic conspiracy, foreign invasion, and domestic rebellion stoked a paranoia. In such a climate, allegations of witchcraft were an easy means of explaining bad luck or disposing of unwanted persons. England's Witchcraft Act of 1563 criminalized the use of sorcery or the conjuring with spirits, codifying existing folk culture anxieties.

England, by the year 1600, was a country suspended between enlightenment and superstition. While London was a bustling city power and English dominance abroad was expanding further, much of rural England was still stitched together by rumor, belief, and fear. In the rural villages remote from the courts of kings and academies, the distinction between the natural and supernatural was quickly lost sight of, and it was therefore fertile ground for accusations of witchcraft and moral panic.

5.2. Witchcraft in Europe and Trials Until 1600

European witchcraft up to the 1600s was simply a religious, fear, and superstition issue. The later medieval and early modern eras were observed to see the institutionalized witch hunts motivated by the Church and secular governments. Even though there had long been belief in magic and the supernatural, it was only in the 15th and 16th centuries that witchcraft came to be officially equated with heresy and the Devil's cult.

The tide was turned in the late 1400s with the publication of the **Malleus Maleficarum** (The Hammer of the Witches) in 1487 by German inquisitor Heinrich Kramer. It portrayed witches as wicked servants of Satan and gave explicit guidance on how to detect, question, and prosecute them. It became one of the most influential volumes in propagating witch-hunting techniques throughout Europe.

In the 16th century, witch trials spread like wildfire in Germany, Switzerland, France, Scotland, and England. It was most ferocious in Germany and Switzerland, where thousands were slaughtered on a mass scale in trials. There were hundreds of executions recorded by the Parlement of Paris based on confessions obtained through torture in France. The Swiss city of Basel initiated one of the earliest significant witch trials during the 1480s, and Scotland experienced the North Berwick trials of 1590 accusing dozens of plotters to destroy the ship of King James VI with tempests.

Accusations were most prevalent in close rural villages where everyone was uptight. Women; widows, midwives, and healers, were mostly accused, whose independence or knowledge of herbs made them suspect. Crop failures, livestock deaths, plagues, sterility, and storms were attributed to witchcraft. Confessions, often and often enough, elicited by torture reported, helped fuel hysteria among the public, because the accused usually implicated others, who were further persecuted.

The Church had everything. The Catholic Inquisition of the southern continent addressed heresy, but Protestant kingdoms such as England, Scotland, and parts of Germany held their trials on their own. Both did not trust witchcraft as evidence of the Devil's increasing power in an era of religious conflict. The Reformation and Counter-Reformation energized the hunts because each sought to demonstrate its moral supremacy by cleansing its own ranks of suspected evil.

By 1600, tens of thousands of individuals, almost entirely women, had been put to death on charges of witchcraft in Europe. Though the height of witch hunts would still be a century away, the 16th century laid the groundwork: fear of Satan, rampant superstition, and the intertwining of religion, politics, and social apprehension. Witch hunts were at least as much a manifestation of Europe's shared fear, ignorance, and need for control in a rapidly changing world as they were tools of justice.

5.3. Harrow's End: The Village and Its History

Harrow's End was a tiny farming village deep in the English countryside, well away from towns and the Kingdom. It was established in the late 1200s as a farming village with one stone church, a couple of thatched cottages, and a village mill by the stream. It expanded slowly over the centuries, encouraged by barley, wheat, and sheep farming. The villagers led unostentatious lives governed by the seasons, the church year, and local customs.

Though seemingly tranquil, Harrow's End had a profound memory of suffering. The plague had ridden in in the mid 1500s, claiming almost half of the population, and what remained rebuilt the village in a stern sense of fear of God. Bad harvests, severe winters, and epidemics were common, and without rational explanations, the populace believed such calamities were the result of sin, curses, or the work of the Devil himself (at least that's what they have thought). The farmers believed their soil was blessed but guarded by supernatural forces that turned malignant if defied.

Harrow's End itself had its share of struggles throughout the years. Familial rancors persisted, and conflicts over land or inheritance ended in bitter hostility. The church declared the jurisdiction of religion and justice, but superstition supplied the gaps in which religion could not offer comfort. Years before, a putative witch had been burned at the stake in the square when accused of poisoning a herd of dead cattle and stillborn babies. Her name was never mentioned again, though, and older villagers remembered, and the ghost of witchcraft never faded.

5.4. The Hierarchy In England & The Village

England in the early 1600's was strictly hierarchical, ruled by a monarch under the belief of divine God. Nobles controlled land and justice, while the Church shaped daily life and morality. In rural areas like Harrow's End, this order was mirrored on a smaller scale.

The priest served as the village's moral and spiritual authority, and landowners or merchants held local power through the council. After them there were merchants, farmers, and laborers, followed by widows, beggars, and orphans at the bottom. Reputation and obedience were crucial; anyone who stood apart; through strange habits, independence, or knowledge outside the church's teaching, was viewed with suspicion. When fear and misfortune struck, it was usually the powerless who met along with accusation.

5.5. Happenings Leads To Current Situation and Creepy Events

Harrow's End was a peaceful village at first sight, however looking at the history of it, it is quite corrupted and tricky. Alongside being a Catholic village, has the authority and the pressure over people who don't believe in any god as known as heathens. Since the village is under the control of the church, the priest and town mayor's judgement is final. Corruption could be high level in the situation, those who seek and show favor. Lately though, there have been a number of strange events happening alongside in the village and in the forest. These are:

5.5.1. Rotten

Within the space of one evening, two of the village's main staples go bad. Walter Chopwell, butcher, comes into work to discover his recently hung beef and pork sides an uncomfortable, greenish-black color, teeming with maggots at a record pace than would any ordinary rot. On the same morning, milk in several houses and Lady Clara Oswald's curdles immediately when cooked, producing sulfur and bile.

5.5.2. Screams

On market day, a group of young village girls, including Elenor Goodfellow, are listening to Master Lionel Sharp drill his pupils. Suddenly, Elenor cries out, and one by one, the girls fall to the ground. They are seized by violent fits, their limbs twitching and their backs arching.

They scream that they are being "pinched and pricked" by invisible specters and that "Goody Nettles" is trying to force them to sign the Devil's book.

5.5.3. The Church

Reverend Ezekiel Thatch enters the Church of St. Michael's to prepare for morning prayer, only to find the holy building desecrated. The altar cloth is gone, the heavy Bible has been thrown to the floor, and a dead, black cat has been left on the altar itself. That night, villagers (perhaps Hugh Ironmonger, walking home) swear they saw a shadowy figure with "glowing eyes" moving in the churchyard.

5.5.4. The Blood

A section of the River Creek, just south of the main island, turns a murky, deep red. It looks as if the river is flowing with blood. Fish (like those Jonah Codling tries to catch) are seen floating, belly-up.

5.5.5. The Noise and the Walking Deaths

The village is tormented by a sound that begins only after true darkness falls. It's a thin, hollow, wailing noise—not music, but a discordant, mournful chorus of flutes and ringing strings that seems to carry on the wind from all directions at once. The sound is maddening, preventing sleep and unnerving livestock. Giles Hayrick, his farm bordering the fields, is the first to see the visual horror. Woken by the "lament," he looks out his window toward his crops. In the pale moonlight, he sees his scarecrows... but they are not as he left them. One is closer to his house. Then, he sees another figure, lurching stiffly between the rows—a shape of rags and straw, moving with an unnatural, "dead" gait. Other villagers report seeing these "walking deads" in the fields, silhouetted by the windmills, moving with purpose in the dead of night.

6. Character Guide

6.1. Reverend Ezekiel Thatch

NAME: Reverend Ezekiel Thatch

GENDER: Male

AGE: Late 40s

OFFICIAL ROLE: Priest of Horrow's End

The Church of St. Michael the Protector (located in the central town square) and the adjacent priest's manse where he resides.

Reverend Thatch is a tall, gaunt man who carries himself with an air of severe authority. He is almost never seen in public without his simple, dark clerical robes and a white band at his neck, his attire clean but worn. His face is lean, with intense, deep-set eyes and dark hair graying at the temples.

As the village's sole spiritual authority, he is responsible for the moral and religious well-being of every resident.

He leads all Sunday services, baptisms, marriages, and funeral rites from the Church of St. Michael.

He is known to visit the sick and elderly to provide prayer and spiritual comfort. He is the direct superior of the church clerk, Edmund Quill, who maintains the parish records (births, deaths, etc.) on his behalf.



6.2. David Tennant

NAME: Sir David Tennant

GENDER: Male

AGE: Mid-50s

OFFICIAL ROLE: The King's Representative
(Chief Magistrate)

The official residence and office of the King's Representative, the stone building located in the central town square, adjacent to the Church.

Sir David is a man of solid build who presents a stark contrast to the austere priest. He dresses in the attire of a respected official—a high-quality woolen doublet, clean ruff, and a signet ring. He is clean-shaven and his hair is cut short and neat.

He is the highest secular authority in Horrow's End, appointed by and answering directly to the Crown.

He is responsible for upholding all of the King's laws, including the recent Witchcraft Act of 1604. He serves as the chief magistrate, giving him the authority to hear disputes, conduct trials, and pass judgment.



6.3. Matt Smith

NAME: Matt Smith

GENDER: Male

AGE: Early 30s

OFFICIAL ROLE: Village Police (Constable)

The Constable's house and village lock-up, a sturdy building located on the Northern Bank.

Constable Smith is a broad-shouldered man of above-average height, clearly possessing the physical strength required for his role. He is practical in his dress, typically wearing a durable leather jerkin over a simple tunic. He is never seen on duty without his heavy wooden truncheon hanging from his belt.

He is the sole, full-time law enforcement officer in Horrow's End. He is responsible for patrolling the village, keeping the peace, breaking up brawls (especially at the inn), and detaining drunkards or thieves in the village lock-up.

He answers directly and exclusively to Sir David Tennant, the King's Representative.



6.4. Edmund Quill

NAME: Edmund Quill

GENDER: Male

AGE: Mid-20s

OFFICIAL ROLE: Parish Clerk & Record-Keeper

The Church of St. Michael the Protector. He does not have a separate residence; he lives in a small, simple room within the priest's manse. His "office" is a small, ink-stained desk near the vestry of the church.

Edmund is a slight, pale young man who seems to blend into the stone and shadows of the church. He is meticulously clean but his simple, dark clothes are often dusted with paper fibres, and his fingers are perpetually stained with black ink.

He is the official record-keeper for the parish. His primary, and most important, duty is maintaining the village ledger: recording every birth, baptism, marriage, and death.

He assists Reverend Thatch in all church services, preparing the altar, caring for the holy books, and ringing the church bell.

He acts as the Reverend's personal secretary, writing out public notices or letters as dictated by the priest.



6.5. Jonas Prynne

NAME: Jonas Prynne

GENDER: Male

AGE: Late 40s

OFFICIAL ROLE: Witch-Hunter
(Self-Proclaimed)

A rented house shared with Edmund Cole. It is assumed they are eating at Martha Jonnes's Inn, as they are often seen taking their meals there.

Prynne is a tall, gaunt man with a severe and imposing presence. His features are sharp, dominated by intense, piercing eyes that seem to scrutinize everyone he meets. He dresses entirely in sober, dark clothing of a Puritanical cut, stark and unadorned.

He presents himself as an expert in the discovery and eradication of witchcraft, claiming to operate under the authority of the King's new laws and, implicitly, God.

His stated purpose is to "root out the Devil's agents" who have brought misfortune upon Horrow's End.

He claims to be an expert in identifying "Devil's marks," extracting confessions, and interpreting signs of maleficium (evil magic).



Jonas Prynne's & Edmund Cole's Lodgings

6.6. Edmund Cole

NAME: Edmund Cole

GENDER: Male

AGE: Mid-20s

OFFICIAL ROLE: Witch-Hunter (Associate to Jonas Prynne)

A rented house shared with Jonas Prynne, presumably at the inn.

Cole is a stark physical contrast to his partner. He is shorter, but powerfully built, with a thick neck and broad shoulders. His features are blunt and often set in a sullen scowl. He dresses for function, not piety—wearing a worn leather jerkin, heavy boots, and often carries a thick coil of rope slung over his shoulder or at his belt.

He is the assistant, and seemingly the bodyguard, to Jonas Prynne.

He is understood to be the "hands" of the operation, while Prynne is the "voice" and "mind."

He is assumed to be responsible for any physical tasks the witch-hunting requires, such as restraining suspects, searching for physical marks, or handling "equipment."



6.7. Clara Oswald

NAME: Lady Clara Oswald

GENDER: Female

AGE: Late 20s

OFFICIAL ROLE: Landowner

The Oswald Manor, a large and well-maintained estate on the western bank of the River Harrow, set apart from the main village.



Lady Oswald is a picture of refined nobility. She is always impeccably dressed in fine, dark fabrics—her attire is modest, yet of a quality and cut far superior to anyone else in the village. She is educated and articulate.

She is the legal owner of most of the land in and around Horrow's End, including the farmlands tilled by Giles Hayrick and others.

She is the village's primary economic power. Most villagers are her tenants, paying her family rent for their homes and fields.

She is a prominent financial patron of the Church of St. Michael the Protector.

6.8. Henry Pottle

NAME: Henry Pottle

GENDER: Male

AGE: Mid-40s

OFFICIAL ROLE: Shopkeeper / Merchant

The Village Shop, a prominent two-story timber-frame building near one of the main bridges, with his family residence above.

Henry Pottle is a portly, bustling man whose clothing reflects his middling status—a clean linen shirt and a quality wool jerkin, practical but a clear step above common labor. He has quick, calculating eyes that dart between his customers, his ledger, and his shelves.

He operates the village's primary (and likely only) general store. He sells essential goods that are not produced locally: salt, sugar, iron tools, fine cloth, wine, and lamp oil. He is the village's main commercial link to the outside world, coordinating shipments by river barge and overland cart.

As a receiver of goods and letters, he is a primary source of news, rumors, and official pamphlets from London and other shires.



6.9. Ambrose Leech

NAME: Dr. Ambrose Leech

GENDER: Male

AGE: Early 50s

OFFICIAL ROLE: Doctor / Physician

A respectable house on the Southern Bank, which also serves as his surgery. A sign bearing a mortar and pestle hangs above the door.

Dr. Leech is a gaunt, serious man who wears sober, dark clothing befitting a physician. He is rarely seen without a large leather satchel. He is meticulous in his appearance, though often looks weary, with dark circles under his eyes.

He is the only university-trained physician in Horrow's End. He is responsible for treating all manner of illnesses and injuries, from setting broken bones for men like Hugh Ironmonger to attempting to cure fevers and plagues.

He also acts as the village's apothecary, preparing remedies from herbs, minerals, and other components, some of which he imports via Henry Pottle.



6.10. Lionel Sharp

NAME: Master Lionel Sharp

GENDER: Male

AGE: Late 30s

OFFICIAL ROLE: Teacher / Schoolmaster

The Village Schoolhouse, a modest, single-room building on the Southern Bank. He resides in a small apartment on the floor above.

Master Sharp is a thin, bird-like man who carries himself with rigid posture. He wears simple, dark, and somewhat old-fashioned academic robes, often stained with ink at the cuffs or dusted with chalk. He is rarely seen without a birch switch (a bundle of twigs for discipline) tucked into his belt or a heavy book in his hands.

He provides a basic education (reading, writing, arithmetic, and catechism) to the village children whose parents can afford the small fee.

He is responsible for instilling strict moral and religious discipline in his students, working closely with the Church's teachings.

As one of the few truly literate men in the village (along with the Reverend, the Doctor, and Sir David), he is sometimes called upon to read or write official notices for the public.



6.11 Martha Jonnes

NAME: Martha Jonnes

GENDER: Female

AGE: Late 40s

OFFICIAL ROLE: Innkeeper / Landlady

The village inn (perhaps named "The Three Bridges" or "The Harrow's Rest"), a large, two-story building on the Southern Bank, strategically located near the main road and bridge.

Martha is a sturdy, broad-shouldered woman who moves with purpose. She is almost always seen in a practical dress and a heavy linen apron, often wiping her hands on it. Her expression is one of wary neutrality; she has the guarded, observant eyes of someone who has seen and heard everything.

She manages and operates the only inn in Horrow's End, providing lodging, food, and ale to villagers and travelers.

Her inn's common room is the primary secular gathering place in the village, making it a hub for gossip, news, and commerce.

She is the village's unofficial gatekeeper of news from the outside world, as she hosts merchants, messengers, and other travelers who pass through.



6.12. Giles Hayrick

NAME: Giles Hayrick

GENDER: Male

AGE: Mid 50s (though appears older from a life of outdoor labor)

OFFICIAL ROLE: Farmer

A farmhouse on the Southern Bank, situated at the edge of the village proper, adjacent to the large crop fields and near the two windmills.

Giles is a broad, powerfully built man with large, calloused hands. His face is deeply lined and weathered from decades of working in the sun and wind. He wears simple, practical homespun clothes, often stained with earth, and heavy work boots. He typically smells of the field and livestock.

He is the village's primary farmer, responsible for tilling the fields (many of which are owned by Lady Oswald) and growing the grain (especially rye) that feeds Horrow's End.

He manages the village's livestock, including the cows that provide much of its milk. He oversees the operation of the two windmills that grind the village's flour.



6.13. Hugh Ironmonger

NAME: Hugh Ironmonger

GENDER: Male

AGE: Late 40s

OFFICIAL ROLE: Blacksmith

The blacksmith's forge, located on the Northern Bank. It is a large, soot-stained timber building with an open front, dominated by the forge, anvil, and various tools of his trade. He lives in a small, attached cottage.



Hugh is a man of impressive build, with powerful arms and shoulders developed by a lifetime of heavy labor. He is almost always covered in a fine layer of soot and sweat, wearing a heavy leather apron over his simple clothes. His hair and beard are dark and often singed.

He is the sole blacksmith for Horrow's End and the surrounding farms.

He shoes horses for travelers (like those at Martha Jonnes's inn) and for local use (like Lady Oswald's carriage).

He forges and mends all metal goods: plows for Giles Hayrick, knives for Walter Chopwell, hinges, nails, and household pots.

His forge is a natural gathering place for men to share news, given its warmth and central location on the North Bank.

6.14. Jonah Codling

NAME: Jonah Codling

GENDER: Male

AGE: Mid 50s

OFFICIAL ROLE: Fisherman

A small, weathered cottage near the confluence of the rivers, with a small dock and shed for his nets, traps, and coracle (small boat).

Jonah is lean and sinewy, with skin that is deeply tanned and wrinkled from a life spent outdoors in all weather. He moves with a quiet, patient gait. He is often seen mending nets or carrying a string of fish.

He is the village's primary source of fresh river fish, supplying the inn, Lady Oswald's kitchen, and other villagers.

He knows every shallow, eddy, and pool in the two rivers, and is the one called upon if anything is ever lost (or found) in the water.

He maintains the village's fish traps and is the only one who regularly uses a boat on the rivers.



6.15 Walter Chopwell

NAME: Walter Chopwell

GENDER: Male

AGE: Early 50s

OFFICIAL ROLE: Butcher

The butcher's shop and attached slaughterhouse, located on the Northern Bank. The building is identifiable by the (often grim) sounds and smells emanating from it, and a wooden sign depicting a cleaver.

Walter is a large, stout man with a ruddy complexion and hands stained from his work. He almost always wears a heavy, blood-stained leather apron.

He is the village's sole butcher, responsible for slaughtering, dressing, and selling all livestock (cattle, pigs, sheep) for meat.

He supplies meat to the entire village, from Lady Oswald's manor to Martha Jonnes's inn, as well as selling hides and tallow.

His trade is essential, especially in preparing for the winter.



6.16. Agnes Crabble

NAME: Agnes Crabble

GENDER: Female

AGE: Early 60s

OFFICIAL ROLE: Widow



A small but well-kept cottage on the Southern Bank, distinguished by its neat herb and vegetable garden.

Agnes is a thin, frail-looking woman who always wears the dark, modest clothing of a widow. Her grey hair is kept completely hidden under a starched white cap. Her face is deeply lined, and she carries herself with a permanent air of worry and sorrow.

As the widow of a once-respected (but not wealthy) villager, she lives on a small stipend from the parish poor box, supplemented by her large garden.

She is seen as a model of piety and propriety by some, but as a joyless gossip by others.

She spends her days tending her garden, attending church, and observing the comings and goings of her neighbors.

6.17. Goody Temperance Nettles

NAME: Goody (Goodwife) Temperance Nettles

GENDER: Female

AGE: Mid 60s

OFFICIAL ROLE: Healer / Midwife / "Cunning Woman"

A small, isolated cottage on the edge of the village, likely on the Southern Bank, close to the Royal Woods where she gathers ingredients. Her home is surrounded by a large, overgrown, and chaotic herb garden.

Goody Nettles is a thin, wiry woman, stooped with age but possessing sharp, intelligent eyes that miss nothing. She dresses in practical, oft-mended clothes of homespun wool, often dyed in dull shades of green and brown from her own plants. She leans on a walking stick and is frequently seen carrying a woven basket filled with roots, herbs, and fungi.

For decades, she has served as the village's primary healer for common folk and livestock, using traditional herbal remedies.

She is the village midwife, having delivered nearly every young adult and child in Horrow's End.

She provides poultices for wounds, tonics for fevers, and salves for sickness in animals, often in exchange for firewood or food.



6.18. Rose Ragwort

NAME: Rose Ragwort

GENDER: Female

AGE: Indeterminate (Appears to be in her 40s, but hardship has aged her severely)

OFFICIAL ROLE: Beggar / Vagrant

No fixed home. She is known to sleep in a lean-to behind the blacksmith's forge, in alleys, or sometimes in a small, dry cave by the riverbank, just outside the village proper.

Rose is gaunt and weather-beaten, dressed in a collection of mismatched, filthy rags that barely pass for clothing. Her hair is matted and she is visibly unclean. She often has a persistent, hacking cough.

Rose has no official role and is considered to be at the very bottom of the village's social order.

She lives entirely on the charity (or scraps) of the villagers and is often blamed for petty thefts (e.g., a pie cooling on a windowsill, a missing chicken egg).

She is considered a "vagrant" under the law, and her presence is merely tolerated by Constable Smith.

6.19. Eleanor Goodfellow

NAME: Elenor Goodfellow

GENDER: Female

AGE: Approximately 18-19

OFFICIAL ROLE: Orphan / Parish Ward

Elenor has no fixed home. She is a ward of the parish, meaning she is housed and fed by various village families in exchange for menial labor. She is currently staying in a small loft above the Ironmonger's forge, but she has also served in the inn, on Hayrick's farm, and in the kitchens of Lady Oswald's manor. She is, effectively, homeless and drifts between these places.

Elenor is a pale, slight girl with large, watchful eyes and lank, dark hair. She wears simple, often ill-fitting homespun clothes provided by the parish. She is unnervingly quiet, rarely speaking unless spoken to, and has a habit of staring at people.

As a parish ward, her only role is to serve. She is tasked with the most undesirable chores: mucking stalls, scouring greasy pots, emptying chamber pots, and other forms of drudgery.

She has no status, no family, and no protector in the village.

6.20. Captain Robert Stone

NAME: Robert Stone

GENDER: Male

AGE: Late 40's

OFFICIAL ROLE: Retired Soldier

A small, tidy cottage on the Northern Bank. The cottage is noted for its unusual cleanliness, a small flagpole where a tattered regimental banner sometimes hangs, and a neatly stacked woodpile.

Captain Stone is a man still in fighting shape, though he walks with a noticeable limp (a souvenir from his service). He is tall, square-jawed, and keeps his greying hair cut short in a military fashion. He has a prominent scar on his left cheek.

He is a military pensioner, living on a small sum granted by the Crown for his service in the Queen's wars (likely in Ireland or against the Spanish).

He is technically a man of leisure but often volunteers to help Constable Smith with difficult tasks or assists Hugh Ironmonger with heavy labor.

He is seen as a solid, dependable, and brave member of the community, if somewhat intimidating. Many villagers look to him as an unofficial protector.



7. Bibliography

A handwritten signature in black ink, appearing to read "C. Adams", is written across the top of the page.