Victoriana

Second Edition
Core Rulebook

Revised and Updated by:
Kristian Bjørkelo, Andrew Peregrine,
Scott Rhymer, Ian Sturrock & John Tuckey

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CUBICLE 7 SEVEN

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If you have any comments or suggestions about the game, send them to info@cubicle7.co.uk

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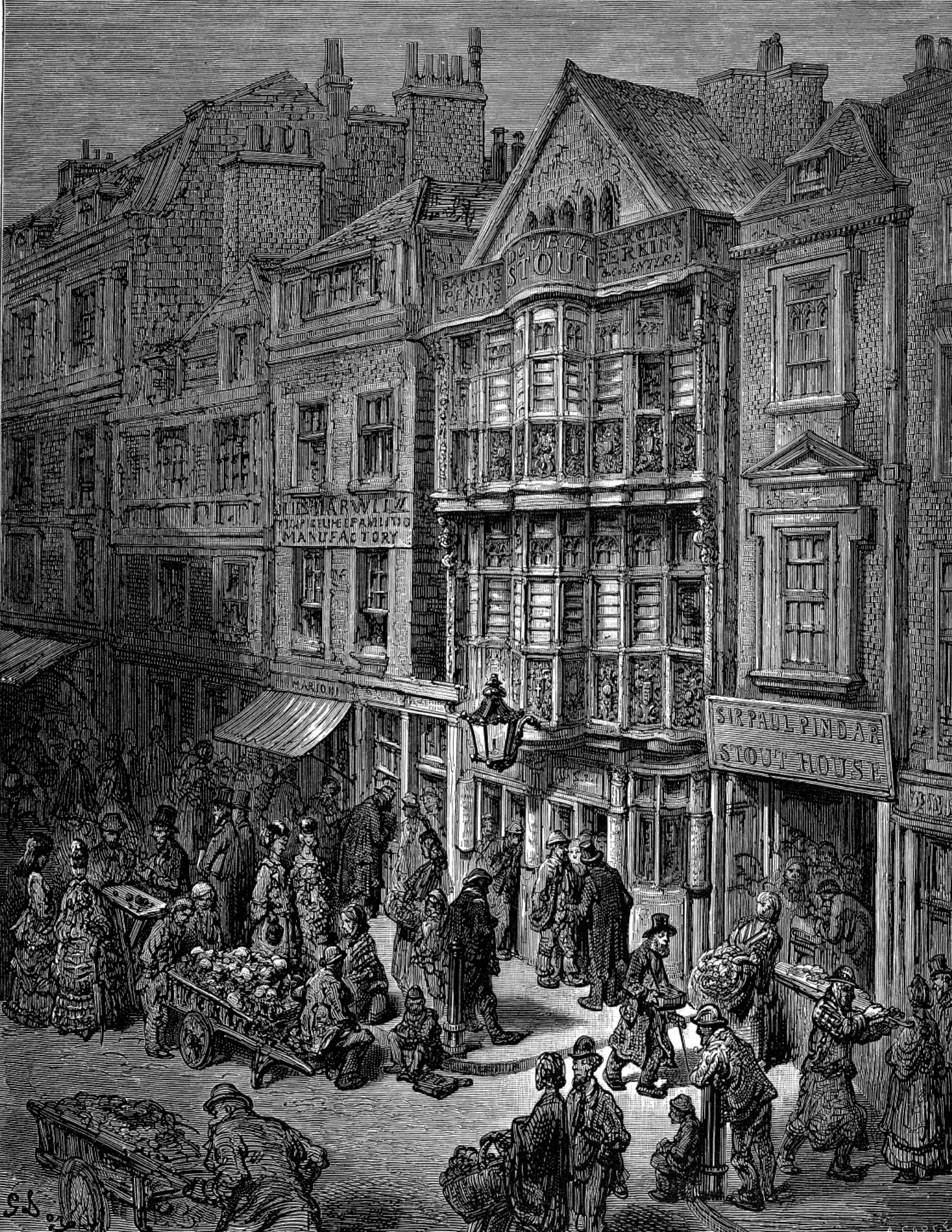

STOUT
SIR PAUL PINDAR
STOUT HOUSE

Ripples on the Glass

Rain poured off Lord Riven's top hat as he stood, motionless, watching the Carlisles' Belgravia townhouse. His greatcoat was soaking wet, but its fine quality meant it would keep him dry for a while longer. Reverend Myers came scampering towards him, his umbrella failing to protect him from the downpour. Lord Riven turned and gave the briefest of acknowledging nods, then returned his gaze to the house.

Reverend Myers stopped beside him, offering the umbrella's shelter with charitable instinct before noticing the offer had been silently declined.

"I have it, Lord Riven," announced the priest, his delicate Eldren features sharpened a little by the cold rain.

"So the Halfling and her friend are as good as their word, then," replied Lord Riven with a modicum of surprise.

"Of course," replied Myers. "You need not be so contemptuous of the lower orders. We are all children under the eye of the heavens."

"Trust me, Reverend," Riven replied with a cat-like smile. "The heavens ceased to pay me any attention a long time ago."

Reverend Myers bristled a little, but concluded it was best to leave well alone, for now. He decided to change the subject.

"Shouldn't we be inside, as well?" he asked, yearning for somewhere dry and a nice hot cup of tea.

"Not necessary," replied Riven, the rain still running off his hat. "Lady Amelia and Captain Wentworth are more than capable of protecting Lady Carlisle."

"But they can't fight it in there on their own."

"They won't have to," Riven replied, this time turning to fix the priest with a stare. "Their job is to drive it out, to us."

Mrs Josephine Carlisle was not expecting visitors this evening. Who would be out on a night like this, anyway? The rain was beating mercilessly on the window of her parlour, the ripples of water on the glass making it hard to see what was going on outside her home in the gas-lit street. Yet still she stood there, holding the heavy velvet curtain open a crack, straining to see through the rain, hoping her husband would come into view. For a moment she caught sight of a man standing outside in the rain, and thought it was Jonathan. Disappointed, she realised it wasn't when the man's servant brought him an umbrella and, no doubt, informed him his carriage was going to be late. Josephine's husband was late too. Very, very late. For some reason she couldn't shake off the feeling that something had happened to him.

When they married, a year ago, he had seemed like the perfect husband. As a lady of quality, it was not her place to refuse the match her parents offered her. She spent the weeks before they met trying not to shake with nerves, wondering what the man she was to spend her life with would be like. To find he was handsome was a relief, but she knew of plenty of women married to handsome tyrants who had the devil's own smile. She knew that a pleasing form and a charming manner might impress her parents but would not make him a man she could live with and be happy. However there had been something about Jonathan that had made her smile when they first met. Perhaps it was the way he looked her in the eye, and talked to her rather than at her. No, it was more than that. He wouldn't talk to her unless he could look her in the eye, like an equal, like a partner.

"You are worried about Jonathan, aren't you my dear?" Lady Amelia asked quietly. She sat by the fireside, a cup of tea held delicately in front of her with perfect poise. Josephine hoped that one day she, too, would master the same effortless grace that Lady Amelia had, but she doubted that even if she lived to the older woman's age she would have half of her social skills. While Lady Amelia couldn't quite yet be considered old, she was by no means young any more. However, there was a youthful spirit to the ageing woman that allowed Josephine to feel she could talk to her about anything, even

things that would usually shock people of Amelia's age.

She was so glad of Lady Amelia's company this evening. She'd come to visit almost as if she knew Josephine needed someone to talk to. As a widow with time on her hands, Lady Amelia had a very active social life and was a regular visitor. However, it was getting late - not quite the time for taking tea on some idle visit.

"Come away from the window, my dear," said Lady Amelia, getting up to pour another cup of tea for Josephine. "Come sit next to me and tell me what is really bothering you."

Josephine let the curtain fall closed and joined Lady Amelia on the sofa. It was a moment before she spoke, as she had to resist the urge to weep.

"We've been married for a year, as you know. I'm aware a husband might change as time passes, but this new Jonathan bears so little resemblance to the man I married that I begin to fear for his soul. He spends so much of his time out, often at his club, but usually with the Highgate family. While I couldn't go with him to the club, it concerns me that I've never been introduced to the Highgates."

Spurred on by Lady Amelia's patient attention, Josephine allowed herself to become a little angry. "It is decidedly improper that not once have the Highgates even stopped for tea to make my acquaintance. Theirs is a wealthy line, certainly, but not so much greater than my own that they should snub me."

The minor outburst over, Josephine became tearful again, clasping Lady Amelia's hand for support. "While the Highgates' influence on Jonathan is a source of distress, it is his manner that concerns me the most. We never really talk anymore, and when we do he is surly and impatient, and stares at the ground rather than look me in the eye as he once did. At times he appears so incensed I fear he might strike me."

Putting her cup of tea on the table, Lady Amelia put a motherly arm around the young woman and allowed her to sob quietly, as if alone.

"Don't worry, my dear," she whispered. "Everything is going to be alright. We are going to look after you."

Earlier that day it had been sunny, and the streets of Whitechapel had been filled with both travellers and costermongers selling their wares. Mel had got up early for the day, to load her small barrow with the hot cakes she had to sell and stake a claim on her usual pitch. She'd done well; a deal with a local baker had bought a good selection of cakes. Being a Halfling, she could manage a very cute little girl's smile and it had charmed the baker into generosity. However, she'd have to sell them all to make any profit, and they'd only last the day before going off. Still, at least this time she'd have something to eat for dinner if she was left with too much unsold stock.

Franklin was late, and he had promised to help her with the barrow again today. She'd knocked on his door as she passed it on her way out of the tenement they both lived in. However, there'd been no answer and, despite her annoyance, she wasn't the Ratman's keeper. Still, it was rare for him to let her down. He'd been one of the only ones to stick with her against their landlord when the greedy beggar had tried to charge her extra for having her barrow chained outside. Since then they'd tried to keep an eye out for each other.

The crowds on the street were a little worse than she'd imagined, and her small size wasn't helping. Not only did she have to manoeuvre the barrow into a decent place on the street but she had to keep an eye out for urchins looking to make off with her cakes. Most of the local lads knew not to try it on with her, but there were always one or two new faces that'd need to be taught a lesson.

As Mel pushed the barrow forward a gentleman knocked past her, either failing to see her or not caring she was there. It was enough of a distraction for a pair of small hands to steal away two of her cakes and slide back into the crowd. She shouted after the urchin, but her voice was lost in the noise of the thoroughfare.

A moment later she heard a small thump and an aggrieved, whining sound. Franklin appeared from the crowd, uncaring of who he had to jostle to get through, despite being smaller than most. The Ratman

held a squirming small boy by the ear, who was screeching in protest. He held the child away from him as much as possible to avoid getting dirt on the army coat he wore. Franklin had served as a scout for the Fusiliers in India. He'd not come out of service with much more than a few injuries and the coat, but he was proud of both. He dropped the boy next to Mel and the barrow.

"This one's got something that belongs to you, Mel," he said with a grin. He tugged on the boy's ear again for emphasis. "You put back what you stole, you toerag, and don't let me see you around here again."

Sheepishly, the boy replaced the two cakes on the barrow. He looked up at Mel with a slightly empty expression she recognised. "I'm sorry missus. I just wanted to get something for me and my sister to eat."

Mel's annoyance almost instantly subsided and Franklin sighed as he recognised that look in her eyes again. Mel picked up one of the cakes and handed it to the boy.

"That's for your sister," she said, "and she can decide if you deserve any of it."

The boy grinned, although whether from the success of a deception or from finding kindness it was difficult to tell. With a reluctant sigh, Franklin released him and he vanished back into the throng.

"You have got to stop doing that," Franklin admonished.

"There's enough of the day left to sell what I need," replied Mel. "He needs it, and we can spare it."

"Today we can," muttered Franklin, "but what about tomorrow?"

"Where have you been, then?" Mel asked, eager to get off this subject before it became the usual argument.

"I've been with the Reverend. He said he'll meet us later in the Ten Bells if you've managed to find what he's after."

"Oh yes," grinned Mel. "It wasn't as hard as you'd think. I've heard Spindle has what we need over in Wormwood Street in Bishopsgate."

"Good. We can get a meal out of the Reverend and then go there together."

"Later though, Franklin. I've got these cakes to sell, and it will go a lot quicker with two of us."

Franklin sighed. He was no salesmen.

"Fine," he grumbled, but then widened his mouth in a huge grin, "but you owe me a beer when we get to the Ten Bells."

Reverend Myers had been easy to find in the Ten Bells, but they hadn't stayed long. Usually Mel and Franklin would have got a good few drinks as well as a meal out of any gentleman who crossed their path. However, they both rather liked the priest. His complete inability to fit in with their kind of society also made them feel a little protective of him, even if his constant proselytising was often annoying.

He'd come to Mel a few days ago, asking for some very particular magical supplies. It wasn't her usual area of expertise, but Mel had been around a few places and knew where to find things. While the Reverend wasn't especially connected to the dealings of the lower classes, he was the sort of priest who takes an interest in his congregation. As Mel and Franklin visited his 'chapel for the disadvantaged', it had not been long before Myers had discovered their skills and reputations.

It had taken a while, but Mel had managed to locate what Myers was after at Spindle's magic shop in Bishopsgate. Unfortunately, Spindle didn't trust the likes of Mel and Franklin to have the funds for such a purchase and insisted on only selling the items to a gentleman of both standing and ready money.

Reverend Myers called for a cab when they left the Ten Bells, so the journey to Bishopsgate took very little time. It was a good thing they were travelling together. This part of Bishopsgate was not a very nice place, and Spindle's shop was located in a small alley near the loading yards and markets. Someone like the Reverend wouldn't last long here without protection, although luckily they didn't have far to go. They came upon the shop quite quickly, but it would have been easy to miss. It was set a little below the level of the street, its dingy exterior protected by iron railings and a staircase that lead down a few steps to the front door. Sorcerous paraphernalia and superstitious trinkets cluttered its

window. The faded sign above proclaimed 'Spindle's Antiquities and Esoterica.

The front door resisted the group's first attempt to enter, but failed to prevent their second. Spindle glared at his new customers from the counter, his attention called by the trill of a bell mounted above the door. He regarded the new customers with a surly frown. Franklin was unperturbed by either Spindle or his shop and marched up to the counter.

"I'm of the belief that you've been holding some goods for my friend Mel, here," he began, chatting amicably despite Spindle's repulsed glare. "If you'd be selling them to us sharpish we can go about our business."

Spindle was not impressed by Franklin or his manner and turned his attention to the Reverend (lingering a little by the door) who was obviously the one with the money. The shopkeeper offered an obsequious smile to Myers after casting a scowl in Franklin's direction.

"Pardon me sir," he said, addressing Myers most particularly. "Does this creature usually speak for you?"

Myers muttered that Franklin was indeed his agent is such matters, but Spindle seemed not to notice.

"It is just that I'm not used to having such creatures in my establishment. I have a Guild approval mark, I'll have you know, as a supplier of magical products."

"Which, rumour has it, you bought for a tidy sum," offered Mel, "so you're no better than the likes of us. Otherwise your fine shop would be in some upmarket neighbourhood not down here with the taverns and wenching houses."

Spindle was incensed. Mel had undoubtedly hit a nerve with her insult. For a moment it appeared as if he would climb over the counter and strike the Halfling. Franklin stepped in front of her protectively. He had taken as much insult as he was going to from this pretentious snob.

"Like I said," the Ratman said, glowering, "we are here with the Reverend to do some business. We had a deal. Are you going to give us what we came here for?"

"Look here," growled Spindle. "I'll talk to the organ grinder, but not his…"

Before he could complete the insult, Franklin was on top of the counter. He grabbed the man by the scruff of his dirty collar and yanked him right up to his face.

"I ain't nobody's monkey," spat Franklin. "Now, are you gonna do business or what?"

He released Spindle and stepped back, jumping back down onto the floor. Nervously muttering a half-hearted apology, Spindle reached under the counter with shaking hands and produced two bottles. One was the size of a small wine bottle and showed a dark purple liquid through its clear glass. The other was a small vial, much like a perfume bottle, that seemed to contain some amber substance. Mel stepped forward and, smiling sweetly, picked up both bottles. There was a pause, which Mel interrupted by nudging Reverend Myers. With an apologetic splutter he produced the shillings deemed appropriate for the purchase, and when Spindle coughed briefly he added two more.

The group left the shop as quickly as they could, and Mel passed the bottles to Myers. He thanked her and Franklin, handing them two shillings each. It had been a good day for both of them.

"So, is that us done, then?" asked Franklin.

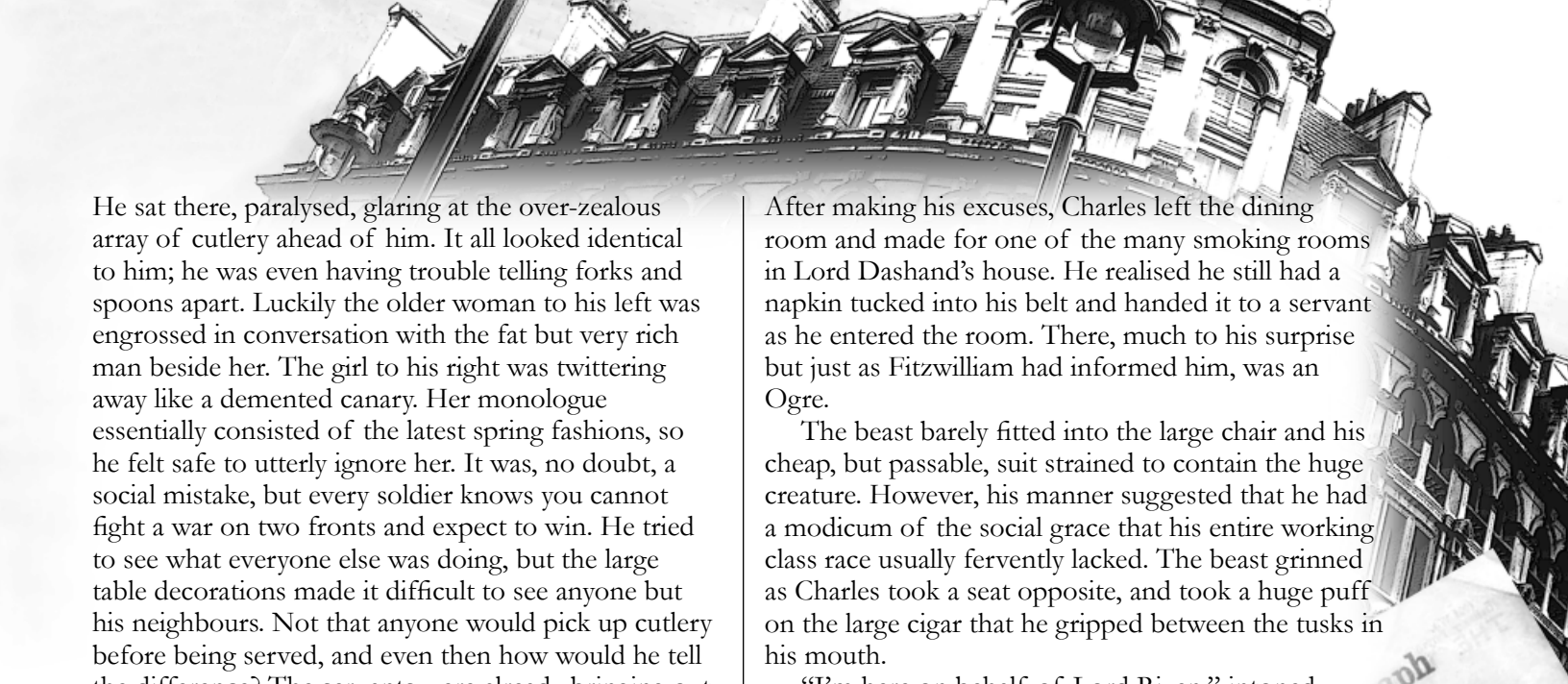
"Almost," replied Myers, putting the purple bottle in his coat, "I'll take this bottle to Lord Riven tonight. However, I wonder if you'd do me another favour?"

He dropped a couple of coins into Mel's quietly outstretched hand, as well as the amber bottle. "This needs to go to Captain Charles Wentworth in Belgravia. Would you be so kind as to take it there now?"

The coins chinked in Mel's hand and she tossed one to Franklin.

"Certainly, Reverend, I think we can manage that."

Captain Charles Wentworth had spent time in the Crimea. He'd fought for the Empire across land and sea. He'd tussled with natives and nearly died in a knife fight with a Prussian officer. His military training had prepared him for survival in the harshest of places. So why on Earth could he not figure out which spoon to use at this damn dinner party?



He sat there, paralysed, glaring at the over-zealous array of cutlery ahead of him. It all looked identical to him; he was even having trouble telling forks and spoons apart. Luckily the older woman to his left was engrossed in conversation with the fat but very rich man beside her. The girl to his right was twittering away like a demented canary. Her monologue essentially consisted of the latest spring fashions, so he felt safe to utterly ignore her. It was, no doubt, a social mistake, but every soldier knows you cannot fight a war on two fronts and expect to win. He tried to see what everyone else was doing, but the large table decorations made it difficult to see anyone but his neighbours. Not that anyone would pick up cutlery before being served, and even then how would he tell the difference? The servants were already bringing out the first course, so time was limited. It appeared to be some form of fish, possibly salmon, folded with lettuce leaves. Then a terrifying thought struck him: what if he was meant to use a fork, and not a spoon at all?

He was spun out of his thoughts by a plate hitting his shoulder. It narrowly missed crashing to the floor due to an elegant movement from the servant carrying it, although it somehow failed to avoid knocking most of Charles' cutlery off the table. To make matters worse, the servant in question was Charles' own Butler, Fitzwilliam. However, Fitzwilliam smoothly passed off the errant plate to another servant and with polite apologies gathered Charles' cutlery from the floor. Before he went to replace the silver with spares from the sideboard he placed a small fork gently into Charles hand, which he had concealed in his sleeve.

"I'm terribly sorry sir," he smiled, "I believe you'll need this first, and I shall replace the remaining cutlery immediately."

At that moment Charles' starter was delivered and, with much relief, he attacked it with his new fork. Fitzwilliam was a true gentleman's gentleman, and Charles desperately hoped he had a similar plan for the next course.

A few minutes later, Charles found his faith in his servant justified. As he again surveyed the array of cutlery, Fitzwilliam appeared nearby. He leant close and quietly announced "Sir, there is an Ogre here to see you."

Although his timing was excellent, Charles thought, he'd have to ask Fitzwilliam to dream up more plausible excuses for next time.

After making his excuses, Charles left the dining room and made for one of the many smoking rooms in Lord Dashand's house. He realised he still had a napkin tucked into his belt and handed it to a servant as he entered the room. There, much to his surprise but just as Fitzwilliam had informed him, was an Ogre.

The beast barely fitted into the large chair and his cheap, but passable, suit strained to contain the huge creature. However, his manner suggested that he had a modicum of the social grace that his entire working class race usually fervently lacked. The beast grinned as Charles took a seat opposite, and took a huge puff on the large cigar that he gripped between the tusks in his mouth.

"I'm here on behalf of Lord Riven," intoned the creature. "He is a friend of your Aunt, Lady Wentworth-Smythe, and she recommended you to him."

Oddly, Charles was not surprised. Aunt Amelia might appear to be as genteel and proper as any other Aunt, but she seemed to know a remarkable amount of people, many of whom would be considered inappropriate associates for a lady of her station. Charles wondered whether, if he knew the full extent of her connections, he might consider them a little scandalous.

"So, what is it my Aunt would like me to do?"

The Ogre leaned forward, even though there was no one in the room to overhear them. The chair creaked, ominously, but managed to endure.

"Lord Riven and his associates believe a young man called Jonathan Carlisle has become involved with demonology." The Ogre ignored Charles's smirk and continued. "At the very least his behaviour has concerned his wife. So, your Aunt would like you to keep an eye on young Carlisle. You can follow him into the clubs," now it was the Ogre's turn to smile, "the respectable places that would never have me or Lord Riven as members."

"So, this is what you do, then," Charles chided. "Hunt down demons for some outcast magician?"

"Not me, sir," grinned the Ogre. "I have to work for a living."

The Ogre squeezed himself out of the chair and handed Charles a card. "If you need to contact me, you'll find me at this address. Carlisle is at the Hampton club this evening, and has a house in Belgravia."

Charles looked at the card. It read 'Arthur Markham, Detective' and offered a Holborn address.

"So," thought Charles, "my Aunt, by way of a well dressed Ogre, wants me to track a demonologist across the clubs of London on behalf of some

potentially insane sorcerer. Oh well, at least it will get me out of the dessert course."

That dinner party had been a week ago but, in tonight's driving rain, Charles might have considered suffering such a gathering again for the opportunity of enjoying a cigar somewhere warm and dry. He had been following Jonathan for most of the week, as his Aunt and her decidedly dubious friends had asked. However, Jonathan's movements hadn't been especially interesting or suspicious. Dinner at the club, a few visits to the theatre and many calls on a family called Highgate.

If fact, it was Charles' Aunt who had proved to be the suspicious one, especially today. At a little after four o'clock a Halfling of pleasant manner (but questionable character), apparently sent by Aunt Amelia, had delivered a small vial to Charles. She, and the uncouth Ratman who accompanied her, had explained that the vial of liquid was to be administered to Jonathan this evening. Luckily, they had assured Charles that the vial contained no poison or, despite their credentials, he would have had nothing to do with the operation.

Administering the shot of amber liquid had proved far easier than Charles would have expected. He followed Jonathan to the club and decided to dine there while he formulated some sort of plan. However, events conspired in his favour and Jonathan recognised him. Not (as Charles first suspected, with a moment of anxiety) from his week of stalking the man, but from his picture in the paper. Charles had been decorated for his actions in the Crimea and was this season's hero in Belgravia society. He had been hoping his fame wouldn't last but, tonight at least, it proved useful. Jonathan had immediately insisted they share a bottle of wine, and seemed very keen on getting to know the Captain. He was so caught up in telling Charles about the virtues of the Highgate family and their intriguing experiments in spiritualism that he failed to notice Charles slip the potion into his drink.

The effects had been almost instantaneous, with Jonathan collapsing face first onto the table. Explaining that his new friend had taken a little too much wine, Charles took responsibility for his quarry and allowed the club servants to assist in bundling Jonathan into a carriage. Upon arriving at Jonathan's home he was forced to aid the housemaid in getting Jonathan delivered to his wife's parlour. There, he was not surprised to discover, his Aunt Amelia was in attendance.

"Why, nephew Charles, how charming that you should be discovered as a friend of Mr Carlisle," she announced. Charles was reaching the end of his patience with these cloak and dagger games. Ignoring the presence of Lady Carlisle, he fixed his Aunt with a glare.

"Are you going to tell me what is going on, Aunt Amelia?"

"No dear," smiled his Aunt but, as Charles felt his anger rising, she added, "you are about to find out everything for yourself. Do be ready to catch Lady Josephine, won't you?"

Both Charles and Lady Josephine were confused by Amelia's request, but their attention was distracted by Jonathan. A sulphurous, amber smoke was rising from his unconscious body, which suddenly began to shake alarmingly. Lady Amelia poured herself another cup of tea, but otherwise remained unmoved as Charles and Josephine looked on in horror. Jonathan's shaking became more and more violent, until he opened his mouth impossibly wide and unleashed an inhuman growl of rage and despair. Amber smoke bellowed out of his open mouth and coalesced into a terrible creature which continued the inhuman roar. Lady Josephine fainted almost instantly but, forewarned by his Aunt's advice, Charles caught her and placed himself between her and the creature.

The beast was fully solid in moments. Its skin seemed to be made of leather, but with an amber sheen to it. Although it was humanoid, it had a distinctly animal appearance and a mouth covered in fangs and sharp teeth. Claws sprung from its powerful hands and feet, which sliced great tears in the carpet as it slowly stalked towards Josephine and Charles. As Charles readied himself to face the horrifying beast he noticed his Aunt stand. Before he could tell her to stay

back, she tossed the contents of her tea cup into the demon's face.

Instead of ignoring her feeble attack and tearing into her, the creature screamed in agony and stumbled backwards. As a terrible burning smell began to rise from the monster, Charles turned to look at his Aunt. Behind her, on her vacant chair, lay a bottle, previously hidden by her voluminous skirts. It had a clear liquid inside and an Aluminat cross embossed on the side. The liquid in her cup had not been tea.

The monster, howling with pain and rage, turned and smashed through the parlour window into the street. It landed awkwardly in the darkness and rain. Riven and Myers were there waiting for it. They stood together, chanting in an arcane language as the creature rushed towards them. Before it had travelled more than a few feet, waves of energy leapt from the sorcerer's hands. A mixture of lightning and green fire engulfed the demonic creature and it howled once more. Despite the pain, it charged the pair of magicians, angry at their presumption in attacking it. As it did so, Myers pulled a bottle from his coat and threw it at the monster.

The glass shattered, covering the beast in a purple oil which hissed and fumed, raising welts across the demon's skin. It fell to its knees in agony, but only for a moment. Drawing strength from the pain, it launched itself at Riven and Myers, covering the ground between them in moments. The two men hardly managed to register surprise at their failure to dispatch the beast before it scattered them like ninepins with its powerful claws.

Leaning through the wreckage of the window, Charles fired his pistol into the creature. The blast hit the beast square on, but failed to make the slightest mark. Throwing away the useless firearm, he drew his sabre and jumped out into the street. The creature had its back to him as it advanced on the still forms of Riven and Myers.

Instead of attacking directly, Charles wiped the blade across the demon's skin first, covering it in the remains of purple oil. Then he drove the blade into the beast, but it was already turning toward its new assailant. His blade struck home but not with a killing blow. Nevertheless, the monster roared in agony as the purple oil on the blade burnt into its blood from the inside. It smashed a claw into Charles and he was thrown clear across the street, to lie unmoving in a crumpled heap in the rain.

The distraction was enough for Riven and Myers to gather their wits. Together they unleashed another blast of sorcery at the creature. The eldritch flames found their mark, but it was still not enough. Smouldering from its terrible wounds, the beast swatted Riven away and reached for the priest. Myers was picked up by the creature, against which his prayers seemed to have no effect. However, just before he could tear the Reverend's head from his body, the demon felt a tap on its shoulder.

It turned to discover the Ogre detective, Markham, standing behind it with his sleeves rolled up and one mighty fist pulled back. The demon dropped Myers but was too slow to avoid the attack. The Ogre's punch sent the battered creature staggering backwards onto the iron railings behind it. As several of the spikes impaled the beast, it roared with pain and frustration. The monster could stand no more punishment and began to dissolve, breaking apart into an amber mist with a howl of agony. In moments it was gone, the mist drifting away in the rain. The Ogre went to help Riven, who was pulling himself to his feet, as was the Reverend.

"Well, that's that, then," said the Ogre.

"No, you idiot, it most certainly is not," replied Riven. "Destroying the creature's physical form is the simple part. We now have to send it back to hell."

"Well, it didn't seem simple to me," moaned Charles, bruised but alive, picking himself up from the street.

"We must get after it before it possesses someone else," said Myers.

"Absolutely, Reverend," replied Riven.

As he made to move, the agony of several cracked ribs gave him pause. He looked at the rest of the group, battered but standing, all of whom were soaked to the skin. They needed to heal and form a plan before taking on the creature again. He looked towards the Carlisle home, where Lady Amelia and a recovered Lady Josephine were regarding the group through the shattered parlour window.

"You are right, we must hunt down the beast as soon as possible," he announced. "But first, I think it would be best if we all sat down and perhaps the ladies can provide us all with some tea while we plan what to do next…"

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Introduction

It is the year 1867 by the calendar of the Roman Aluminat church. It has been over three hundred years since the age of magic ended with the thirty-year war. It is a time of unprecedented achievement. Men fly through the skies in balloons and travel overland by train twenty times faster than a horse! For the Humans, Dwarves, Eldren & Gnomes of Europe, there would appear to be no limit to their achievements, but at what cost?

Welcome to Victoriana, a world of crushing industry and soulless exploitation, a land of stark contrasts and an era of vast change. With change comes revolution and upset. Such an age usually produces great heroes and villains, some to fight against the new order, others to fight for it.

Fantastic magic and races aside, the world of Victoriana shares much with our own world of the 19th century, the divide between the decadence of the rich and the exploitation of the poor being a good example. The real life 19th century was a melting pot of change. It was a time when the old regime and centuries of tradition were gradually giving way a new modern world, and so it is in Victoriana. But sometimes the two differ. For example, in Victoriana magic and mediums are very real, and fantasy races co-exist with man – the real world is, of course, less… interesting.

What is a Role-Playing Game?

If you are new to role-playing, it might seem rather confusing and complicated. In fact, it is very simple, although this might only really make sense when you play. Luckily, you should find that the staff in the place you have found this book will be able to explain how it is done. They may look a bit odd, but they are nice, friendly people really. However, if you've already bought the book (a fine choice by the way) it is worth trying to explain a little about role-playing before we go any further.

At its root, role-playing is a form of 'let's pretend', a type of improvisational acting. A role-playing game takes the pretend world and applies parameters to define it. The parameters or rules are the major difference between a role-playing game and schoolyard 'let's pretend'. In a game of 'let's pretend', jumping 20 miles in one leap is no problem, because you're the Red Ranger or Godzilla or whatever. The only problem with being the Red Ranger is that everyone else wants to be the Red Ranger, too, and that's how schoolyard fights start.

Despite the number of scrapes and arguments over our heroes' powers in the schoolyard, the pretend world retains a fascination for most of us, even in adult life. Of course, as adults, we don't rush around playgrounds screaming and shouting (well, most of us don't). Instead, we construct centres of make believe - the cinema, the computer game, the trusty book. These are all prime examples of adult escapism, of the desire to be someone else, someone without a mortgage, who doesn't have to get up for work tomorrow. The good thing about escaping into a role-playing game is the control that can be exerted in comparison to films or books. Most of us have watched a film, silently screaming, "Behind you!!" or, "No! Don't go into the basement!"

In a role-playing game, you control one of the characters in the story. You can make the hero look behind him, or decide that whatever is in the basement is staying there, run away and return later with half a gun shop. You also get to create that character for yourself. You decide how strong or clever they are, what skills they have and what sort of person they are. All the other players in the group get to do the same, creating your own group of heroes to tell a story with.

One member of your group doesn't play a character: the Gamemaster. The Gamemaster (or GM) is the one responsible for starting the story and setting the scene. She (or he) works out what the bad guys are up to and how they will cross the path of the players' characters. She explains to the characters where they are and what they can see, and the players decide what their characters will do. Instead of playing one character, the Gamemaster plays all the cameo roles - the contacts, informants, shopkeepers, soldiers, minions and arch villains that the characters might run into along the way. The Gamemaster is also the final arbiter of the rules. Most of the time, things will run smoothly but, when someone needs to make a decision, that decision is made by the Gamemaster. However, while the players must be ready to accept her decision, it is very important for the Gamemaster to take their arguments into consideration. It is also important to remember that the Gamemaster is not working against the players or trying to 'beat them'. There are no winners or losers in an RPG, only good stories and bad ones.

While this might seem complicated now, it will make a lot more sense when you get started. A quick chat to anyone with a little experience of role-playing should answer any questions you have. Essentially, in a role-playing game you are all sitting down to tell a story. However, as you listen to the story being told, you are also telling the story yourself. None of you know how it will end, and anything is possible with a little imagination.

The Organisation of this Periodical

This book has been broken up into three sections to make it easier to use. The first section 'Encyclopaedia Victoriana' introduces the world. Here we detail the society, religion and technology of 1867. The second book 'Rules and Systems' is just that. Here we explain the rules systems that govern creating a character, using skills, combat and anything else we could think of. It may seem rather a lot, but only the Gamemaster needs to be intimately familiar with it.

Generally, the rules are there to help you resolve disputes, not as a cast iron set of instructions. In all cases, the story is more important than the letter of the law.

The last section 'Gamemaster' is for the overworked genius who is running the game. It isn't full of secrets (although there are a few). It is more a toolbox of hints and tips to help make running the game easier. There is also detail on a host of supporting cast (or 'NPCs') be they contacts, monsters or demons. This section finishes with an adventure (Spiritual Matters) to get you started on your journeys in the world of Victoriana. The book ends with a few helpful appendices of useful source material.

Why a New Edition?

Those of you already familiar with Victoriana may be wondering what was wrong with the first edition. Well, as far as we are concerned, very little indeed. Our intention with this new edition is to build on and expand what we already have, rather than change everything. You'll see from the size of this book we got rather carried away on the 'expanding' part! For various reasons we decided it was time to take stock of Victoriana and see if it needed any changes. We've been playing the game and listening to what other people have thought about it. The resulting 'spring clean' is what you hold in your hands.

The biggest change we decided to make (which is what really necessitates the new book) is creating a new rules system. There isn't anything wrong with the Fuzion system. However, not owning the system ourselves makes a few things difficult, even though the Fuzion guys have been great. With the addition of the 'Heresy Engine', we have our own system tailored to the needs of Victoriana. The Heresy Engine has been designed especially for Victoriana, so we believe your game can only benefit from

using it. However, if you are used to the Fuzion rules, you might not be ready to change yet, and that's ok. For those of you that don't want to change the rules, it isn't a problem, as we will continue to support the first edition rules as much as possible.

However, it isn't just the system that has changed. We've taken the opportunity to go over the entire book and update it. We've expanded the detail on religion and you'll also find a few other titbits added here and there. There is a new introductory adventure for those of you who've played the original 'White Wedding'. However, if you miss 'The Crime Doctor' and his friends, you'll find him updated with White Wedding in our free preview supplement (available at www.cubicle7.co.uk).

The last change you might notice is that Cubicle 7 Entertainment and not Heresy Gaming is now producing the line. However, this change of hands won't change Victoriana very much. We at Cubicle 7 love the game just the way it is, and hope to continue the acclaimed work begun by Heresy. In fact, you'll find most of the same writers and artists are involved, as well as few new ones. This new edition was already in progress when Victoriana changed hands so, in truth, things are actually carrying on as normal.

So, ladies and gentlemen, welcome back to the world of Victoriana. Take care, it's been expecting you.

Gutter Runners

In Victoriana your character could be a wealthy aristocrat, a revolutionary, a magician or perhaps simply a poverty stricken labourer. Your goals could be anything from 'global domination' to (the perhaps more reasonable) 'ridding the rookeries of London of the threat of a necromancer'.

Regardless of your characters' origins, or their goals, we assume that you will all have one thing in common – desire for change, fuelled by a firm knowledge that the social structure your characters live in is corrupt and wrong.

Those who realise this frequently become 'Gutter Runners', unafraid to do what needs doing, regardless of the social system, regardless of hierarchy, and regardless of law. Often they are urban mercenaries, sometimes killers for hire, or thieves. They are always expendable, as their desire to live outside social convention also excludes them from social protection. Gutter Runners value personal freedom more than the society around them. They feel a need to be in charge of their own lives, make their own mistakes, choose their own Romances and make their own fortunes. Many Victoriana middle and lower class characters share much in common with (or are) criminals, mirroring the cyberpunk era 'edgerunner' ethos. They are making the best of a bad situation, doing what needs to be done to rise above the stink of a grim life in a dark reality, maintaining their individuality against a depersonalised and dehumanising world.

However, in Victoriana some of you may have upper class characters and, when a character already has the world on a plate, what else does he need? Well, upper class characters certainly have money,

but they don't have freedom. Many upper class characters take drastic measures to bring their futures under their own control, and thus they fall in with the other Gutter Runners who also attribute the same value to personal freedom.

The simple fact that your character has a 21th century brain (you) behind his every action makes him a perfect Gutter Runner. You will (or should!) disagree with at least some of the following: arranged marriages, sweatshop exploitation, empire building, social murder, sexism, racism, slavery – but if your character does then, by 19th century standards, he's a rebel and, in short, he's a Gutter Runner.

Historical Accuracy

In writing Victoriana we have done our best to put a lot of historical detail into the game. Well, as much as you can in a world where sorcery is real and London is populated with Eldren and Ogres. However, aficionados (and other assorted nit-pickers) will notice a few inconsistencies with the real world in 1867. This is to be expected, as the Victorian era is a vast time period, one that in this game covers not just Great Britain but entire globe. So it should come as no surprise that we do not claim to be experts in Victorian history. Victoriana is a role-playing game, not a historical research resource.

However, before you write to point out any inaccuracies, you should also be aware that many of them are actually intentional. The world of Victoriana is not the real world, and with magic (at the very least) to differentiate them, they have developed in different ways. For instance, the Crimean War is going on far longer in Victoriana than in the real world, and the American Civil War is yet to happen. Some technology is a little behind, other devices are years ahead. Some of the people are different as well. Where we have changed the nature of a famous person of the time we have also changed their name out of respect for the pioneering work they did in the age. We didn't spell Isambard Kingdom Brunel's name wrong, our character, the Dwarven engineer Brunwell has taken his place.

Common Role Playing Terms

Trying to eavesdrop on role-players talking shop is sometimes like trying to understand Martian. The library of RPG jargon is immense. Following is a basic glossary for role-playing hobby newcomers.

Campaign

A series of scenarios linked together with a common theme or possibly by the presence of the same characters. Campaigns are the most common and most rewarding type of game to play as they allow characters to progress through skill and attribute increases.

Character

The fictional persona that a player will control during the game. A player's character is called a PC. Often a Gamemaster will add characters to a party as extras; maybe a mountain guide, or a character with skills the player characters will need for a scenario but do not possess. Such a Gamemaster controlled character is called a non-player character or NPC.

Gamemaster

The overworked storyteller who writes the adventure for the players' characters to mill about in. The Gamemaster has the final say in all rules related decisions.

Girlfriend

A while ago there were plenty of gamers who needed a definition of this term. Thankfully, this isn't so much the case anymore, and plenty of women in this enlightened age play the game too. A good few of these ladies are also playing the games without the company of a gentleman. However, gaming bachelors should remember that 'single' does not always mean 'available'. If the girlfriend is going out with the GM, she should be treated with great care, as she wields great potential power over the game world! However, plenty of women are the ones running the games and even introducing their boyfriends to the hobby. So to help differentiate between them, the writing in this book assumes the Gamemaster is female and the players are male.

Munchkin

There are a few definitions of this type of player. However, essentially, it is someone who sees their character only in terms of their stats. They provide no background or characterisation and just want to get the most stuff and the highest rank, rating success purely by the level of their character's statistics. They make very, very boring players to adventure with.

So, feel free to write to us to argue historical points. We are very interested in improving the historical accuracy of the game as long as it is not at the expense of gameplay. If that isn't good enough for you, then feel free to change it. Very few elements of Victoriana are so essential they cannot be removed. If you want a purely historical game you can remove all magic and the non-human races and run your campaign that way. Our intention with Victoriana is to give you a broad canvas to tell your stories on.

This book is about the daily life of the characters in the world of Victoriana. In later supplements we'll detail the power brokers of the empire, wonders of science and sorcery and the planes beyond the earth. For now we want you to understand the sights and sound (and smells) of the streets of old London. How your characters dress, what they eat and how they behave is far more important at this point than who is the minister for transport. Your first sights of Victoriana will be through the eyes of your character, not the history books. Take what you find here and join them on the journey.

What does my character do?

Depending on the type of game your Gamemaster is running, you might be hired as detectives, bodyguards, or for criminal activities; there's no shortage of employers who need competent agents who know how to be discreet. You may even have the resources to seek out and fight the injustices of the age yourself.

Often adventures will revolve around the characters themselves and their relationships with their friends, contacts and the society around them. When the other local residents are threatened in some way, will they turn to the authorities – or will the characters be a better choice? For lower class neighbourhoods, the characters will frequently be preferable to the corrupt legal system. Your characters' capacity to create change will also be a frequent issue: from the back streets of London to the Mau Mau concentration camps in Kenya, there is much to do. Does your character have the heart, or the

Party
Not a disco or drinking frenzy, but the term used to denote a group of characters.

Player
For every Gamemaster, there is at least one player. A typical gaming group is 1 Gamemaster and 2-5 players. Players have it easy; they roll up a character and play it. Some players may play two characters at once, but most stick to one at a time.

Power player
A type of player who thinks he can 'win' the game. Usually, this is by his character's prowess in combat situations and material wealth. Power players are silly; there is no way to win an RPG other than by enjoying the game.

Round
A period of game time, loosely 3 seconds. When a combat situation occurs, the action is organised in rounds.

Rules-lawyer
Rules-lawyers are the nemesis of a forgetful Gamemaster. They sit among the other players and, whenever a Gamemaster forgets or waives a rule, they leap up and down in an energetic manner, screaming and shouting that (insert transgression) isn't in the rules! Rules lawyers can be incredibly irritating for all players and Gamemasters as their jibes and taunts slow down an evening's play incredibly.

Running a game
When a Gamemaster decides to referee a game, we say she is 'running a game'.

Scenario
A single adventure for the characters. This adventure might take one night, or it might take weeks to complete. It might take place in a single pub or across several locations.

Session
The real world time you put aside to play an instalment of the game. It could be an evening, an afternoon or an hour after school. You might not get a whole adventure finished in one session, but you should try to end the game at a convenient place to pick it up again next session.

System breaker
A character or item that is so powerful in its abilities that it can do anything, making the game little more than schoolyard 'let's pretend'. System breaking characters are heavily associated with power players.

inclination to stand against the way that society treats women? Will you stand for political change in the cities of Europe? Will you stand against the merchant armies in the east and the way that they rape the countries they occupy? Are you a pawn in the secret war between Order and Entropy for control of the world?

Magic is also a major part of Victoriana. A great conjunction of the planes approaches, and many cults and sorcerers are racing for ancient knowledge and sorcery to wield in a bid for power when the time is right. If any of your characters have magical ability, the pursuit of magical power itself will form many adventures as you quest for long forgotten and suppressed spells and lore.

What you need to play

The role-playing hobby can have some arcane paraphernalia. Luckily, the basics required for Victoriana are mercifully minimal. Actually, the book you have now, a few friends and an imagination are all you really need to play this game for several years. Having said that, a few additional supplies might be helpful.

Each player will need a character sheet. The character sheet is a form used to record a character's details. The sheet may be hand drawn or photocopied and then filled in. It may look complicated at first glace, but it will make sense very quickly once you get started. Everyone will also need a pencil, a handful of six sided dice and possibly some notepaper between them.

The Gamemaster will need much the same as the players; a pencil, a good selection of 6 sided dice, a pile of scrap paper (for notes), and an immense imagination. If you are going to be the Gamemaster, you should get to know the rules of the game very well. Running a game can be daunting the first time, but don't worry. There is plenty of advice here as well as rules.

You will also need a table large enough to seat all participants. However, the floor provides a large surface area for those without a big table and no back trouble. The main thing is that you all have somewhere comfortable to sit, and can all see and talk to each other.

Some players & Gamemasters like to play music in the background to add atmosphere while playing. An appropriate music score can make a startling difference to your game, but don't play it so loudly that you can't hear each other.

Finally it is traditional to have a large selection of munchies on hand. However, try and find something healthier than piles of crisps and pizza once in a while. As playing Victoriana involves a lot of talking, you will want to have something to drink on hand as well. Keep all your supplies nearby while you play, as constant trips to the kitchen will interrupt the flow of the game.

Dice Rolls

Gaming dice come in several different forms. There are 4, 6, 8, 10, 12 and 20 sided dice commonly available. We refer to each as a D4, or D20 depending on how many sides it has. You can create a D100 by rolling two D10s and considering one to be the tens and the other to be the units. So, a roll of 5 and 7 becomes 57. However, you'll be glad to know Victoriana generally uses only six sided dice. Such dice can be found at most hobby stores or can be raided from most board games. It will help to have a few of a different colour to represent 'Black Dice' which we'll explain later on.

Roll a die. The number on the top is the result, hardly rocket science! Sometimes, more than one die will need to be rolled. When multiple rolls are needed, the fact is noted by 'xd', where x is the amount of dice to be rolled – therefore, 5d shows that five dice must be rolled. Generally, you can assume that when we talk about dice, we are talking about the standard six-sided variety. It is all straight forward really, and we'll get back to it when we talk about the rules system itself.

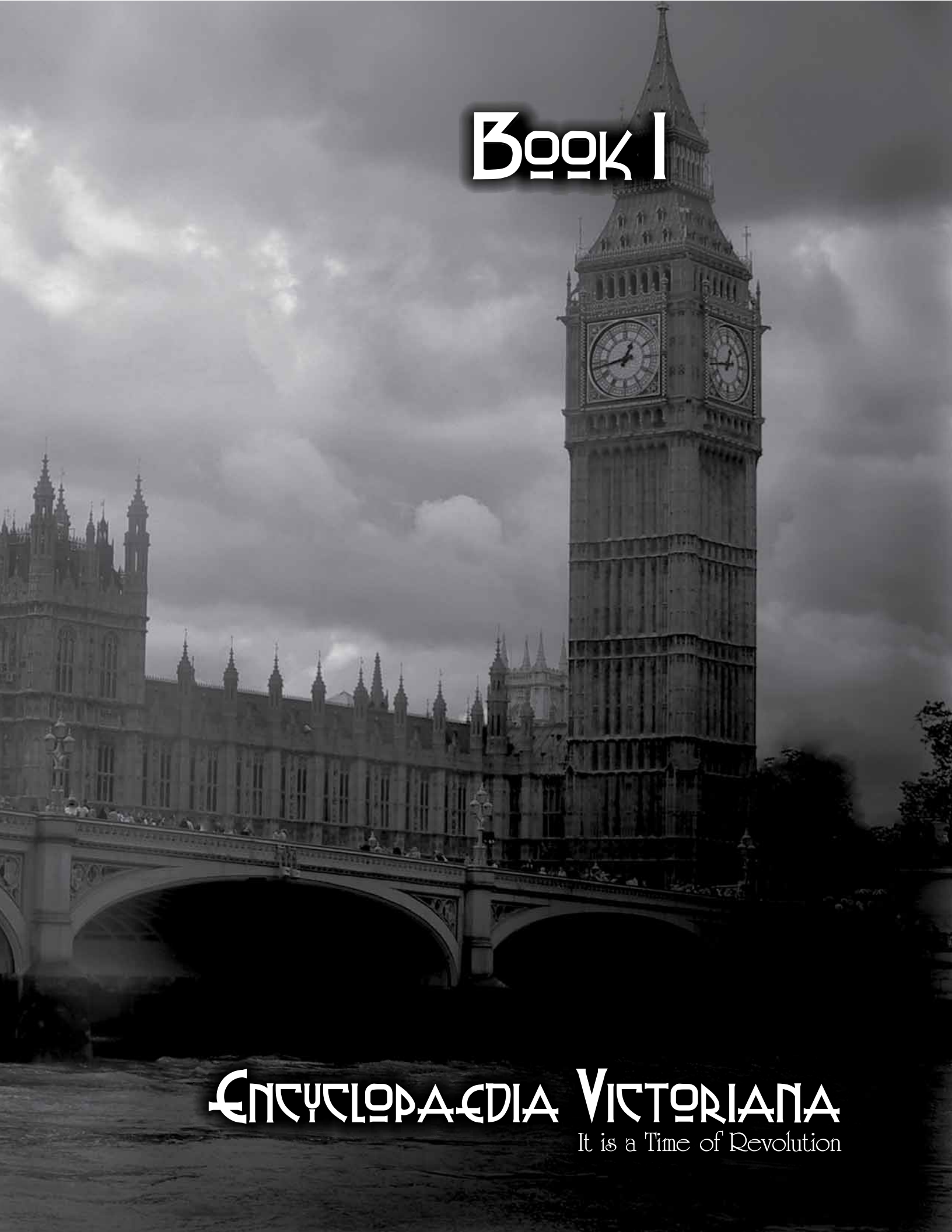
Players and Characters

One distinction you must understand is the difference between a player and a character. The player is one of your friends sitting at the table playing the game. The character is the person he has created that may have completely different feelings and goals. This differentiation is important because many characters can be opinionated, rude, aggressive and just downright annoying to other characters. While the other characters are free to argue, shout and be just as rude back, that doesn't mean such attacks can be directed at the player.

Disagreements and treachery among the characters can be exciting, dramatic, horrifying and hysterically funny. However, it is very important that those arguments don't spill out of the game into the real world. Conversely, each player must remember they are playing a character that is not influenced by how the player feels or what the player knows. Just because you have had a bad day, or someone else got the last piece of pizza, you cannot use your character to get even. In short, it is just a game, so don't make it personal.

Having said how much fun treachery can be, it is still a player's responsibility to create a character that will at least mostly fit in with the group. Your character doesn't need to like every character in the group, or agree with them all the time, but there must be a reason you all hang out together. If you insist of playing a bigoted wife beating mill owner in a group of suffragettes, don't expect the other characters to put up with you for long. It is not the Gamemaster's or the other characters' job to crowbar an ill-fitting character into the game.

So, prepare to enter the world of 1867; from the elegant salons of Kensington to the cramped rookeries of the east end. The danger, elegance, terror and magic of Victoriana are all waiting for you to explore.


Book I
Encyclopaedia Victoriana
It is a Time of Revolution

Society

The very word 'society' carries a much deeper meaning to inhabitants of the 19th century than to we of the 21st. To a Victorian gentleman, the word 'society' is inseparable from civilisation or empire.

It is all too easy to think of the Victorian era as a lot of nice, respectable, red-faced old men creating modern industry and chasing singing pickpockets. Such a conception is far from the truth. The entire economy of the civilised world relies on exploiting the lower class and using foreign workforces as slave labour. This is commonly accepted by the lower classes as 'just the way that things are'. The inhabitants of conquered lands are not so forgiving. Revolutionaries plot the downfall of European society, a sweeping away of the social cancer.

Beneath the respectable veneer of middle class society that popular history has recorded for us, the Victorian world concealed a hideous mass of poverty, inequality, depravity and injustice. A good key phrase for this setting could be 'out of sight, out of mind'. However, it was also an age of invention and pioneering spirit. The Victorians were far from the stuffy prudes many people believe them to be. They craved sensation and spectacle, and the age provided both in abundance.

The society of England and Europe is split into three levels: the upper, middle, and lower or 'working' classes. Each of these groups has its own ethics, ideals and etiquette. Players and Gamemasters need to understand the class system of Europe, as it will be one of the most, if not the most, dominating factors in the lives of their characters and the supporting cast around them. It is important to note that there is little or no social mobility in Victorian society. Everyone, high or low, knows their place, but is also proud of the perceived virtues of their class. Few people want to change, seeing (and often complaining about) the flaws inherent in the other classes.

The theory is that class status reflects indefinable but substantial differences in breeding. It would be unthinkable for a businessman with humble origins to socialise within the aristocracy, no matter how successful he had been, as his breeding would be considered inferior. Social class controls a European's childhood and defines his career, where he can live - even who he can marry. The study of Victorian society and values can (and does) take up shelves of books in most libraries; to attempt a reprint of all that material here would be fruitless. Following are some guidelines for each of the social groups, which should give you a good idea how the classes view and interact with one another. For those who require more information on this social structure, there are some very informative sources listed in the bibliography at the back of the book.

The Social Order

The upper, or higher, class of Europe consists of the aristocracy, their extended families, friends and any persons that they deign to elevate to this station (very rarely the latter).

The middle class consists of the professional tradesmen and industrialists. This classification has only come into existence in the last thirty years of game time, since the Industrial Revolution. The middle class is made up of wealthy businessmen and highly paid professionals such as doctors, lawyers, academics and officers with large purses. In the middle classes, it is how much money you make that is the barometer of your success.

The working or lower classes are composed of the manual labour force, the craftsmen, wandering journeymen and anybody not born into wealth. Many of them have nothing, and some have even less. However, the working class prides itself on being the backbone of the empire. They may not reap many of the benefits, but without them the wheels of the Empire would simply stop.

The Upper Class

aka the Gentry, the Quality

Within the upper class, tradition dictates that the first-born son takes control of the estates and businesses of the family. A second son should take a command in the military, and third and subsequent sons should take an education, if possible a guild education. The womenfolk of the upper class are raised to be polite, dainty and eloquent - they do not pursue vocations as do men and, where an education is received, it is usually in the arts, knowledge of which is considered desirable. In fact, it is fair to say that the upper classes consider their women to be useful for only three things: marrying, mothering, and hosting parties. Social activities such as croquet, bridge, readings and theatre take up most of a young woman's time in these circles.

There are several strata within the upper classes. The highest of all are the nobility, who by lack of necessity (or often inability to comprehend financial reality) do not work for a living. Even a noble who has fallen upon hard times (in relative terms – this often means they still have servants but may have to sell one of their country retreats), will view him- or herself as superior to non-titled persons (including other upper class people).

The nearest any noble will come to work may be as a hereditary peer in the House of Lords, Britain's upper legislative body. The ranks of nobility are (in descending order) King, Queen, Prince, Duke, Marquis, Viscount, Earl, Baron, Baronet, and Knight. Knighthoods are always awarded, rather than inherited (usually for brown-nosing the establishment or, more rarely, for great feats of public significance). It is interesting to note that male titles (such as King) rank higher than the parallel female title (such as Queen). So Prince Albert of Saxe-Coburg is officially titled 'Prince Consort' and not 'King'. If he were king, then he would be superior to the Queen (and we can't have that!). Most titles are hereditary, although many of the lower ranks of nobility are awarded for significant public service, particularly to successful military commanders (Arthur Wellesley for example was made Viscount Wellington of Talavera in 1809, followed by Marquis of Wellington in 1812 and Duke of Wellington in 1815).

The next sub-group of the upper classes is the squires. These are not titled nobility, but have to be from families with a recognised family crest and are distinguished from the lower gentry by virtue of land ownership. Such people are traditionally rural, and often the same family has owned the land for generations. Oliver Cromwell, Lord Protector of England from 1653 – 58, was originally a country squire from Cambridgeshire. Of all the gentry, the squires tend to have the most amiable contact with the lower classes as, in rural England, there is little society to speak of. Often squires see themselves as benevolent parents towards their tenants, who effectively rent the land from the squires. However, the Industrial Revolution has broken this bond in many areas, as many squires have discovered valuable minerals, such as coal, on their land. This has led to large tracts of rural England, particularly in the north-east and midlands, being sold to coal speculators and to the destruction of traditional rural life.

Correct by Convention

Class distinctive society was instigated by, and serves the upper and middle classes. Its forms and protocols are self-evolving within those classes. There are no social rules lawyers - social custom and correctness are devolved from the majority. These forms and customs are then passed on to the lower class without discussion.

This might seem unfair and absurd - it is, but it is also the truth. A typical custom so formed is the protocol that it is rude and uncultured to speak to a girl or woman unless formally introduced by her male guardian of the moment, whether the guardian is present or not.

The lowest, and consequently largest, sub-group of the upper classes is the gentry. This group is also the hardest to define, as to be a gentleman has several meanings. It is acknowledged that mere good manners and caring about the welfare of others are not an automatic ticket to the title of 'gentleman'. However, such a person usually has at least one of the following pre-requisites: they are from a family with a recognised coat of arms; they have a degree from a recognised university; they perform a recognised profession (doctor, lawyer, clergy and accountant are most common); or they are a Justice of the Peace. The gentry are the most likely of the upper classes to be speculating in high-risk foreign ventures or to take a position within colonial administration, as this is the only way they can hope to gain additional status (such as much coveted knighthoods or even a baronetcy) during peacetime. The gentry form the majority of the professions and the officer class in the army, as they have the necessary means to gain an education or to have their family purchase a commission within the armed forces. As can be seen, there is a crossover between the working gentry and the upper middle classes.

Resources

The upper classes have untold wealth; it is they who sponsor the military, the government and the colonial expansion into Africa and the East. The aristocracy also sponsors the Industrial Revolution in its infancy. The actual assets of an upper class family are simply vast. It would not be worth trying to work out an exact amount but it can be safely assumed that a typical family will have an ancestral home, packed with antiques and other valuables. The house will be at the centre of the family

estate, which will also contain tithe cottages, owned by the family and rented to the estate workers. Most upper class families also have several large properties in fashionable urban areas as well as several country houses purely for the personal use of the family. If one of the family wishes to stay in an area where the family does not own property, a property or hotel suite will usually be hired for the duration of the stay.

Male offspring can expect to receive an average allowance of twenty pounds and three shillings each week, which is used to hire servants and to spend on living costs and pastimes. This is as much as many skilled lower class labourers can expect to earn in a year! Female dependants rarely receive a 'cash' allowance to spend on activities, as it is expected that they would not leave the estate without a relative or suitor to pay for them. Most young ladies only have to ask and they are given anything that money can buy, but they seldom receive the money itself. Each dependant will often have at least one personal servant; and whatever staff are required to run their home or estate.

Ethics

The upper classes own the world, they are better than any of the other classes, and blue blood, breeding, money and power are the whetstones of upper class society.

- Money? Money is an ugly subject to bring up in polite conversation.
- Education? Education is wasted upon a woman.
- Other classes? The middle classes are trying their best to ape your breeding.

  The lower classes are nothing but sloths and crooks, which is why they have so little.
- Religion? Religion is fine provided that the preacher gives you the respect that your heritage deserves.
- Marriage? Securing the bloodline. Marriages are usually arranged to ensure breeding quality - many men consider it to be an institution which only applies to the woman, and which is best entered with a mistress waiting.
- Honour? Honour is the mainstay of society (maintaining a facade of honour, that is...)

Middle Class

aka the Bourgeoisie

In the middle class, men are expected to take up a trade or business that will keep the family in good repute and keep their dependants in the manner to which they are accustomed. Doctor, lawyer, military officer and businessman can be considered satisfactory occupations. However, the advent of the Industrial Revolution has elevated many middle class people to a wealth rivalling, and even surpassing, that of the upper classes. Many factory owners command wealth in excess of their "betters", and are often better at keeping hold of it, as well (they are often practical, hard-working men who would willingly sell their country houses if it saved them money). They are also less hidebound by tradition than the upper classes, and are flexible enough to weather, or even embrace, the changes wrought by the Industrial Revolution.

The middle classes also include educated people who are not members of the gentry. This is particularly true of semi-professionals such as writers, journalists and schoolteachers. Many of these individuals are responsible for the vibrant counter-culture that exists, although it is often suppressed, throughout Europe. Others, such as Charles Dickens, have become household names. Ironically enough, Imperialist Britain is home and refuge to many of these writers (both Marx and Engels, bourgeois themselves, did most of their writing in London).

Women of the middle class are expected to marry and produce an heir as soon as possible, just like those of the upper classes. A woman is also often responsible for the house and home accounts. Some young women hold positions as clerks and secretaries, but the common view of the bourgeoisie is that it is brutal to make a woman work in such a manner. The main exceptions to this rule are those who take service in India, either as Crown or East India Company servants. Women find it very hard to be taken seriously at running their own business, unless it is considered 'appropriate' such as shop keeping or dress making. However, those who are successful earn the respect they deserve eventually.

The opportunities in the colonies attract plenty of the middle classes (both men and women) into a life abroad. The power wielded by the "highest caste" of India is one that could only be dreamed of by the upper classes at home, and the wealth of these "white rajahs" (even Crown servants) is far in excess of their equivalents at home. Freed from some of the social norms they are used to and great autonomy over their holdings, plenty of colonial English get a taste for the wealth and power so easily found on foreign soil.

An increasingly common vocation amongst the lower middle classes is missionary work. This is a comparatively recent phenomenon as, in the earliest days of empire, the administration tended to fund Aluminat churches for the colonists and left the natives alone. However, the 18th century preacher, John Wesley, founded the evangelical puritan movement (usually shortened to evangelical), which preached the virtue of hard work, keeping Sunday as holy, the doctrine of temperance, and the moral superiority of the white man. Often these men and women lack secondary education,

let alone the higher education required for the clergy, yet they willingly journey out to the furthest reaches of Asia, Africa and the Pacific to convert the heathen. They are frequently at odds with the imperial administration, partly through snobbery about their often humble origin and partly because their evangelism (frequently fanaticism) can stir natives up to the point of revolt.

Resources

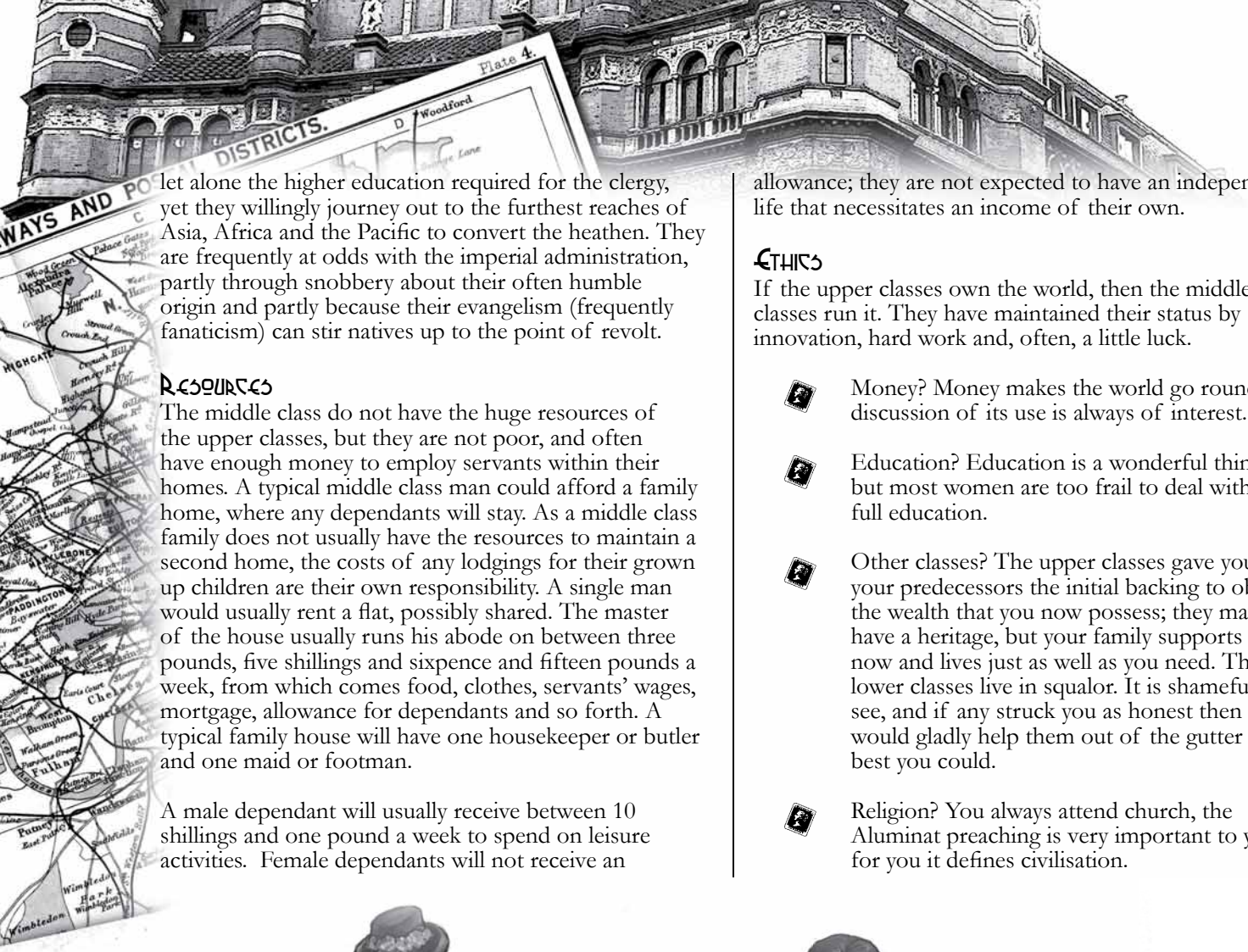
The middle class do not have the huge resources of the upper classes, but they are not poor, and often have enough money to employ servants within their homes. A typical middle class man could afford a family home, where any dependants will stay. As a middle class family does not usually have the resources to maintain a second home, the costs of any lodgings for their grown up children are their own responsibility. A single man would usually rent a flat, possibly shared. The master of the house usually runs his abode on between three pounds, five shillings and sixpence and fifteen pounds a week, from which comes food, clothes, servants' wages, mortgage, allowance for dependants and so forth. A typical family house will have one housekeeper or butler and one maid or footman.

A male dependant will usually receive between 10 shillings and one pound a week to spend on leisure activities. Female dependants will not receive an allowance; they are not expected to have an independent life that necessitates an income of their own.

Ethics

If the upper classes own the world, then the middle classes run it. They have maintained their status by innovation, hard work and, often, a little luck.

- Money? Money makes the world go round; the discussion of its use is always of interest.
- Education? Education is a wonderful thing, but most women are too frail to deal with a full education.
- Other classes? The upper classes gave you or your predecessors the initial backing to obtain the wealth that you now possess; they may have a heritage, but your family supports itself now and lives just as well as you need. The lower classes live in squalor. It is shameful to see, and if any struck you as honest then you would gladly help them out of the gutter as best you could.
- Religion? You always attend church, the Aluminat preaching is very important to you, for you it defines civilisation.



- Marriage? Marriages are usually arranged; most consider marriage to be a sacred institution, not to be taken lightly. The most important things for a middle class marriage are the prospects of the husband to be and the dowry that can be provided by the bride's father.

- Honour? Honour is an idea to be respected and adhered to.

Lower Class

aka the Surplus Population, the Proletariat

In the lower classes, the men make a meagre living by doing whatever they can. Vocations are either for life, as in the case of mill workers, or for a couple of weeks of casual labour until the next job appears.

Often women of the lower classes have to earn as well. Although this practice is second nature to inhabitants of the 21st century, it is a scandal to the middle class occupants of the 1800s. Allowing a woman to work shames an upper or middle class family, as it suggest the family cannot look after her otherwise. Her potential desire to improve herself or help her family is immaterial. Many women can and do perform the same factory vocations as men, but are paid less! Many (especially in the cities) have to supplement their incomes by street vending or prostitution.

In the rural areas, young women and girls are typically found working the fields along with the menfolk. Once married, they are responsible for the home and bringing up the family; Women are also responsible for the education of any children.

Rural life is less harsh for the lower classes in some ways. There is less crime and vice than in the cities. Unfortunately, due to the urban population drain, the remaining rural workforce is frequently stretched to exhaustion. However, as previously stated, the traditional life of the rural lower classes has been changed in many areas due to the discovery of coal upon their squire's land. The subsequent sale of the land has forced migration into the cities (leaving fewer neighbours to help those that remain at harvest time). Many of the former rural people cannot adapt to city life, with its crime, pollution and over-crowding and, as a result, often seek solace in alcohol or opium. Others are easily exploited by pimps and organised gangs as they are less wary than the streetwise proletariat, and often have no extended family to support them in their new homes.

As with the middle classes, the greatest opportunities exist abroad, particularly in the white-dominated colonies in the Antipodes, America and South Africa. Here, in theory at least, a poor man can gain status and riches purely by dint of his hard toil and willingness to work the land. It is true that one can gain such wealth by merely staking one's claim (particularly in Australia, where "squatting" or taking over unclaimed land allows a person reasonably free rein) but often in the Colonies, as at home, it is the traditional moneyed classes who hold the monopoly on trade.

However, the allure of the Colonies can be a strong one, and it is true that many settlers of humble origins have "done well" abroad. (Abraham Lincoln himself was descended from such humble English stock). Also, with rural resources stretched at home, the role of the sheep-farmer in the Antipodes or crop-farmer in British North America is becoming increasingly important. Even an independent small holder can make a fine living by exporting to the mother country.

It is a sad fact that the person to be praised for ending the hidden misery of so many in the real 19th century was none other than Jack the Ripper. The ripper killings caught the country's imaginations and fears, all inquiries into the case brought more and more of the working life of London to the surface and into the media, until none could dismiss it.

The Celtic people of the British Isles make up a disproportionate percentage of the lower classes, particularly in Ireland, where the mostly Catholic Irish have been effectively barred from owning land. Catholic fathers have to split their land between all their sons, thus constantly dividing the land into smaller pockets. In Scotland, the destruction of the traditional clan-based life in the highlands following the doomed Jacobite rebellion of 1745–46 led to a largely English or anglicised ruling class over a largely Scottish lower class. This, combined with the Irish potato famine of 1848 (which killed almost 2 million Irish men, women and children), has led to a vast Celtic diaspora in the colonies and the United States of America. In these regions, prejudice against the Welsh, Scots and Irish is either subtler or less apparent.

"When one individual inflicts bodily injury upon another, such injury that death results, we call the deed manslaughter; when the assailant knew in advance that the injury would be fatal, we call his deed murder. But when society places hundreds of proletarians in such a position that they inevitably meet too early and unnatural a death, one which is quite as much a death by violence as that by the sword or bullet... [I] Characterise [the conditions of the lower classes] as social murder, that [society] has placed the workers under conditions in which they can neither retain health nor live long; that it undermines the vital force of these workers, little by little, and so hurries them to the grave before their time."

conditions of the lower class in England, F Engels, 1845

Resources

A lower class man has no resources to speak of; neither have his friends (unless they are criminals). Not many people do have resources on the poverty line. A working man can receive varying wages depending upon his work: servants often receive a small wage (three shillings and eight pence a week for a maid, seven and six for a butler or housekeeper) with bed and board. Factory workers in the country often sleep on the factory floor, while in the city an independent landlord would provide a slum area flat or a terraced house in ill-repair. Whitechapel and Spitalfields are two such areas, each with high unemployment, vicious gangs terrorising the streets and high levels of crime and prostitution. GBH, murder and rape are relatively common crimes in the fog.

A typical wage for a lower class man is one pound, eight shillings and tuppence (£95 a year) for a working week; for a woman doing the same honest work £1.2/6 and for a child 3 shillings to the parents. Hence the tendency for lower class workers to have large families, as the children can earn money that goes directly to the parents.

There is no minimum wage and employers have little regard for the health and welfare of their employees. Ironically enough, the slaves in the cotton states of America are frequently better off than the urban lower classes of Britain. A factory owner does not own his workers – and there are plenty more waiting for work, hence the value of an urban worker is frequently less.

A lower class man dreams of a life with a servant, where his children do not have to work cleaning chimneys, where his home does not leak, where he can walk down the street after dark without fear. Sadly, considering that the minimum wage for survival is approximately one pound, five shillings and sixpence a week (£80 a year) for a single person, that dream will probably remain a dream.

Ethics

The lower classes make up the manual and military labour force of the civilised world. They are downtrodden by all, and the majority actually struggle to survive on an 'honest' wage.

- Money? Money is hard to make, there's no point in talking about it when you should be earning it.
- Education? Education sounds wonderful; you wish that you could afford it.
- Other classes? The upper classes are put above you for a reason, it's always been that way, and it always will be. It's not for you to question the likes of the aristocracy. The middle classes are no better than you really, no matter how little they like it with their high and mighty airs.
- Religion? You always attend church when you can; it is a solace in a hard life.
- Marriage? Marriage between two folk in love is a wonderful thing, but not something to be taken lightly.
- Honour? Honour is fine for those who can afford it; you just try to be honest.

Typical Incomes

Time	Survival	Lower	L. Mid	U. Mid	Upper
1 year	£80	£95	£200	£400	£800*
1 week	£1.5/6	£1.8/2	£5	£12	£20*

** these figures are for a young man's allowance, the families resources are vast.*

Employment Figures

Upper & middle classes		*Lower class*	
Independent income	1,817,000	Earning wages	8,345,000
Dependants	3,870,000	Unemployed	7,613,000

Total population of England 21,645,000

Aluminat Decency

The church plays an important role in defining middle class social conventions throughout our period. To the aspiring middle classes, respectability is of the utmost importance. Religious piety is an important feature of the respectable image. Part of this attitude is somewhat farcical - ecclesiastic practice in our period is quite mercenary. A wealthy family may find itself favoured by the church due to its wealth, rather than to its knowledge of, or acts of, Aluminat grace.

The church does not separate races within its churches, but the different social classes do have separate pews, with nobility at the front, then the middle class, and the working class standing or sitting at the back. In an urban environment, it is rare to find a church with all of these sections allocated, as many churches are built or kept open purely to collect money - not a viable proposition in a working-class area.

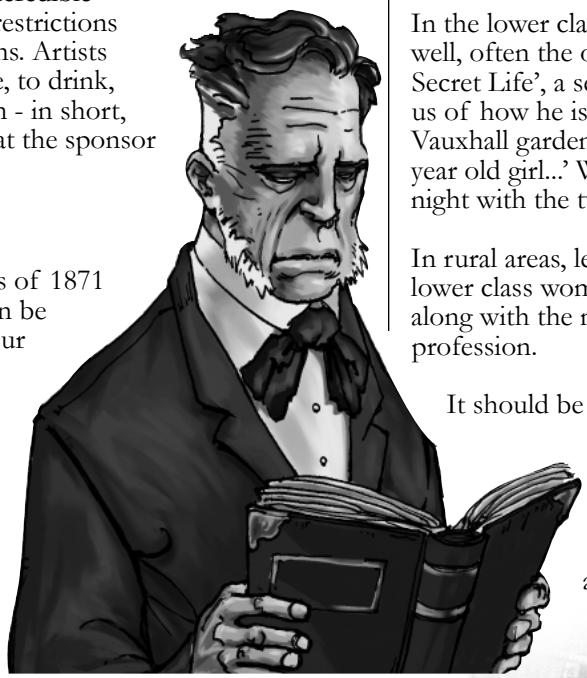
Among well-meaning philanthropists of the period, there is a growing concern that the working classes live beyond the grace of Aluminat society, and a belief that churches should be established in poor areas for the proletariat. In the majority of areas, these voices go unheard. However, there are quite a few people that rather like the idea of the classes worshiping not only in separate pews, but in separate churches.

Artistic Licence

The 19th century is a time of great cultural expansion for the privileged minority. The pursuit of art in any form is admired as fashionable and highly desirable. Many wealthy citizens plunge huge sums into sponsorship of the arts, money that might be much better spent on alleviating poverty for the masses. Artisans are allowed an incredible freedom from the social restrictions so beloved by their patrons. Artists are expected to womanise, to drink, to be witty and outspoken - in short, to perform all the acts that the sponsor couldn't be seen to do.

Education

In history, the school laws of 1871 demanded that all children be provided an education. Our game year is 1867; this law has not yet been passed. Education must be bought in Victoriana. This means that the working classes are primarily uneducated. Some are educated and literate, either from parental tutelage or from the efforts of charitable institutions, but literacy among the masses is rare in England and throughout Europe.



All upper or middle class children are educated. This education normally takes the form of a governess through infancy (0-6 years), and then a chapel school for 7-11 year old children. At age 11 or12, children are sent to boarding school until the age of 16. Those with the aptitude carry on their education at university, usually for 3 years, and finish their education at the age of 19. Some pursue degrees or doctorates. A university degree is significantly more difficult to obtain in the Victorian era, with a standard degree course lasting six years. University fees are astronomical, and there are no grant boards or sponsors. A young man's family must pay for all fees.

Children are gender segregated throughout education, usually in gender-specific schools. A girl may receive education up to advanced level, although in the game year 1867 no universities admit female students. The only additional education a woman may acquire is through private tuition.

Most Victorian schools are class distinctive; schools for young gentlemen might turn a promising student away because of the parental occupation.

The Fairer Sex

Upper and middle class women are treated as ornaments. Their first duty is to marry and their second to give birth. They are expected to be shy, naïve, elegant and well spoken, and to be found lacking in any of these traits is disaster for a young woman. Often it means being sent to an asylum, a distant relative, or sometimes simply being sold into the gutter out of sight to avoid social embarrassment.

In the lower classes of the city, women have to earn as well, often the only means being by prostitution. In 'My Secret Life', a set of period memoirs, the author tells us of how he is '...accosted by a middle aged woman in Vauxhall gardens, and invited to possess her and a ten year old girl...' Walter goes on to describe spending the night with the two of them for sixpence.

In rural areas, legitimate work is more easily found; lower class women are often found working the fields along with the men folk instead of turning to the oldest profession.

It should be noted that no woman can own property. Before marriage, her father owns it; after marriage, all her property passes to her husband. In the unlikely event of divorce, the husband has every right to throw his wife out onto the street, as any property owned is his!

But Russian Ladies wear Trousers...

The ongoing war against Russia in the Crimean has brought a never ending procession of news and revelations on that secretive nation, not least being the fact that not only is Russia a matriarchy, but that it's noblewomen live in a fully emancipated position - a fact which has both scandalised and entranced western society (undoubtedly for all the wrong reasons).

While the institution pours scorn and ridicule on the 'half dressed trouser wearing harlots of the east', artists and journalists alike seem fixated on the exotic and commanding Russian elite and as a result they have become unwitting media darlings - when a leading London newspaper placed an engraving of the Russian command at Sevastopol on their front cover the paper sold out within hours!

The Russian nobility are just as powerful a role-model to emancipationists, fashion extremists and to the free minded nature of the Gutter Runner sub culture, and although few female runners have dared the overwhelming public scorn by stepping out in trousers, it can only be a matter of time.

The cover engraving from an 1867 issue of 'London Illustrated News' depicting Russian 'Peyetra' and some of the comment it provoked.

'I would remind the editor that his magazine is on public sale, and is not the place for such flagrant displays of pornography - I and many other readers alike, have vulnerable daughters at home who need to be shielded from this kind of disturbing provocation'. JH Watson

'It seems necessary to remind the editors of this publication that although such displays of indecent dress might be considered acceptable on the Russian steppe, we in England are a civilised society, and the exaltation of our barbaric Russian enemies has no place in our media'.

K Windlow, Mrs

Generally, society considers women to be less intelligent, more emotional and much frailer than men. Therefore they are unable to fully benefit from education and are too irrational to be trusted with something like a vote. This is, of course, utter rubbish. Granted, many women have been known to faint quite often, but this is due to a tight corset restricting breathing rather than any innate frailty. Sadly, it should be pointed out that not only men but also many women believe this prejudice. Plenty of women allow it to limit them, convinced of the truth of it. However, others have used it to their advantage, creating a façade of respectability to pursue secret desires and adventures. Given the prejudice shown women by society, no one would even consider such a thing possible. If her secret life were discovered, her accusers would assume a man was behind it all. Many a clever female criminal mastermind will line up such a man just in case she needs a patsy.

Some readers may be wondering why we're putting all this stuff about sexism and racism in the game. It's possibly controversial and certainly politically unpopular - that's why it's here. Victoriana is a game about revolution; corrupt laws and the bitter taste of a corrupt society's values. Player characters are among the rare individuals who see society for what it is. Without all this stuff about sexism, exploitation, class stigma and poverty there isn't much to fight against – so use it as intended and fight the good fight against it!

Customs of Society

Each class has its own distinct culture and traditions. Some are copied and adapted from their betters; others are unique to their class. Many of these customs are bizarre and infrequent, and are best dealt with a use of etiquette skill. The most complicated customs are those of the upper and middle classes, trapped as they are by tradition and formality.

Afternoon Tea

Never ask; the hostess offers. Ladies should not ask for more than one sugar, gentlemen should always have two. Afternoon tea is considered primarily a female function (a man is usually about his business at the time). Most males of the period view attending the ritual with the dread that 21st century men might reserve for a visit to their mother-in-law. Often, it is the only time in which women (especially married women) have the freedom to do as they please. For well-heeled Gutter Runners, it can be a good place to catch up on society gossip and, more importantly, find out who is doing what to (or with) whom!

Calling Cards

When a young lady or gentleman enters a new town, and wishes to enter society within that town, he/she should attend the next public function (opera, ballet, theatre etc.). Once there he/she should make no attempt at communication, but should leave his/her card at the door. Any parties wishing to make their acquaintance shall enquire for the card at the door once the newcomer has departed. They then send a card by messenger to the visiting person's address. If the visitor would still like to pursue the company of local society they must travel to the relevant contactor's home (for a lady) or club (for a gentleman).

In the case of a lady, once arrived, she should wait in the carriage until she has been officially received, in the form of an afternoon tea, into the new social circle. It should be noted that 'refusal at the door' is considered a great insult. This is especially useful in provincial or colonial towns, as the society is small and often closed (usually run by the local clique).

Gentlemen seeking introduction into a new club or circle have a much easier time at this stage, as the introduction will invariably take place over many cigars and much brandy.

The Marital Institution

The ideal marital arrangement for the upper and middle classes is for a daughter to marry an older man; thus the girl is whisked away into an already furnished home with all the creature comforts. While the man must see to his wife's every need, once married all her property becomes his (and to some degree so does the lady herself). A young woman is considered of marriageable age at fifteen; girls not married by the age of twenty are considered too old to attract a groom. Among the proletariat there is little time for marriage, nor the money to pay a cleric for the ceremony. Lower class couples tend to live 'in sin', married by 'common law'. The notable exception to the rule of age is when marrying a widow; this is often seen as a good thing, as all the widow's property passes by common law to the husband.

Whilst not illegal, divorce is uncommon. The grounds upon which a couple can be granted divorce are adultery, non-consummation of the marriage, 'irreconcilable differences' and 'mental cruelty'. Only the husband can petition the court for a divorce. As previously stated, married women have no property rights, so in the event of a divorce there is nothing to stop a divorced woman, even one of good background, from being cast out onto the streets without a penny!

Divorce is uncommon amongst the upper classes. Women are brought up to believe that they are inferior to their husband, and if he chooses to father bastard children upon his mistress then she should not complain, and certainly not file for divorce on the grounds of adultery. Having said that, being married is often the best way for a woman to seek affairs of her own. Should she become pregnant from an illicit liaison her husband will be forced to claim the child as his own to avoid scandal. So a married lady who is discreet need not fear that she may become 'ruined' as might an unmarried girl.

Romance amongst the upper classes is primarily confined to trashy novels, as few women would dare to marry a man of whom her father did not approve. The potential suitor often agrees the match with the bride's father and the wedding plans are made accordingly, the bride being the last to know. Hence the traditional idea that the young man asks the father's permission to wed.

Middle class people tend to mimic the customs of the upper classes, but marriage on the basis of love is more common, especially amongst the more educated and liberal-minded folk. Adultery is less common, as the middle classes are more inclined to puritan ethics and sleeping around does not fit in well with these. However, amongst the intellectual elite there are movements that call for free love, the rights of women to own property and to vote and have an equal voice (Can you imagine the insanity of it? What will these people advocate next?).

The lower classes, as might be expected, have a very different attitude towards wedlock. Most of the lower classes are not legally married, by law or church, as legal marriage costs money – which they don't have. The institution of 'common law' marriage is prevalent, whereby a couple are considered married after spending 3 years together. Even so, these marriages often break up; in cases of adultery, it traditionally consists of the husband handing over a piece of rope to his wife's lover.

Whilst it is no more or less common than in the 21st century, homosexuality is illegal and sodomy is punishable by death or deportation. However, in the public, single sex schools of Eton, it is common amongst adolescents, although it is generally acknowledged as a "phase" that the boy is going through. Lesbianism is not a crime in Britain: this is not due to liberal sentiment but rather it is because the Queen does not believe women are capable of such activity!

Domestic violence is prevalent at all levels of society. Although it does count as assault and battery, the woman is unlikely to press charges (after all, what woman would be willing to do so to a male police force, with a male judiciary and male jury?). The only time that the forces of justice are likely to become involved is in the event of a death (in which case it is usually treated as murder). Also, men and women have often grown up around violence by the husband towards the wife and both are likely to consider it the normal state of affairs. There have been extreme cases where future fathers-in-law have even instructed their daughters' suitors in the best way to "discipline" their brides-to-be. Among the upper and middle classes, violence towards wives and children is not seen as a pleasant task; rather it is a regrettable one which must be undertaken by the head of household to maintain order. A common theory is that children will learn obedience and respect by strict discipline; 'spare the rod, and spoil the child'. Among the lower classes, there is a frighteningly prevalent belief that when a young woman acquires bruises 'it makes her all the keener on the man that delivered them'.

Presentation Balls

Often considered the highlight of the year, the presentation ball is where all the single young ladies are paraded before the young men of society in the hope of a marital interest being struck. Young ladies and gentlemen alike plan their wardrobe for this night months in advance. Both the upper and middle classes hold presentation balls for their own respective classes.

'There is perhaps no century where woman shows so meanly as in this. Because her education seems to have parted company with her vocation; there is no longer unity between the woman as inwardly developed, and as outwardly manifest.

In the last century it was not so. In the succeeding one let us hope that it will no longer be so... Nothing can well be imagined more painful than the present position of woman.'

Cassandra, *Florence Nightingale, 1852*

One other type of presentation ball that requires a special note is the Debutante ball, for the upper class only. A single young lady is presented to the Queen at the age of 16, to receive her blessings for later life. If the young lady receives a favourable comment from the Queen, the young lady is called a Debutante and her desirability increases dramatically. A debutante ball is simply a higher-level and very exclusive presentation ball.

Rough Music

'Rough music' is a rural tradition of punishing errant members of a close rural community. Common victims of rough music would be bullies and those found lacking in Aluminat morals or fervour. The nature of the rough music varies with local custom; commonly, effigies of the offender are crudely made and held aloft in a musical procession. The procession will tramp around the village collecting supporters and gawpers until it reaches the offender's location, where the effigy is replaced with the real thing before another charge around the town. The finale of the music is a kangaroo court for the offender's "crimes". The verdict is invariably guilty and punishment follows. Rough punishment is rarely damaging, most often it is designed to be humiliating, as is the whole custom.

The Politics of the Revolution

There are many things that need the cleansing influence of change, and change is brewing in many different forms, from emancipation to alternative political/social systems: communism, bolshevism, nihilism and anarchism - the so-called revolutionary beliefs.

Nationalism and Free Traders are also important social movements. Nationalists, particularly in the Ottoman and Austro – Hungarian Balkans, as well as Ireland, are also a potent force for revolution. Free traders, although not revolutionary (indeed, free trade is British government policy), hold views which are outside established society for most of Europe.

The threat of revolution should not be underestimated. The French Revolution is only a few generations in the past and is still vividly remembered by the aristocracy across Europe. After all, the working proletariat has a lot to rebel against. Luckily for the upper classes, there are quite a few theories about how the revolution should take place and what changes need to be made. This keeps some of the revolutionaries bickering among themselves, rather than actually organising the revolution.

A few of the many factions fighting for the hearts and minds of the new age are detailed below. When you create a character, you should consider if their 'social ethics' mirror any of the factions listed below.

Anarchist

Anarchy isn't so much a political system, rather a certain mindset. By their very nature, anarchists do not take well to organisation, but there are a lot of them about.

- Money? Money is used to buy things that you couldn't be bothered to steal. All property is theft, anyway. To own something steals resources from those who need it now. Take what you need and give away what you don't.
- Education? All children should receive an education, at least in a trade if not academic, provided they want one.
- Classes? You honestly do not care one iota about class distinction and discrimination; you adopt the most convenient viewpoint to justify your actions. The phrase 'redistribution of wealth to the people' is always a firm favourite.
- Religion? Pick what you like; they are all a waste of time.
- Marriage? Marriage is outdated. Women are to be as free as men, and can choose with whom they wish to live and with whom they wish to have children. You do, why shouldn't everyone else!
- Honour? The upper class definition of honour obviously suits them – but you think it's awfully funny.

Chartists

The People's Charter is a revolutionary movement presently existent only in Britain. The primary aim of the Chartist movement is to gain an expansion of the political franchise to "one man, one vote'. The concept of working men voting for the country's government was at first hysterically funny to the bourgeois of the

19th century but, after repeated protest marches and riots, the movement is now viewed as a radical threat. Although Chartism is generally a peaceful political mass movement with followers trying to bring about its proposed changes through official channels, there are an increasing number of believers who do not think that the present system will allow the changes without the application of force and violence.

- Money? Money is fine; you earn it and then you spend it. You have no problems with the theory of money.
- Education? All children should receive an education, at least in a trade if not academic, so that they will be able to support themselves and their family in later life.
- Other classes? The upper classes have a monopoly over your future; everyone should have a vote to decide on the future, not just the nobility.
- Religion? While the priests keep it quiet, doesn't Aluminat doctrine say all men are created equal? You don't see much of that at the moment.
- Marriage? Marriage is a wonderful institution; everyone should be able to marry in the sanctity of faith.
- Honour? The concept of honour is a fine one, and you respect it.

Communists

Communists believe that everybody should be equal, that a utopia can be created where everybody is happy and there is no prejudice, discrimination or war. Communists generally believe that politics and man's better nature will guide him to this sort of society. However, there are various factions within Communism who aren't content to wait. One such faction is Bolshevism, a very violent version of communism. Like Communism, Bolshevism shares the belief that everyone should be equal and that everyone should have something without a monetary value to offer the greater good. However, Bolsheviks are not content to wait for politics to start the revolution, and they are far more hard line in the changes they want to make to society.

- Money? Money is the root of all evil: scrap it. When the people take over, everyone will share what they have, so there will be no need for money.

  The state should only provide basic administrative services, and its other functions (such as imperialistic war notions) should be swept away.

  War is merely the bourgeoisie's attempt to distract the lower classes from the misery of their existence, and serves to fuel the interests of capitalists.
- Education? All children should receive an education, at least in a trade if not academic, so that they have something to offer when older.
- Classes? The upper classes will be disbanded for their crimes against the people; they will

have to readjust to the new world. The middle classes are no better, they do nothing that will not profit them; again, there is much to change.

The lower classes are the real people of this world. They deserve better but, unfortunately, many actually believe in the old class system.

- Religion? Aluminat order is a lie. If this is how the world should be, why is there so much suffering? You will close all the churches. ("Religion is the opiate of the masses")
- Marriage? Marriage is outdated. Women are to be as free as men, and will choose with whom they wish to live and those with whom they wish to have children.
- Honour? The upper class definition of honour is a farce and a lie; you have no time for it.

Free Traders

Free traders are unique amongst revolutionaries, as they do not seek to overthrow any government institutions by force (well, not generally, but they may incite revolts from other factions). They are usually upper middle class, or sometimes forward-thinking gentry, and believe in open trading for the maximum amount of personal gain.

- Money? Money and wealth are everything. No government regulations should stop you from accumulating money.
- Education? Education is good (for you, at least). It allows you to learn how to manipulate the current outdated system.
- Classes? The ruling classes are crippling the flow of trade by placing tariffs on goods and insisting on a protected market. They can be useful as clients, though. The middle classes are a primary target group, but those damned intellectuals should stop whining about the condition of the poor. The lower classes are useful for labour, but they should not be helped with handouts. Without the poor, there can be no rich.
- Religion? Religion serves a useful social function in keeping the masses occupied, but those damned puritans can sometimes put a cramp on your activities in the Colonies.
- Marriage? Marriage can be convenient, especially at social functions, but primarily you are married to the ideal of wealth.
- Honour? Rules to play fair only protect the weak, who shouldn't be in business.

Nationalist

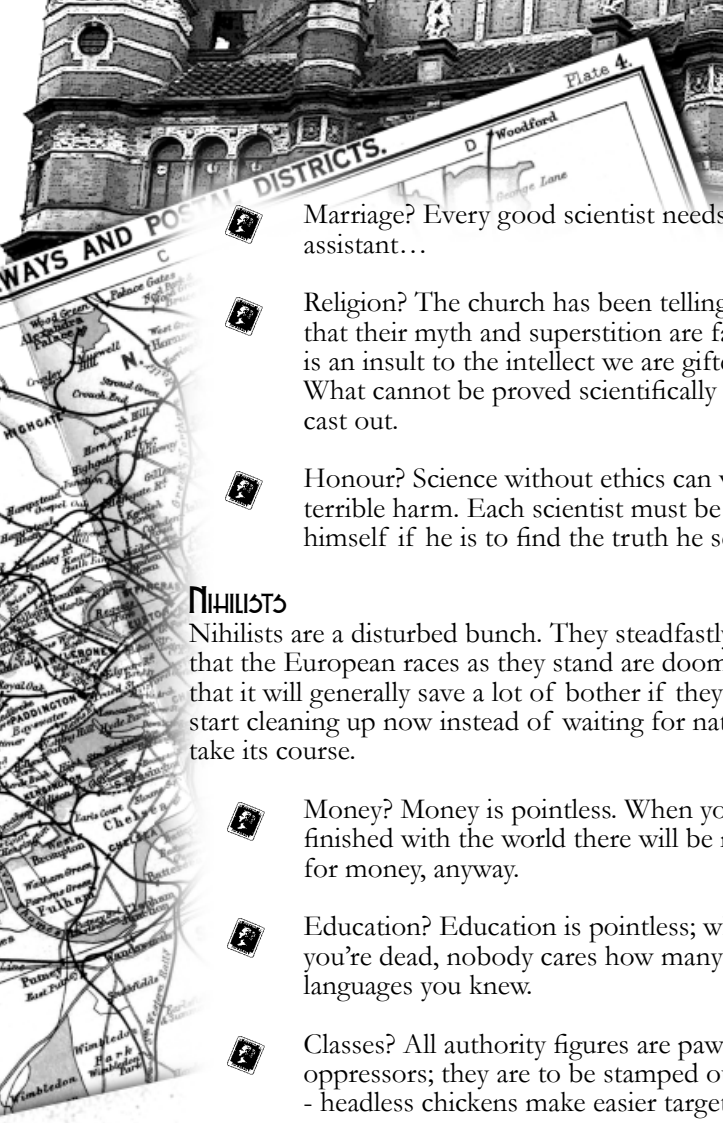
Whilst nationalism is common throughout this period, these ideas specifically appertain to countries either living under foreign rule (the Irish and Indians under the British Empire, the Poles under the Russians, Czechs under the Austro-Hungarians, most Balkan people under the Turks), or to a disparate people resisting a drive to stand as one country (the Italian and German states). Having said that, Englishmen abroad should remember who they are and not be seduced by the mystery of other cultures and 'go native'.

- Money? Money should go to the people of the nation, not to foreign investors.
- Education? Education should include the culture and history of the motherland, and be in our own language, not on the terms of foreigners.
- Other classes? Our rulers should be natives. Our own traditions should be honoured, not those of the invader. No nation has the right to tell you how to live.
- Religion? Religion should also be our own, not a foreigner's.
- Marriage? Women should not marry into other races.
- Honour? Our own definitions of honour are superior.

New Scientist

It is an age of wonder and marvels. Science has unveiled the natural world and seeks to illuminate every corner with new knowledge. You need not be a researcher or inventor to be fascinated with the new advances being made. Plenty of people read the research journals and discuss the new ideas being presented. This is an intellectual revolution, where the old accepted knowledge is being challenged. Darwin's theory of evolution has rocked society and challenged the church on a fundamental level. Science has no boundaries, and will accept nothing without proof.

- Money? Only useful for what it can buy to advance knowledge by research.
- Education? Education is the key to everything. Without it we are no better than animals. What good is the search for truth if you can't understand the truth you seek?
- Classes? Education and understanding will replace breeding. Class is unimportant, but those with better breeding may be better equipped to appreciate the new science.



- Marriage? Every good scientist needs a lab assistant…
- Religion? The church has been telling people that their myth and superstition are facts. This is an insult to the intellect we are gifted with. What cannot be proved scientifically must be cast out.
- Honour? Science without ethics can work terrible harm. Each scientist must be true to himself if he is to find the truth he seeks.

Nihilists

Nihilists are a disturbed bunch. They steadfastly believe that the European races as they stand are doomed, and that it will generally save a lot of bother if they make a start cleaning up now instead of waiting for nature to take its course.

- Money? Money is pointless. When you've finished with the world there will be no need for money, anyway.
- Education? Education is pointless; when you're dead, nobody cares how many languages you knew.
- Classes? All authority figures are pawns of the oppressors; they are to be stamped out first - headless chickens make easier targets.
- Religion? There is no God, so there is no higher authority than you. If the Aluminat way were the best way, there would be no suffering in the world. You will burn all the churches, shoot the preachers, and sell the altarpieces to buy more weapons.
- Marriage? Women are to be liberated; they can join the revolution or die. Just like anyone else!
- Honour? The institutions of honour and honesty make you laugh; they can't stop bullets.

Entertainment & Vice

Every society has its vices; Victorian society is no exception. It is fair to say that, for a character so inclined, almost every conceivable vice can be catered for in the chaos of the city. All you need do is find your way to the darkest streets, if you are brave enough. The bodies of thrill seekers are found in the Rookeries of the city nightly.

For many, Victorian morality only applies when they get caught. Plenty of people condemn behaviour in others, which they emulate or fantasise about themselves in secret. Many people are quick to condemn those who get caught, publicly promoting their own reputation as moral, pious citizens in the hope that suspicion will not unearth their own secret vices. Following are the most commonly available vices in a major city such as London.

Drink

Alcohol is the most common vice of the century. The upper classes usually keep alcohol in their homes, and frequently imbibe at social functions or (for gentlemen) at clubs.

The middle classes pursue similar drinking habits to the aristocracy in clubs, and at social occasions such as at the theatre, restaurants and hotel bars.

The lower classes indulge in alcohol more frequently and commonly than those above, mainly because it is generally their only available entertainment. Beer is usually sold to labourers while at work, and often the worker's only legitimate entertainment is at the local public house or 'penny gaff'. Indeed, alcohol is often the main form of escape in Victorian Britain for the lower classes, as their own lives are so bad.

Women of all classes are as likely to drink as men. Amongst the upper and middle classes, alcoholism is just as common amongst women as men, although it is usually a very private affair. Lower class women are as likely to be seen drinking gin in public houses as are men.

Alcohol is commonly available to take away from general stores, food stores, and public houses (the "pub"). Clubs and hotels rarely sell alcohol to take away. Public houses and bars are theoretically regulated by licensing laws that dictate their opening hours. The legal times to sell alcohol from these premises are between 11:00am and 11:00pm. The law is rarely enforced and most establishments stay open for business long into the early hours of the morning. Clubs and hotels are considered private properly and so are not subject to the licensing laws, and usually stay open as long as guests / members occupy the bar. In lower class areas, there is usually a pub at the end of every street or row of houses – these are often just converted houses that can only fit 10-20 customers. Pubs are often excellent sources of local rumour, as well as being unofficial recruiting offices for criminal activity. The barman at the local is usually well informed about the comings and goings of a neighbourhood, so being on good terms with him can protect you and provide excellent gossip. Strangers beware!

Drugs

Drug abuse is an unregulated sin in Victorian Europe. The availability of drugs is wide, but their circulation is limited by expense. By far the most common drug is opium, imported from the Orient. Heroin and cocaine are also quite available to the wealthy. The Chinese quarters of Liverpool and London are the most

common areas in which to find "opium dens", as foreign ghettoes often have to cater for vice, since prejudice from native employers makes it difficult to find honest work. Medical science is aware of the detrimental effects of such drugs, but most objections to their use derive from moral, rather than scientific, grounds. Indeed, doctors have a tendency to prescribe laudanum (an opium derivative) as a "magic bullet" which cures all ills.

Prostitution

Prostitution is the second most common vice after drink. Every taste can be catered for in the citadels of Europe: women for the poor and anything for the rich. Perhaps the strangest aspect of the Victorian flesh trade is its frequency and blatancy in the heart of a society that has become a byword for repression.

Commercial sex is incredibly common; a good example of how common comes from Mayhew, a social reformer from London. Mayhew interviewed a series of London seamstresses, and from his interviews he discovered that a third of the women interviewed were also prostitutes. His conclusion was that women have to turn to prostitution to live, as their primary job wages were simply too low. Other social reformers of the era also supported Mayhew's conclusion of 'prostitution by necessity'. The term "working girl" comes from this time, as there was a presumption that any single woman in employment (especially in independent professions such as acting) was clearly also "on the game". Perhaps the most damning fact is that the flourishing nature of prostitution could not be possible without demand for the service - yet another reminder of the dual values of the Victorian "gentleman".

There are several methods of prostitution, and correspondingly several forms of sex-selling establishment.

Independent women of the proletariat who take to prostitution often take lodgings together in the same house; this provides safety in numbers in potentially savage areas. It is not uncommon for entire lodging houses to be occupied by prostitutes. Those who became visually scarred by assault, disease (such as pox), or age can often be found crawling through the back streets of the slums selling their favours for whatever they can get. Judging by perverts' memoirs and social reformers' reports, the selling price for a proletarian's flesh ranges from as little as tuppence up to two shillings.

Attractive women with some education and confidence can find a much higher niche in the world of vice. The Haymarket and St James Court of London are centres of 'high-class' vice. A beautiful woman able to hold intelligent, or at least fashionable, conversation for several hours is a highly sought escort, and could expect to gain twenty shillings for company, and up to five pounds for a full evening's entertainment.

Male prostitutes are found, but are discreet and uncommon. It is rare to find one outside an established brothel. He certainly has to live carefully: he can get whole pounds for his favours, but his discovery could mean his death at the hands of a homophobic mob.

Brothels are common in European cities. In London, the Haymarket and St James Court areas are covered with them. In such areas, even bars keep bedrooms for the clientele to use, usually charged for by the hour. The largest and most affluent brothels also stand as casinos and bars. Kate Hamilton's, the largest and most expensive brothel in London, has several bars, a casino, a dance floor, and discreet rooms for dining and 'sleeping'. Incidentally, Kate's bouncers are the official police force, who keep at least one officer in the lobby at all times to discourage 'undesirables' such as the poor.

One notable aspect of prostitution is the social mobility offered by the business. A wealthy gentleman might notice and find pleasing an attractive or well-educated prostitute. He might then offer to "buy" her (if she has a pimp) or merely offer her the chance of a better life. This might mean he sets her up as his own mistress or even, in certain circumstances, marries her (the latter was less common in Victorian times, but frequent in the Regency and Wilhelmine periods prior to Victoria's ascension). It was rumoured that Albert, Duke of Clarence (in the 1880s) had married a Whitechapel prostitute (coincidentally, at the time of the ripper murders – this led to him being considered a suspect). However, it should be noted that such an 'elevated woman' is only enjoying the lifestyle rather than the social position of her new class. Most of society will be aware of who she is and will most likely shun her utterly, unless she is extremely clever and socially adept.

Gambling

Gambling has strong links with prostitution in Victorian Europe but, even as single-purpose establishments, gambling houses and casinos flourish in all cities. The nature of the establishment varies with the local area and clientele. The proletariat often bet on the outcomes of prize-fights and animal fights; many also play cards in public houses that dedicate rooms for the purpose. Dedicated casinos are vast, lavish and invariably rigged. Gambling (accompanied by drinking) is without a doubt the primary form of entertainment for Europe.

The Arts

Painting, poetry, literary fiction and sculpture are all highly appraised arts, although the distribution and availability may vary. This is especially true for what is fashionable and unfashionable this season. Museums hold extensive relics of artistic and historical interest. Art galleries of paintings and sculpture are usually private salerooms, selling works to the highest bidder. Possibly the most famous centre of artistic education and shows is the Royal Academy of Art, in London. Poetry is usually published in pamphlets and distributed individually. A poet who receives recognition will go to a publishing house, and release his work in bound volumes. Literary fiction is usually distributed through instalments in the many magazines available and, if popular, then released in volumes. Both Dickens and Sir Conan Doyle released their prominent works as serials in The Strand magazine before receiving wider recognition.

Without variation, the artistic pursuits are poorly paid careers: an artist must be unusually prolific to produce enough works to live comfortably. Most often an artist lives by the donations of a fashionable sponsor. Luckily, many of the upper classes like to support some starving artist for the kudos of 'discovering and nurturing' their talent.

Where you can make money in art, is in selling it. In the 1840s a new breed of entrepreneur rose in the middle classes, the art dealer. They realised that the newly rich middle classes were becoming consumers of art just as much as the aristocracy were. They became brokers, seeking out talented artists and putting them in touch with the sort of people who would like to buy their work, all for a fee of course. This new surge in the art trade encouraged the production of art as much as the selling of it, making this a golden age for artistic endeavour. The current style of fashionable art is called Realism, but a very new French movement called Impressionism is proving increasingly popular.

The Ballet

The ballet is a popular entertainment for the wealthy, and is among the most expensive. There is only one specialised ballet house in London, the Royal Ballet. The Royal Ballet Company is attached to the premises, and delights audiences every season with its performances. Travelling ballet companies also make appearances at the Royal. The most anticipated of such travelling companies is the Moscow Ballet Company.

The Baths

21st century style swimming pools are rare. Turkish bathhouses proliferate; containing sauna rooms, hot pools, massage and baths. Taking a bath is considered to be an invigorating event.

The Brothel

The brothel (also see Prostitution above) is possibly London's second most frequented entertainment, if only because brothels can be found catering to all classes. The nature of a brothel depends entirely upon its desired clientele. Brothels for the upper and middle classes can

be quite lavish, with a hostess to take bookings, a bar and possibly a casino. Usually, the bar or casino would be a legitimate front for the business if a society scandal should threaten. Such an establishment might provide escorts, and take accounts as well as cash.

A working-class brothel is probably an old lodging house, with rooms rented by a group of prostitutes, inviting customers to stay the night in the house to provide payment for their own rooms and preferred vices.

The Cinematograph

While true moving pictures are not available, photography itself is both popular and advancing swiftly. The cinematograph is a vulgar entertainment and a frequent haunt of both the working classes and photography enthusiasts. Little more than an enhanced slideshow, cinematograph slides can be of diverse subject material. Slideshows range from news to soft pornography (magazine cover girl shots, by 21st century standards) and artists' prints are used as often as photo technology in the production of a slide.

The magic lantern effects are used in more civilised company to create 'phantasmagorias'. These magic lantern shows send pictures of ghosts, witches and demons marching across the walls of darkened rooms to the delight and fear of the audience. The church detests these exhibitions, believing they are at best 'ill-advised' and at worst may even conjure evils spirits or release demons. As you'd expect, this has made them even more popular.

The Gin Palace

The gin palace is a cheap and dirty public house, and the exclusive haunt of the working classes. Gin palaces sell only spirits, never beers. Spirits on sale are usually gin and rum, both cheap intoxicants of the 19th century. The gin palace is usually a ramshackle building, rented as cheaply as possible.

The Hunt

In rural areas, the foxhunt is a primary social occasion with the upper and selected middle class citizens joining in pursuit of some unsuspecting animal. The hunt is not an entertainment that may be visited at will; one must be invited to participate. A few odd traditions and rituals surround foxhunting, many of which might have occult significance.

The Music Hall

A working class entertainment, the music hall provides theatrical drama, farce, song, comedy and dance for the working man. Performances are often of a poor standard, sometimes amateur. Rather than being one single show, a music hall performance is made up of several short acts ('turns') by a variety of performers. The most popular ones return to perform other things from their repertoire as the evening progresses. The evening is compered by a 'chairman' who introduces each act and fills the time during any setting up an act requires. Music hall performers are poorly paid and usually working class themselves. They often have vast 'theatrical stamina', having to perform their act several times a night (sometimes in multiple theatres) to make ends meet. Somewhat unfairly, art critics do not rate the music hall performance among genuine artistic pursuits.

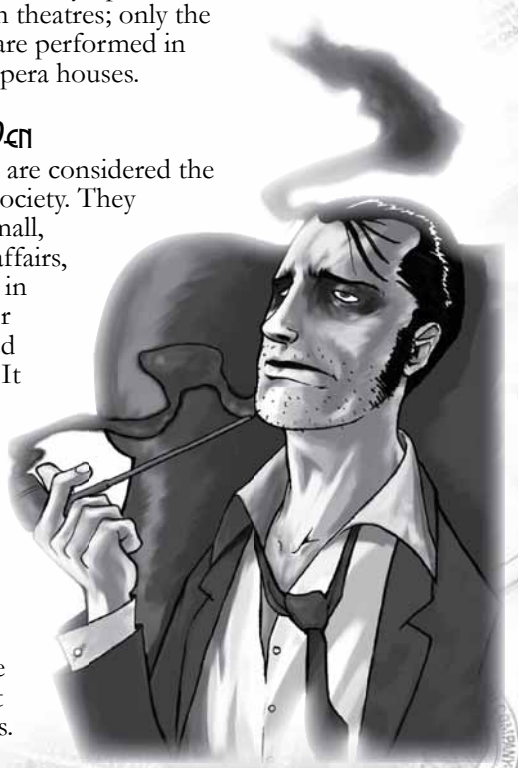
Even with magic as a real force in Victoriana, people still delight in seeing the performances of stage magicians. However, worried that it may 'cheapen the art' the Guild forbade its members from performing tricks for a paying public. They send agents to the performances of stage magicians to ensure they are not using real magic to impress the crowd. However, a test case recently has reminded the Guild how little control it really has. Convinced that a particular magician from Vienna called Edwardo Norvich was a real magician they attempted to ban his amazing performances. He argued in court that he couldn't announce to anyone how he did his tricks and if the Guild couldn't either, that wasn't his problem. When the Guild protested he calmly said "Is it right to demand my secrets without showing me your own?" which ended the matter for the jury. While Norvich won his case, it only made relations with the Guild even worse. A showdown between the sorcerers and the illusionists is now inevitable.

The Opera

The opera house is specially built for harmonic performance. Whether the expense of design (and subsequently of admission) is justified by any difference in sound quality is not immediately apparent to the untrained ear. Many operas are performed in theatres; only the most lavish are performed in specialised opera houses.

The Opium Den

Opium dens are considered the scourge of society. They are always small, ramshackle affairs, hidden away in slum attics or under disused warehouses. It is to these places that those addicted to the black smoke go to satisfy their addiction, and continue their descent into madness.



Although not technically illegal, the police (as defenders of society, not the public) often raid them when revealed. Upon entry and after paying the standard charge of a shilling, the addict is allocated a couch or floor space and given a pipe of opium with which to escape the world. Many opium dens are notorious murder pits, where the unsuspecting can find their throats slit while intoxicated and defenceless.

The Prizefight

Bare-knuckle boxing is illegal, but prize-fighters often find an audience from all classes ready to wager on their gladiatorial pugilism. The usual venue is the back room of a public house or a derelict courtyard. The fighters combat until one falls and stays down. Bookmakers promote a great deal of corruption in these events, giving handsome purses to fighters willing to take a fall in the bookie's favour.

The Public House

The public house is actually an extension of the coach house. Coach houses were the inevitable destination of any rural worker who enjoyed and could afford alcohol. When the urban migration began in the 1830s, public houses started to become common in the poorer districts of town. A public house is officially open to any member of the public who desires its services; often it provides a communal meeting place for a neighbourhood. In reality, many public houses are dens of organised crime, prostitution and unlicensed gambling. Public houses are not the exclusive province of the working class ruffian, but the coarse few control the many in such places, and they are to be avoided by a gentleman with no desire for violence or contempt.

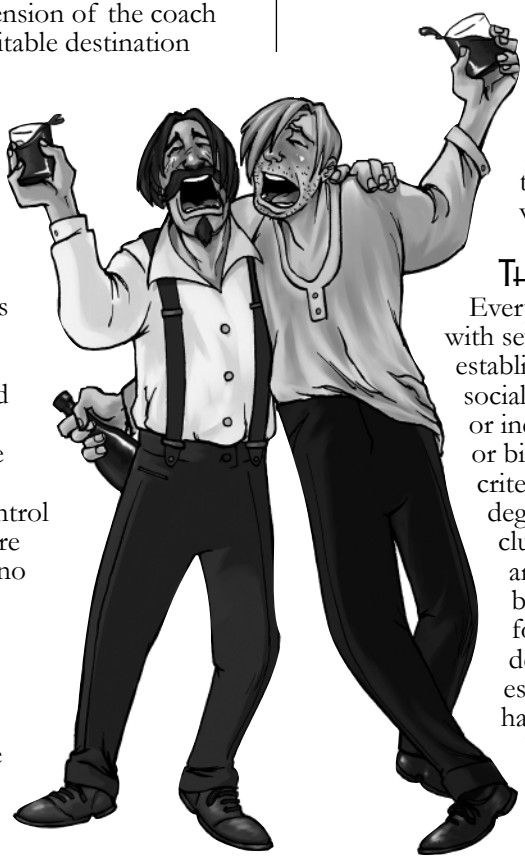
The Races

Gambling is beloved by many, and all who can afford the travel and admittance attend the frequent race meetings. Most counties have weekly races, with a major event each month. Nationally, the two major race meetings are the Grand National, an international contest, and the Aston Air Races, an exclusively high society event. Most race meetings are for horse racing, although many wealthy individuals hold wyvern races. Wyvern races are usually held on the same course as a horse race. Flagpoles are erected at regular intervals around the course and during the race the beasts and riders slalom around the course at a height of 2-10 yards. Wyvern racing is an expensive pastime, both for participation and observation.

The Theatre

The theatre is the centre of drama, comedy and often opera for the middle and upper classes. The working class love theatre too, but mostly as a form of employment rather than entertainment. London is littered with theatres, some grand, others little more than music halls. Victorian theatre can often be a far more raucous affair than in the modern age, depending on the patrons. Many patrons do their best to get backstage after a performance to gain the attentions of the actresses, in the hope they may also be free with their favours. As theatre is a night-time affair, many theatricals pursue a vigorous nightlife that outsiders enjoy tagging along for.

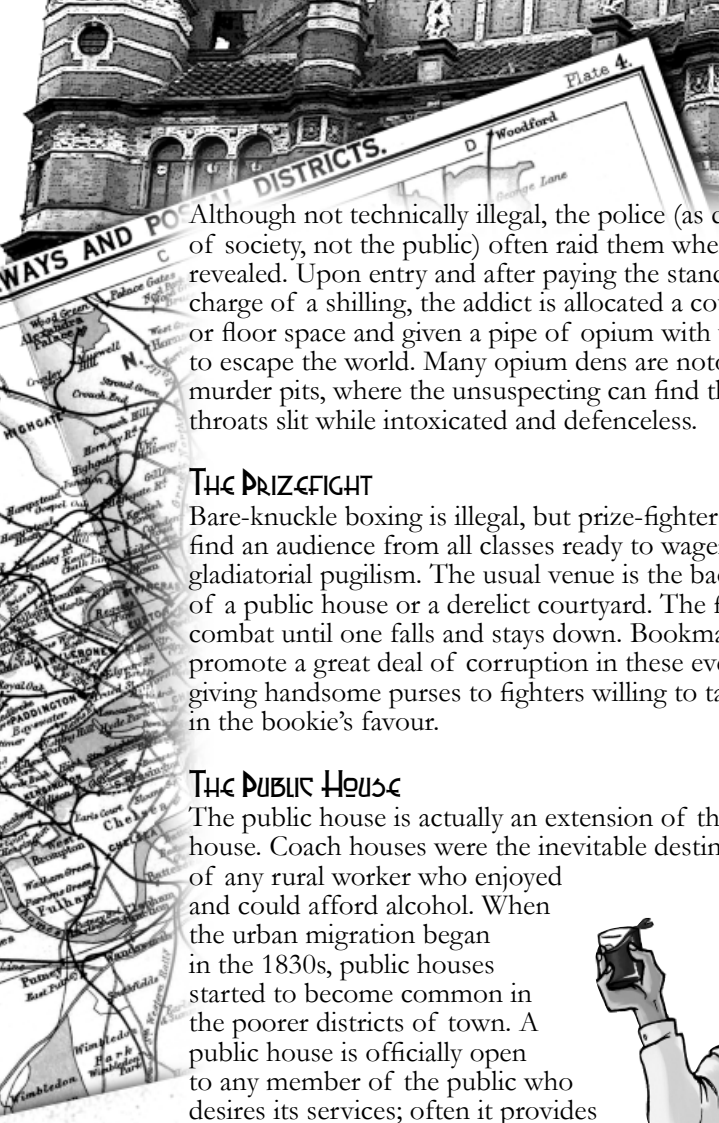
While electric lighting is yet to become widespread, gaslights and 'limelights' illuminate the stage. Limelights produce a powerful light and are used as spotlights, but have a remarkable tendency to explode on the operator. The most advanced theatres can employ Guild mages to provide special effects. Those theatres that can't afford such luxuries might spare a few extra pennies for a backstage hand that turns out to be a petty magician. However, many impressive theatrical effects can be achieved without the aid of sorcery.



The Gentleman's Club

Every major city of England is littered with several clubs of this sort. In such an establishment, a gentleman may drink, socialise and pass the time with reading or indoor games such as cards, snooker or billiards. Many clubs have rigorous criteria for membership, leading to a high degree of snobbery when discussing club membership. Usually, the club is an entire building. There is usually no bar as such; a steward takes orders for drinks or food, which are then delivered. Since in a gentleman's establishment no money changes hands within the walls, all expenses are billed and settled by invoice.

A committee of gentlemen voted from the ranks by the other members conducts the business decisions of a club. To be barred from a club is a mark of great shame for a gentleman, as it invariably means being effectively divorced from his peers. Barring offences include: not paying the bill, disrupting other members, ungentlemanly conduct in or outside the club, becoming bankrupt or losing one's class position.



The Law

The judicial system of Europe is geared towards the class system. The police service, still in its infancy, is dreadfully inefficient (sometimes through no fault of its own) and in some areas, corruption is high. In addition, the police do not have the manpower to properly investigate as many reports as they would like. The same lack of manpower means that policemen dare not enter the poorer sections of the slums. When resentment of authority is running high, a blue uniform is a prime target.

The empty court is locked up. If injustice it has communed, and all misery it has caused could only be locked up with it, and the whole burnt away in a great funeral pyre, so much the better....'

Bleak House, *Charles Dickens, 1852*

The laws of England and Europe are crude versions of our own modern-day laws. Many spheres of modern law, such as gun control laws, have yet to be instigated by 1867, and will not be so until the turn of the 20th century.

The law of Europe is directed toward property crime. There is a documented case where a costermonger who assaulted a police officer and almost murdered him with the savagery of the assault received a mere 6 weeks in jail. Conversely, a street urchin arrested for shoplifting an apple was sentenced to 1 year of jail.

Usual procedure once the purported felon is caught is as follows: (1) The felon is incarcerated at the arresting police station until the court date and has the right to send a message to whomever he wishes to represent his interests. (2) The felon is taken by police coach to the court. (3) The court case follows, resulting in the release or sentencing of the offender.

When at court the following points should be borne in mind:

- An upper class offender will rarely have a public trial. He is unlikely to be put in prison and his indiscretion will be kept secret to avoid scandal.
- A middle class offender will receive a trial, is allowed a lawyer if he has the means to hire one and will probably be sent to prison. Even if found innocent, peers would shun him.
- A lower class offender will receive a trial, often without the chance to contact a lawyer. The court case would be conducted and the offender sent to prison, deported to Australia or hanged, as appropriate.
- An Ogre could expect to be told that he is guilty and immediately to be sent to prison - guilty or not. Other races should be treated as for the class from which they originate.

The usual punishment for most offences is either a fine or prison sentence; some crimes are considered punishable by either, but for extreme crimes the death sentence exists. In such a case the judge makes the decision. Prison is not a pleasant place; the Victorian philosophy for prisons is that they are a place of punishment rather than detention or rehabilitation. Nineteenth century prisons bear more resemblance to a filthy dungeon than to a modern prison, and each day inmates would be tortured on ghastly contraptions such as giant treadmills, weighted cranks and subjected to sand-papering (just what it sounds like). Disease is rampant in jail, and even if an inmate survives his sentence, he will probably have contracted something unpleasant. A final note on the prisons is that there is no minimum age for prison confinement.

The number of crimes carrying the death sentence has waxed and waned over the last century. Before the American War of Independence, there were 50 crimes that held the death penalty, rising to 200 during the Napoleonic Wars. Today, the main crimes that lead to the death penalty are murder, treason, piracy, demonology, necromancy and setting fire to the royal dockyards. Crimes punishable by death or deportation include sodomy, rape and theft of articles of clothing, livestock or items worth more than five shillings. There is also an array of bizarre minor exceptions such as 'kicking a Chelsea pensioner' and 'desertion during a time of war'. Hangings are carried out in public, and are often a source of great entertainment. Unfortunately, these public occasions themselves frequently inspire crimes such as theft, fraud and assault.

Deportation seems initially to be an easier option. After all, you go to a foreign country, work for the settlers for a few years and - hey presto! - you're free. Wrong. Approximately one quarter to one third of deportees die on the journey over to Australia and, when they arrive, they face several years of poor food, hard labour and the cruelty of sadistic guards. Australia itself is a cruel and inhospitable continent, with one fifth of the land unfit for human habitation, a plethora of dangerous animals unheard of in Britain and occasional attacks by aborigines. The Governor of the colony can actually release you at any time, but this depends on the liberality of the official and on current government policy. Deportation is rare in the 1860s, as the original penal colony at Botany Bay stopped taking convicts in 1844.

Typical Sentences

Crime	*Typical punishment*
Armed robbery	2 years deportation
Arson	6 years detention
Blackmail	£1 fine or 3 months detention
Bribery	10s fine or 3 months detention
Demonology	Death by public hanging
Disturbing the peace	1s fine or 1 weeks detention
Fraud	£10 fine or 1 years detention
Grand theft (more than 5 shillings)	1 years deportation
Kidnap	2 years deportation
Manslaughter	£5 fine or 6 months detention
Murder	Death by public hanging
Necromancy	Death by public hanging
Obstructing the law	6 weeks detention
Petty theft	6s fine or 6 weeks detention
Piracy	Death by public hanging
Rape	12s fine or 3 months detention*
Treason	Death by public hanging
Vandalism	6s fine or 6 weeks detention
Unlicensed use of sorcery	2 years in a guild oubliette

*The sad truth is it depended who got raped by whom. The rape of a noble woman would certainly be discreetly punished by death/deportation. Sadly the women of the middle classes are nowhere near so protected and paltry fines are considered to be enough compensation for their 'inconvenience & discomfort'. The women of the working classes had no real legal recourse for wrongs done to them. It's also worth pointing out that under Victorian law it is legally impossible for a husband to rape his wife, as he is owed his 'conjugal rights'. It's an unpleasant subject, but such a brutal husband may make a villain that your players will love to hate.

The Poor Law Amendment Act of 1836

The care of paupers is allocated to the 'Board of Guardians' of a local authority. The nature of this care is highly dependant upon the nature of that Board: in some areas the poor law is enforced beneficially; in others, the workhouses are factories for local industry and the poor law a curse to any without wages.

The poor law was established to enable 'able bodied workers' without work to be brought into a district's workhouse and put to work productively until external employment becomes available. The amendment act of 1836 allows a Board to allocate funds to support workers outside a workhouse if means of gainful employment seem to be realistically within reach. Most authorities' Boards use this amendment to their full ability. By allocating a family enough funds for a roof and food in subsidy to the family's wages, total expenditure is cut down in comparison with the total care of that family.

Usually each Board of Guardians maintains several inspectors for its district. The inspectors review applications for subsidy and decide for individual cases whether to provide funds or to admit to the workhouse. Families who gain subsidised living are under constant threat of the workhouse. If no work is found for two months, the family is sent to the workhouse. Many families go hungry for several weeks at a time and then reapply for subsidy, rather than enter the workhouse.

The Workhouse

Workhouse residence is usually reserved for the elderly, infirm, single poor, orphans, residents' children, the lazy, vagrants and imbeciles. Admission into the workhouse is, for the Victorian poor, the end of life within civilisation. Once admitted into its walls, escape is often impossible for them. The long, hard work leaves them tired and drained, with little or no energy to earn their way out of this poverty trap by other means.

The living conditions within the workhouse can only be described as dreadful. Inmates are expected to work a ten to fourteen hour day and then to sleep around the machines and work areas. Wash and work areas are separate for men and women, although within these segregated sections there is little or no privacy.
In rural areas, workhouses are still rare. Usually, there is a poor lodge for the destitute to live in, with meagre food and shelter until employed.

Religion

Religion is very important to the people of Europe; before the Thirty Year War, legends tell of a time when the Gods themselves walked the earth. If they are still strolling today, they certainly take pains not to be discovered. Who knows?

The world of Victoriana is host to several religions. Aluminat faith dominates Europe, seeking to destroy the last remains of the old faiths and cast out the evils of necromancy and demonic cults. In the colonies and to the east, the older religions - Hinduism, Buddhism, Taoism, and Yehudism (the much oppressed origin of the Aluminat) - remain strong despite the armed evangelism of their European conquerors. In far Arabia, Ismal has risen to challenge the dogma of the Aluminat.

This chapter concentrates mainly on Aluminat faith, a version of Christianity that is very different to the one in the real world. The other religions detailed here will be expanded upon in later supplements. It should be noted that Aluminat faith is emphatically not Christianity. The same goes for the other religions we have adapted to the world of Victoriana. This chapter is not an attempt to undermine anyone's religious beliefs or comment on their faith. This is why many of the faiths have been renamed; for instance, Ismal may look like Islam but it is not.

The history of the Aluminat faith is intertwined inseparably with the history and attitudes of Europe. So, both players and Gamemasters should be aware of the tenets and moral attitudes of the religion. However, Great Britain is an empire and, like any empire, it absorbs many things from those it conquers. Scandalously, many trueborn Englishmen and women have been 'seduced' by the strange practices of the older cults and faiths found outside England's protective shores. These beliefs have gradually permeated more cosmopolitan places like London (with its large foreign population), along with darker practices such as demon worship and necromancy. Interestingly, society finds it far less horrifying for a gentleman to fall to Paline's demonic clutches than to take up the beliefs of 'the fuzzy wuzzies'.

Justas and the Aluminat Faith

The Aluminat faith is the dominating faith of Europe. It originated in the Middle East approximately nineteen hundred years ago, during the dark ages of legend when magic was strong and the sorcerous Roman Empire ruled the world.

The proverbs and verses of the Aluminat tell of a healer and wise man, born of humble parents. This man scorned the Roman use of magic in conquest as the work of dark gods; apparently his own healing powers were the gift of 'the one true faith', and not magical. Legend names this man as Justas, champion of order. While still a young man, Justas amassed a huge following and, using a variety of means, caused the downfall of several Roman governors and sorcerers in the Middle East.

Eventually, Justas was betrayed to the Romans by one of his friends and disciples, a man named Jude. The Romans tried him for treason and crucified him as an example. Even death could not hold Justas; twelve days after his death on the cross, the prophet of order appeared in the cities of his homeland, shining with godly radiance. He implored the people to carry on the struggle (against Rome and the chaos of magic) and promised that their day of deliverance would soon be at hand.

It was. The champion of order became a martyr, a figure of unification against Rome across the east and Europe. Justas, the son of the heavens, became a religious figurehead, whose teachings swept the known world and kept spiritual dominance over much of it until the present day and probably for many years to come.
This faith is called the Aluminat. The word Aluminat means holy presence, and is used to refer to the holy trinity of Order (law), Champion,

"Here in Great Britain, we carry class distinctions into the house of God. Whether the edifice be a splendid monument of art, or whether it be nothing superior to a barn. The poor man is made to feel that he is a poor man, the rich is reminded that he is rich, in the great majority of our churches and chapels. The square pew, carpeted perhaps, and curtained, the graduated scales of other pews, the free-sittings, if there are any, keep up the separation between class and class... We have no Negro pews, for we have no prejudice against colour - but we have distinct places for the penniless, for we have a morbid horror of poverty."

The British churches in relation to the British people, *Edward Miall. 1849*

Svetlana Chmakova

or son, of Order (Justas), and Holy Ghost (Justas returned from the dead, at one with the power of order).

The Aluminat faith reached Europe in the 1st century (after the death of Justas). The eastern missionaries found an entire continent populated by a tribal people, which history calls the Celts. The Celts were a proud, aggressive, pagan people who worshipped the forces of nature through a variety of gods and goddesses. They suffered under the Roman yoke but any uprising against their oppressors failed miserably. Although individually they fought well, their tribal nature held them back. The discipline and unification of the Roman armies scattered them easily.

The Aluminat faith, when introduced to the Celts, was at first scorned as a load of stupid rules. The Aluminat's preaching of abstinence from the use of magic seemed preposterous. However, the humanitarian aspects of the Aluminat held appeal for many of the young Celts, and even for the occupying Romans. An underground religion was formed. Plenty of people, tired of being considered second class citizens to the magicians, embraced the new ideas. Aluminat missionaries also learned the oral traditions of the Celts, and 'adapted' them into more Aluminat-friendly stories, committing the amended versions to written record for the first time. Eventually, the worship of the Earth was pushed underground in favour of the simpler Aluminat faith and its promise of glory in Heaven for those who are meek on Earth.

At the end of the 2nd century AD, the tribes, united by the Aluminat, pushed a shattered Roman army out of Europe. By the middle of the 3rd century AD, the Roman Empire was no more, replaced by countless states and kingdoms, all united by faith in the Aluminat. The faith was so strong that, when the holy lands of Justas' origins were invaded by Saracens and Moors in the 11th century AD, troops were sent from all over Europe to reclaim it in three bloody wars.

The Thirty Year War and the Heresy

By the 16th century, corruption was starting to creep its way into the affairs of the church. The faith had split into factions; some aggressive, some humanitarian, some pro-magic, some anti-magic. Archbishops met and serious debates took place, looking for a way to prevent a holy war within Europe but, in the year 1532, the decision was made for them. A war started that would end the common use of magic in the land.

At the time, many of the factions within faiths were becoming more and more self-righteous. In the fractious climate, most of them considered their path to be the 'one true way'. They each became less tolerant of other opinions, and more forthright in their denunciations. All it needed was a spark to escalate things, and that spark was provided by a wizard from the Hapsburg provinces. The Wizard saved a monk who fell out of a window by using a spell to break his fall. The monk, unaware of the wizard, claimed that the incident was a miracle. Several other Aluminat sects cried heresy and holy war started brewing. Priests, ably assisted by panic, started to rouse the peasants against one another in the name of law, order and true holy religion. The wizard, by now quite horrified at the consequences of his act of mercy, came forward and tried to explain that it had been him, not faith, who had saved the monk. The wizard was hanged for his blasphemy (putting himself next to Justas) and the people moved against any others who might also blaspheme in such a manner. The Thirty Year War began.

At the end of the war, much of Europe was in ruins. The Aluminat faithful had scoured the face of Europe for any trace of magic and had, indeed, destroyed most of it. All that remained was the Guild and scattered handfuls of hidden conjurers and witches. The war failed to purge the darker arts of magic from the earth, as they had always remained secret. Instead, the people best equipped to root out such evil were put to the torch and, quietly as always, demons and necromantic power gained ground. At the end of the war, Aluminat society considered itself cleansed of the corruption and dissident sects that had plagued it and started to reconstruct the cities of Europe.

Since the end of the war, little has changed in Aluminat faith. However, with no more heresies to destroy, the church has had a little too much time to think. Many new interpretations of Justas' words have been considered, leading to several splinter groups and schisms in the church and its doctrine. This in-fighting has weakened the church and, gradually, the servants of darkness are becoming more and more blatant and ambitious in their plots.

The Aluminat and the Modern Mind

While the primary faith in the world of Victoriana shares many similarities with Christianity, it is important to note there are a few distinct differences. These might not be immediately apparent, given the similarities, but they have a powerful impact on the way your characters understand the world and their faith. The most fundamental difference is the absence of a single God. The Aluminat faithful still go to church and offer prayers but, in Victoriana, they offer prayer to a 'divine principle of Holy Order' and not a specific deity. This lack of a single Godhead naturally has an impact on the Aluminat Bible in comparison to real life. However, the concept of God still remains in European society, and Order itself is occasionally personified as a father figure. The faithful of the Aluminat may consider Order their God, but as an anthropomorphic personification rather than a divinity. Many of those uneducated in the subtleties of Aluminat doctrine fail to see the difference.

The faithful of Victoriana pray in a slightly different way than do the faithful in our world. People do not pray for what they want or need; they pray for the fortitude to obey the teachings of the Church. All the teachings of the church are based on Justas' words, so Aluminat texts do not reference the 'word of God'; they are the written teachings of Justas. Justas was, after all, born from a miracle granted to Mary by the Angel Michael himself and, although mortal, is revered as divine - his words carry the same weight as if they had been passed down from a God.

The teachings of Justas are also rather different to those of Christianity. Many of the basic details about being good to your fellow man are intact. However, the basis of Aluminat teaching (and the route to heaven) is not the love of God but obedience to the faith. The greatest virtue of the Aluminat is to obey the laws set down by Justas. While one of the laws is to live well and support your fellow man, the command and not the spirit of the words is what matters. Given the emphasis on holy law, Aluminat tend to be far more opinionated about what is and isn't right. Some obscure traditions that made sense at the time of Justas are still treated as sacrosanct in Victoriana. The laws of Justas do not have a time limit and they are certainly not seen as suggestions or 'guidelines'.

The Aluminat Bible

The Aluminat Bible is split into an Old Testament (a selection of Yehudite holy scriptures), and a New Testament describing the life of Justas through the tales of his disciples' gospels. Just like the real life Bible, the Aluminat New Testament was written after the fact and defined in a Nicean council in 300AD. Unlike in real life, the world of Victoriana had a second Canonical revision in 1560 at the end of the Thirty Years War, where the hosts of Heaven directly handed the Pope the nature of the Bible canon, including a 12th commandment. It is

The Aluminat Saints

There are many, many Saints in Aluminat belief; several hundred at the last count. The level of veneration given a particular Saint depends on who and where you are, as different cultures and classes place different levels of importance on certain virtues. The most famous Saints are specifically renowned as patrons of certain virtues. The centre of the Aluminat church contains a huge tome with a listing of all the official Saints. Anyone not recorded there (no matter how virtuous) is not a Saint, and it is a blasphemy to treat them as such. It is thought by many scholars that many of the Saints never existed as people. To help convert the pagans, many of their Gods were reinvented as Saints. It is of course blasphemy to suggest this, but a few scholars insist on researching the phenomenon. There are too many Saints to list here, but some of the more well known are listed below.

Saint Justas – Saint of Order

While Justas is mainly venerated as the prophet who brought the word of order from the heavens, he is also venerated as the first Saint. As a Saint, he is the patron of Law and Order, the highest virtues of the Aluminat.

Saint Mary – Saint of the Virtuous

Mary was deeply in love with a local boy, but was forced into an arranged marriage by her parents. Instead of fighting the marriage, she accepted it and gave up her lover. She fell in love with her husband and had many children. Women pray to her for the strength to give up their desires for their duty.

Saint Michael – Saint of Just War

Michael was the first Roman general to convert to the new faith. He inspired many of his troops to do the same. He is credited with leading many of the wars that were fought in the name of the church, especially in the north. It is believed by many scholars that he is in fact an Aluminat version of Tyr, the Norse god of war, or the Celtic deity Nuada.

Saint Maxius – Saint of Strength

Maxius was a Roman citizen, and one of the earliest converts to the new Aluminat way. He was captured by the pagan enemies of the nascent church, who decided to break him, as an example. Maxius was to be tortured until he renounced the new faith and asked to be blessed by the old pagan beliefs. While many would have given up, Maxius did the opposite. Not only did he resist the torture, he clung on to life with all his strength. Every moment he lived was another moment he could denounce the pagan Gods and affirm his Aluminat faith. He took days to die in agony, but was never broken.

Saint Bridget – Saint of Innocence

Bridget is known for little more than a long and virtuous life. It is said she happily remained a virgin all her life and, because of this, she never lost her beauty. She is believed to be an Aluminat version of the Celtic Goddess Bridget.

Saint John – Saint of Restitution

John was a deceiver of the highest order. In just about every aspect of his life, he lied and cheated to get ahead. However, one day he went too far and caused by accident the death of a priest. For his crime, he was visited by an Angel who showed him the enormity of what he had done. John saw the error of his ways in that moment and converted to Aluminat faith. However, he decided he must undo all he had done. The angel had gifted him with the full knowledge of his crimes. So, he went forth and made amends for each one, no matter how small. He lived a long life, and died moments

after balancing his final crime. Not once did he rest or pause in his task before then. People pray to John for the chance to make amends for their transgressions.

Saint Teresa – Saint of Mothers, Childbirth and Healing

Teresa was a local wise woman, known for her kind ways and virtuous life. She healed local villagers by prayer, and was a skilled midwife. While she never had any children of her own (and never married), she was seen as a mother to all the children she had delivered, and even to the village as a whole.

Saint Peter – Saint of Foresight and Justice

Peter was a monk, blessed by visions of the future, but he saw them as a sorcery that made him impure in the eyes of order. He tore out his own eyes to be free of his curse, but the visions remained. However, now he was free of mortal sight, he discovered his visions to be a holy thing that let him see the true path of Order ahead. His preaching gathered him many followers, and his wisdom came to the attention of a local lord. Soon the lord (and then other, greater lords) relied on Peter as the judge of any crimes before him, as his vision let him see into the hearts of the men brought before him.

Saint Martin – Saint of Fathers

Martin was a priest, and the father of several sons. When war was called in the name of the church, he sent every one of his sons into battle, ready to give them up to the faith and see they did their duty. However, when word came that they had been lost in the fighting, he put away his priestly vestments and went to war to find them. He brought each of them back, proving his father's love as much as a father's authority.

Saint Kathryn – Saint of Learning

Thought to be a mixture of Dagda and Heimdall, Kathryn was a noted sage and scholar in her time. She was martyred for refusing to cast aside her books when commanded to by a corrupt and oppressive priesthood, during the darker days of the Aluminat inquisition. It is said that she came back from the dead and watched over each of the inquisitors, shaming them into more virtuous ways by her cold stare from beyond death.

Saint Guinefort – Saint of Protection

The only animal to become a Saint, St Guinefort is, in fact, a dog (a spaniel, to be precise). Guinefort achieved his status as a Saint in the early dark ages where, as the household pet of an Aluminat family, he gave his life to protect the family's Aluminat children from attack by pagan raiders. This act might have passed unnoticed – had not one of those children grown up to become Charlemagne, the first Aluminat Emperor of Europe since the fall of Rome.

this second canon that we will discuss and define, as it is the backbone of faith for all of Western Europe.

Naturally, the Aluminat Bible is different to the real life Bible, with the single most major difference being without a doubt the book of Genesis. According to Aluminat teachings, the world was created from darkness and chaos by the angelic Host - rather than by the hand of a single God. In seven days, the Host of Heaven created, named and gave purpose to the world. The teachings of the Old Testament repeat the theme of Angelic intervention through a sequence of prophets - Abraham, Noah and Moses - and the basis of the teachings is that, without order, the world would quite simply fall apart, back into the primordial darkness, bringing entropy and destruction to everything. It is up to each and every person to support the rule of Order, not just in faith but in their daily lives. A world built in Order and inhabited by beings of structure who know their place, is a world that will endure.

The second major thematic difference is in the life of Justas. In real life Christianity we see Jesus as a peaceful, wise man. To the Aluminat faithful, Justas is a wise man, but also a freedom fighter who actively supports and participates in outright revolt against the corrupt Roman Empire of his time in the name of divine Order.

Without a single Godhead (such as is found in real life Catholicism and Judaism), the Aluminat faith has a hierarchy of Angels to personify different aspects of the ordered existence to which they aspire. No divinity is assigned to the Angels; this is not a pagan religion: the Angels are revered as higher servants of Order, not as deities. The hosts of Angels are also joined in canonical supplication by the cult of Saints - a roll call of those brave mortals who have so dedicated their lives to order that they have been officially recognised by the papal office as paragons worthy of veneration. Aluminat history has many saints: famous men, women (and even a

dog) who are renowned for their virtue and have taken their place with Justas in the Heavens. Each Saint is known for a particular virtue, so many people pray to the appropriate Saint rather than Justas. It is assumed that Justas is too great to be bothered by more petty concerns, and thus the other Saints are more likely to answer and support their supplicants.

The Commandments

Originally, Ten Commandments were given to Moses by the Angels. Justas then rewrote the Yehudite commandments into his own eleven laws during his time. The most recent addition to the divine order was in 1560 when the 2nd Nicean Council was convened and a twelfth commandment was added to the rote. It is important to note that, unlike in real life, where Jews and Christians share the same Old Testament and Ten Commandments, in Victoriana, the rewrites by Justas and the 2nd Nicean council mean that the Yehudites of Victoriana still hold to the original Ten Commandments, which are the same ones we have in real life, but which are quite different to the Aluminat twelve!

The Commandments

1. *There is only Order or Darkness.* Follow the path of Order or be consumed by Darkness.

2. *Faith is a serious path, and shall not be trod upon lightly or with disrespect.* Treat faith seriously and do not take the name of Order in vain. Blasphemy is a crime.

3. *All Gods are false Gods.* You shall worship no idol. Follow only the path of Order.

4. *Remember the Sabbath day and keep it holy.* There is one holy day in the week; you rest on it that you may contemplate your faith.

5. *Honour thy father and mother.* Learn from their wisdom; they have followed the path longer than have you.

6. T*hou shalt not murder.* Sometimes you must kill to preserve Order, but murder creates only Chaos.

7. *Thou shalt not commit adultery.* The family unit is the basis of all stability; to unbalance it creates chaos at the core.

8. *Thou shalt not steal.* If everyone were to take what they wanted, there would be anarchy. You must earn what you own.

9. *Thou shall not bear false witness against your neighbour.* Lies create Chaos, and are the tool of the Pale. Lies between friends and neighbours create anarchy.

10. *Take not more than you need. Order shall sustain the faithful.* Covet nothing, as faith is all you truly need to live a virtuous life. Do not hoard your wealth; taking more than you need deprives others and provokes want and Chaos.

11. *Thou shalt not change the natural order of things as formed in their divine Order.* The use of sorcery is forbidden; thou shalt not seek forbidden knowledge.

12. *Know thy place, mortal to Earth, Angel to Heaven.* The place of mortals is the Earth, the place of Angels is the Heavens - neither side shall seek to change the right and natural Order. (This commandment is often used to insist that people they shouldn't attempt to change their class in life)

Another very important thing to remember is that there is no doubt about the existence of the force of Holy Order and its Angels. While the Victorian mind was convinced of the truth of Christianity, the Aluminat of Victoriana has cast-iron proof that its beliefs are real. Every European country has a patron Angel and history accurately shows that those Angels have fought alongside Saints and heroes in times of need. Although not in living memory, Angels have come to take away the heretics and destroy evil sorcerers: not in a metaphysical way, but by appearing physically, publicly, and with flaming swords to smite the sinful.

Keeping the Faith

While it is possible that the teachings of the Aluminat faith are wrong or at least badly interpreted, there is no doubt that a powerful force beyond man has handed these teachings down. This is not to say that everyone on the planet has seen an Angel, but the stories of what happens to those who stand against the law of the Aluminat way are well known. Following the teachings of the Aluminat church is not a matter of faith, but of obedience.

Even without proof, the people of Victoriana are far more able to believe in the fantastic idea of such beings as Angels. The servants of the holy may not be everyday sights, but magic and sorcery are. While it is still a rare talent, magic in the form of Sorcery or Mediumship is something many have encountered at some point. This makes it far easier for the Victoriana character to believe the strange and mystical as truth. In fact, it can be a great comfort.

Aluminat doctrine tells that sorcery is evil, or at least comes from dark places of Chaos. It is wild and unpredictable and is in the hands of people who are bound by no apparent code of morality or ethics. After all, as far as most people know, there is no barrier or limit to what any magician can do if he has the will. They can stave off death and call the creatures of the Pale to do their bidding. Even the least of

them can cause fires and manipulate the mind or the forces of nature. So it is a comfort for those without thaumaturgical power to know that there is a great and powerful force working to keep sorcery in check. Those who wield the power of Faith stand in opposition to the chaos of sorcery, and have equal power to keep it contained. More importantly, their power is regulated by a greater power. The priests of the Aluminat and their faithful all draw from the might of a vast and (supposedly) benign authority. Unlike sorcerers, they are guided by wisdom beyond that of man. So the people of Victoriana (especially those with little power of their own) have a place of safety to which to cling.

Class Attitudes

Given that sorcery is mostly in the hands of the rich, or at least educated, there are certain class attitudes towards the Aluminat church. For the rich, it is often a nuisance. They cannot deny the existence of the Angels, but no one in charge likes to be told what they can and cannot do. Few ministers come from the high upper classes, and aristocrats seldom feel they need listen to their social inferiors. An Angel might have higher standing than a Queen, but his priests certainly do not. This has led many of the upper classes to decide for themselves on what is holy and correct, believing that their breeding will undoubtedly gift them with (at the very least) the same insight as a priest. Many priests who visit the nobility find themselves lectured on the 'true' nature of Aluminat doctrine over tea.

The middle classes often see sorcery as a tool, which they can use. So, it makes sense for them to adhere to Aluminat doctrine if they wish to stand a hope of controlling it. In general, as long as it doesn't get in the way of business, they are happy. Unfortunately, it is the church that often calls for worker reform, making faith difficult for the factory owner if he wishes to claim all the profit he can. However, a reputation for Aluminat virtue is essential for any businessman who wants to rise in society. So the middle classes, as usual, must strike a balance between virtue and enterprise.

The poor are among the most dedicated of the Aluminat. They have little other than faith to protect them from the depredations of others, so it makes sense for them to pray as hard as they can. For both the middle and lower classes, the Church offers the potential to rise a little higher. The Church accepts all people and rewards them according to virtue, not birth. Although there are certain ceilings for those with lesser breeding, anyone can use the church to better themselves.

Finally, it is interesting to note there are fewer schisms in the Aluminat church than in modern-day Christianity. Aluminat doctrine accepts only one view of its teachings. Although most geographical regions have a localized set of rituals to define a specific cult (ie: Lutheran in Germany, Anglican in England, Greek Orthodox, or Egyptian Coptic), there is no Protestant /Catholic schism in Western Europe - the language and wording of the prayers may be different, but the teachings are undeniably the same. However, fewer schisms are very different to none at all, and the time is coming when the sub-sects within the church will want to claim their own rights.

The primary reason for this sense of unity is the Thirty Years War. During that conflict, which spanned all of Europe, old heresies and sects were brutally swept away. Afterwards, with the 2nd Nicean council, one vision of faith reigned. Naturally, there is always an exception. In Europe, this is the Eastern Aluminat of Russia, where since the Thirty Years War, the country has reshaped its church to place its Czarina at the centre of worship. This fact is used zealously to fuel enmity against that Empire, which seems intent on overthrowing as many of the laws of European civilization as it can.

Ismal

Islam

In 590AD, the powers of Heaven were very pleased with their work on Earth. The new Aluminat faith was sweeping across the nations of Europe and converting all who stood against it. However, the demonic forces of the Pale were gaining ground in other areas, and the Aluminat was unlikely to reach the 'Holy Land' and the Ottoman Empire and conquer its most powerful theological opponents (The Ottomans and the Yehudic Israelites) (for quite some time. This bothered the powers of Order, so they decided to introduce another prophet to the lands of Araby. While it was a great success, it was also their greatest failure.

They inspired a young man called Ish'Mael in much the same way as they had inspired Justas. Ish'Mael proved a very able and capable prophet and his charismatic personality proved just as compelling Justas' before him. However, he didn't preach Justas' words. The powers of Heaven recognized that they would have to find a new way to bring the peoples of Araby to the cause of order. Aluminat faith was established as a western ideal and many considered it a force of corruption and decadence. The powers of Heaven had been considering the Aluminat faith since Justas began preaching, and they decided to take the opportunity to fix a few of the 'problems' they felt it had developed. They decided the new religion should be a little clearer and more ordered than before. It was a sign of the corruption that was tarnishing the Angels.

Ish'Mael's words spread across the Empire, and quickly converted much of the Arabian lands. Eventually, the new religion of 'Ismal' (literally 'the purity that was spoken through Ish'Mael') found itself face to face with the forces of the Aluminat. The powers of Heaven thought such a meeting would go well. After all, both sides had been given essentially the same teachings. They would sit down in an orderly way and work out how to combine the words of Justas and Ish'Mael into one great new faith. They could not have been more wrong. The

two forces focused only on their differences and began hostilities that would last hundreds of years. The Pale Court laughed…but not for long.

The divisions in Heaven began to open in the lower planes too (as above, so below). In Heaven, the new faith revitalized many of the tarnished Angels. The Arabian Angels formed their own court in the heavens and were far less corrupt than their western counterparts; so much so that many untarnished Angels have sided with the Arabian court for the short term. In the lower planes, things became a little messier. A new Caliphate of the Djinn appeared and quickly carved out a niche for itself. These Djinn and Efreet were a new form of demon and their powers of 'wishcraft' made them dangerous opponents. There are few alliances in the lower planes but, after a few initial battles, a form of détente was reached. However, the Courts of Darkness seek only power and none are happy to share it in the long term.

Ismal, like the Aluminat faith, is based on the teachings of a prophet. Like Justas, Ish'Mael taught his faithful to live with order in their minds and hearts as a way to find inner peace. In Ismal, the faithful refer to the force of order as 'Allah', and they anthropomorphosise the concept in their teachings far more than in Aluminat lore. The word actually means 'God', so it is never written down or spoken without a brief prayer (in Arabic 'there is no God but the peace of Allah'), which reminds the faithful they serve order not a deity. As Ismal confers a lot more personality to the force of order many Aluminat believe that those who follow Ismal perform the heresy of worshipping a God. Missionaries translated the most popular creed of Ismal ('there is no God but Allah') correctly, but failed to understand the meaning of the statement. There is nothing to worship, but the force of Allah.

Ish'Mael didn't need to decide on ten commandments, he was given five 'pillars' by the angels upon which to base his faith. These pillars form the basis of Ismal and are similar to, but not the same as, the pillars of Islam. The first pillar is Iman (Faith). It teaches that faith and order, and not the worship of a God, should be the basis of life. The second pillar is Salah (Prayer). The faithful of Ismal must pray at five specific times of day, facing towards the Holy city of Mecca. This is not just an act of faith. Prayer is a way of structuring the day, dividing it into segments and ordering the lives of the faithful. The third pillar is Zakah (Financial obligation). It is the duty of the faithful to support their church and, through the church's charitable works, their fellow man. While this is a very laudable tradition, it is easily the one most open to corruption. The fourth pillar is Sawm (Fasting). Each of the faithful must observe certain times of fasting and denial. In this way the faithful are tested and can prove they do not fall to Chaos as soon as they miss a meal or suffer hardship. It also serves as a reminder that the only thing they truly need is order. The final pillar is Hajj (Pilgrimage). Every follower of Ismal must remember and cherish the origins and holy places of their religion. Each one of the faithful must make the pilgrimage to Mecca at least once in his life.

There is one particular facet of Islam that is the same in Ismal. It is that the faithful should learn the old tongue, so that they can read the prophet's original words for themselves without the luxury of a translation. This has preserved a certain 'purity' in the holy works of Ismal, which the Aluminat faith has lacked. Too many people have translated and reinterpreted the words of Justas over the centuries, not so the words of Ish'Mael.

The Sons of David – Yehudism

Judaism

Despite its protestations, the Aluminat church was not the first non-pantheistic religion in Victoriana. As Christianity has Judaism, so does the Aluminat have the Sons of David. This religion is much the same in its basic doctrine as that of the Aluminat, but follows the teachings of Abraham, the first prophet of Order.

Abraham was not quite as gifted by the forces of Order as Justas was. His wisdom and power were more a manifestation of mankind's need for order than an attempt by the forces of Order to teach man the way. Even so, this new way of thinking was very powerful and began to sweep away worship of the old Gods. He passed on his teaching to the Yehudi people, in the nation of Israel, who have been the keepers of that law ever since. It wasn't organized in the way the Aluminat were but, without Abraham to set the stage, the Aluminat could never have been so successful.

The Sons of David (so named for the last great King of the Yehudi people before their scattering by their enemies) have followed their path for centuries, but have been hounded at every turn. They were oppressed by the followers of the old ways, who feared their new ideas, and oppressed by the new Aluminat, who thought they should update their ways to the teachings of Justas. However, during all that time they have remained faithful to the original words of Abraham. As time has passed they have developed their own ceremony and laws, but these are very similar to Aluminat ways, if a little more 'old school'. Interestingly, their ways have never incorporated the 'Dogma' that corrupted the Aluminat Angels. Perhaps this is due to their smaller numbers compared to the Aluminat, but it may be because their laws are made by man, not passed down from the heavens. Those few Angels who remain untarnished by Dogma look to the sons of David as their last hope, and consider them the 'Chosen People'.

The Angels

As Heaven is an ordered place, so too are the Angels grouped into a hierarchy called choirs. The highest of these are the Archangels and their domains extend over more universal concepts, such as Death, Judgement and War. Below the Archangels are the Seraphim, Cherubim, and finally the Nephilim. The Seraphim are concerned with the Order of the universe and celestial matters. The Cherabim see to terrestrial things, such as the trees and animals of the Earth. The Nephilim were set to watch man and concerned themselves with his wants and needs. Most Angels are portrayed as powerful men with slightly androgynous features. However, the real Angels appear as identical humanoids, their features shrouded by a hood, making their gender and even identity indeterminate.

Few Nephilim are recorded, and it is generally believed they are all either fallen or destroyed. According the legend, many of them fell in love with the humans they watched and some even produced children. The other angels considered this a gross heresy against the natural order and purged both the Nephilim and their children. However, few such purges are completely successful and it has been suggested that the spark of the divine remains within humanity. This spark may be the origin of the mythical heroes of old, and perhaps the source of mankind's power over magic. Perhaps it gifted mankind with a resource to resist the temptations of the Pale, something for which the Nephilim may have gladly sacrificed themselves. However, this is all ancient myth, and few in the Aluminat believe it anything more than heresy. Perhaps only the mysterious Eloim (another group of heavenly outcasts) know the truth.

Ismal has its Angels, too. However, they generally only recognise the Archangels, seeing anything else as a minor aspect of an Archangel, if they agree it exists at all. The battle between Aluminat and Ismalic Dogma has divided the Host into two separate orders. As both faiths know the Angels by the same names, some lesser Angels may have been given the names of more famous Archangels to fill in the 'gaps' on each side. However, it is equally possible that duplicate Angels were created or, worse yet, that the Angels were rendered schizophrenic by the Chaos of prosaic faith. As Angels rarely introduce themselves, it is not known how many of the more renowned Angels (detailed below) have fallen prey to dogma and become tarnished.

Michael

Archangel of Conquest

In general, Aluminat faith frowns on war, as it brings only Chaos. However, it does bring nations and people together in the long run. Michael is the General of the Heavenly Host, who cast down Lucifer in the ancient days. He only supports 'just war' and sees to it that any 'unjust war' is lost quickly and absolutely. Many Aluminat soldiers therefore point to victory as proof of their moral superiority. The Ismalic 'Mika'il' is also the Archangel of War, but additionally brings thunder and lightning onto the Earth. In both faiths, he is a fearful and powerful being.

Gabriel

Archangel of the Message

When the Heavens wish to communicate with man, it is usually Gabriel who is sent. He is associated with fire, as he brings the flame of truth to all those to whom he appears. His flames are also known to purify or destroy those whose faith is weak. The Ismalic 'Jibra'il' is very much the same. He was responsible for bringing word of the new faith to Ish'Mael.

Raphael

Archangel of Judgement

Raphael sits at the highest place in all the Heavens, so he can see more than any other being. His judgement is therefore more enlightened than any others, even if it isn't always the fairest. Raphael is also in charge of the Horn of Judgement. He alone will know the time to sound it and call the Angels for a final war in heaven against the dark. 'Israfil' is his Ismalic counterpart.

Uriel

Archangel of Death

If there is to be true order in the universe, with every life must come a death. Uriel sees to it that life and death are balanced, as they should be, and tries to ease the

transition for the faithful. Uriel himself does not collect the souls of the dead; he has a selection of lesser Angels who perform this service for him. The Ismalic 'Azrael' is a slightly darker figure. He comes to collect the soul of anyone whose place in Heaven or Hell is not clear. He makes a final judgement, not based on the life of the soul, but on the balance of souls in Heaven and Hell at the time. Such an arbitrary system is one of the many reasons to live a faithful life.

Metatron

Archangel of the Voice

In more heretical texts, Metatron is referred to as 'the voice of God', but he is more properly referred to as 'the voice of order'. He is credited with voicing the first clear note that began the creation of the world from Chaos. This note was the first ordered thing in the universe, a clear and precise song that never wavered or changed. It is said that Metatron sings this note constantly, as he has done for millennia, and it is the foundation that supports all that Order has made from Chaos. Metatron's voice is also credited with forming language in the minds of man, in order that they could communicate and bring Order to the new creation. The Ismalic version of Metatron has the same name, but is only known as the bringer of language and not the song that holds the world together.

Zadkiel

Archangel of Mercy

This is the Archangel who stayed the hand of Abraham when he was about to sacrifice his son to the heavens. Zadkiel is the Angel charged with granting mercy, but only to those who have earned it. There can be no forgiveness without repentance, and Zadkiel can be just as cruel as he can be merciful. Zakiel goes by the same name in Ismalic faith and, while he is a little more compassionate, he brings relief only to the faithful.

Raziel

Archangel of Secrets

True to his name, no one knows if Raziel is Archangel, Seraphim, Cherubim or even Nephilim. He is attributed as all of these and goes by a dozen names in every form of Yehudic, Aluminat and Ismalic faith. It is said that anyone who can discover one of his secrets will be bound by Raziel to keep it for eternity, but will also be gifted with other secrets to keep in his name. Magicians often call Raziel the Angel of Magic for his arcane ways, but the Aluminat Church officially considers such claims heresy.

Camael

Seraph of Love, Gatekeeper of Heaven

Love is an important emotion in Aluminat faith, but mainly because it is a powerful emotion that must not be allowed to overrule faith. Camael is also a Guardian Angel and, just as he guards the hearts of men, so too does he guard the Gates of Heaven.

Munkar and Nakeer

Seraph of Death

These are two of the servants of Uriel. They find the bodies of the recently dead and hold up a mirror to their eyes. This shows the person their own soul staring back, before it is drawn out through the mirror and into their just reward.

Remiel

Seraph of Hope

One of the most gentle of the host, Remiel does what he can to guide the faithful souls of the recently dead to heaven. He is also credited with sending divine visions to the faithful so that they can aid his task on Earth. Remiel is very well respected in Yehudic tradition, where he is known as Jeremiel.

Shamsiel

Cherub of Soldiers

This angel led the 365 legions of Lesser Angels in the war against Lucifer. He is not a General, like Michael, but a soldier and warrior. Now the wars are over, he has been set to guard the places man is not meant to know. Needless to say, those who have gone to such places

The Fallen Ones

Lucifer was not the only one of the host to fall. Many others stood with him in the war of Angels, and they all shared his fate. He has granted them each a 'Throne' in his kingdom (such as it is), which grants them dominion over a certain area in Lucifer's name. Lucifer has also promised great reward when the End Times bring them all another chance to claim Heaven.

Abbadon – Throne of Greed
Asmodeus – Throne of Desire
Astaroth – Throne of Sorcery
Balberith – Throne of Murder
Beelzebub – Throne of Lordship (second to Lucifer alone)
Gressil – Throne of Dirt and Disease
Leviathan – Throne of Blasphemy
Murmur – Throne of Secrets
Sonnellion – Throne of Hatred

Other names of the fallen include: *Azazel, Focalor, Forneas, Lauviah, Marou, Nelchael, Pruflas, Raum, Salikotal, Samael, Semyazza and Verrine.*

have never returned to tell what they found there, or what Shamsiel might be guarding.

Salaphiel

Cherab of Prayer

Salaphiel is one of many, many Cherubim charged with listening to the prayers of the faithful. He and others like him hear all the prayers of man, and decide which ones should be brought before the Seraphim and the Archangels, who might deign to answer them.

Fallen Angels

Early in the history of the world, at the dawn of man, there was an Angel - a prince amongst his kind, who fell to lust and pride. His name was Lucifer, 'The Morning Star'.

According to the Aluminat story, Lucifer became jealous of mortal love, whereupon he came to Earth and took a mortal bride - violating the holy order created by his peers. However, the bride Lucifer took was in fact Paline, the great temptress and, hidden away in secret trysts, she whispered dark things to him - feeding his pride, and slowly turning him against his fellow Angels. Eventually, Lucifer's absences from the heavens were noticed and he was called to task. Rather than admit his errors and accept punishment, Lucifer raged against the Archangels, accusing them of perfidy and deception. He swore to overthrow them and to take his rightful place on a celestial throne as a God.

Such was Lucifer's popularity among the Angels that a great many flocked to his side and a great war ensued across Heaven and Earth. Eventually, the fallen were defeated and, unable to face the execution of their fellows, the Archangels showed mercy – banishing Lucifer and his rebels to a prison in the lower planes where, to atone for their wrongs, they would observe the atonement of others for eternity.

The war in Heaven was obviously wonderful news for the creatures of the Pale. Beforehand the Angelic host's power dwarfed that of the demons. Their greater numbers and dedicated solidarity allowed them to crush the forces of hell without a second thought. This is why they were able to use hell as a prison for their outcasts (much to the chagrin of demonkind). Since that time, the powers of Heaven and Hell have been in a rough balance, with nearly half the forces of Heaven imprisoned in Hell and the rest fallen to Dogma and squabbling. However the Angels do their best to deny the parity of Hell, which does them no favours.

Yehudite tradition has a great many stories of these wars in their 'Books of Enoch' but, for the Aluminat faithful, it seems enough to know that Lucifer still exists, down in his prison hell. It is Aluminat belief that those who do not follow the commandments go to Hell when they die to be punished by the fallen; it is also believed that the fallen are always looking for ways and means to leave their prison – and that their allies, the demons of the Pale and beyond, are also looking for ways to free them.

There is another group of fallen angels, the Eloim. They fought in a second war in the heavens to try and stop the onset of Dogma. However, this war was little more than an insurrection as so many angels had fallen to the tarnish of Dogma. The Eloim failed and were cast down for their attack on 'reason'. However, they did not fall as far as Lucifer. Instead, they were cast onto the Earth, to live as immortal observers among the humans until the final war of judgement.

Hinduism

The religion and ways of the Indians have long confounded the westerners of Victoriana. Hinduism is one of the oldest major religions on the planet, predating Aluminat faith by several thousand years. As such, many see it as a pagan religion. Indeed, its worship of Gods is heresy to the more ardent Aluminat. However, even before the Aluminat faith existed, it was a religion of order and balance. Every Hindu must recognize his place in the universe and take responsibility for his actions (Karma).

In general, the British Empire decided to leave the locals to their pagan ways. Hinduism did no harm, and mostly fitted with Aluminat doctrine. It is seen as a religion for those too ill bred or filled with foreign ways to understand the full glory of the Aluminat. It is good enough for the peasants, but any Englishman who falls for it has spent too long with the natives. The British have built many new churches and encouraged Aluminat worship among as many Indians as they can. However, Hinduism is far too entrenched to squash, and to try to do so would have made governing India very difficult indeed. For the pragmatic British, in this case, Empire came before Faith.

The Spirits of Hinduism

The Hindus brave the wrath of the Aluminat by worshiping a God. However, their God is so similar to 'the force of universal order and harmony' that the Aluminat don't ask too many questions. Hinduism is also so diverse in its beliefs that the Europeans have a hard time trying to define what they do and don't like about it. Hinduism has no central authority, and different regions and sects of Hinduism can have very contradictory rites and tenets. In fact, the name Hinduism was actually invented by the British to try and cover the mass of similar but diverse beliefs found in India.

To save further argument and confusion, the Europeans decided that the Hindus are worshiping the same force of Order, but are just a little backward in their beliefs. The Hindu God is very complicated, even for Hindus. He is all things to all people, and is divided into three aspects: Brahma (the father and creator), Vishnu (the preserver) and Shiva (the destroyer). Vishnu in particular has manifested on Earth in many different forms, as the avatars: Matsya, Kurma, Varaha, Parashurama, Rama,

had his work cut out for him. He is a powerful figure who is not always able to maintain his position, but is always able to reclaim it.

Kali
This complicated Goddess is one of the incarnations of the Mother Goddess. She represents fear and death, and mixes both with a powerful sexuality. However, her essence of death is really transformation and not endings. The fear she represents is the barrier to be passed that frees us from ignorance. Kali is worshipped by a strange fanatical cult called 'The Deceivers', who may even now walk the streets of London.

Lakshmi
This aspect of the mother Goddess is concerned with wealth and fortune. As an aspect of the mother Goddess, she also carries the energy of the universe.

Maya
This deity of illusion carries many secrets. She blurs the line between self and the universe, but can also take away the veil and bring clarity. She is regarded as the Goddess of magic, and many western sorcerers who 'go native' can be found among her worshippers.

Saraswati
Saraswati is the Goddess of knowledge, art and music, as well as a being a river Goddess. Artists and scholars pray to her for fortune in examinations and performances. She is usually pictured wearing white, playing a vena (stringed instrument) and riding a swan or peacock.

Shakti
This version of the mother Goddess represents the universal force. She is the power behind all the Gods, as the raw (feminine) energy of life and the universe. She is often coupled with Lakshmi (the energy of Vishnu) and Parvati (the energy of Shiva). All Hindu Gods have an aspect of Shakti, which is the source of their power.

Yama
The lord of the dead is a fearsome spirit, but also a just one. He judges the amount of time for which souls should be rewarded or punished before being reborn again.

Chinese Religions
With the influx of Chinese immigrants to London, the most commonly encountered Non-Aluminat foreign faiths are those of Chinese origin. The British haven't bothered to stamp them out, as they simply have very little understanding of what Chinese religion involves. Most British people have decided the Chinese are 'inscrutable' and have 'mysterious ways', and think little more on them than that. Everything they do is mysterious and just plain weird, so no westerner should lower themselves to investigating too closely. After all, their arcane ways might seduce and confuse the breeding of even an Englishman.

In general, the Chinese practice two religions, Taoism and Buddhism. As Taoism is a path for scholars rather than a religion as such, it has completely escaped the notice of the English. Taoism preaches that the faithful must find a place in the universe in line with the teachings of Taoist scholars. A lot of emphasis is placed on the family and Emperor, which is a comfort to the Aluminat as the values of family and authority are central to Aluminat belief. Taoism has a wide range of Gods, which is an antithesis to the Aluminat. However, since there are so many, the Aluminat assume these are saints and ignore the issue completely.

The second religion of the Chinese is Buddhism. This path came to China from India and, in many ways, can be seen as a Chinese version of Hinduism. Certainly, the similarities to Hinduism have ensured that the British treat it in the same way. They don't like the statues of Buddha, and are concerned that such things might be idolatry, but the Buddhist insistence that this is their prophet and not their God puts the Aluminat mind quickly at ease. Veneration of a prophet is something the Aluminat can understand quite easily, with any differences assumed to be due to the 'primitive' nature of these foreigners.

The Earth Goddess & The Old Ways
Before the coming of the Aluminat, the Old Faith was practiced in various forms across the globe. Each country and culture had its own pantheon of Gods that (while very diverse) were ultimately the same faith. The most powerful of these before the Aluminat was the Roman tradition (based on the Greek), as their empire was ascendant at the time. But no matter how different they seemed, the Earth Goddess was the driving force behind each mask of belief, and her followers were told to live in peace with all other faiths.

Sixteen centuries ago, the Celts finally took up Aluminat worship in preference to their pagan nature religion. However, not all the Earth Goddess' followers left her. Some still praised the wind and the rain, some still valued true freedom. After the defeat of the Romans, these pagan men and women found themselves being persecuted by the followers of the Aluminat, sometimes even being hunted as Entropy worshippers or worse. The worship of the Earth Goddess went underground. By the sixteenth century, the numbers of the Earth Goddess' followers had dramatically increased, just in time to be burnt as Entropy worshippers, sorcerers, and heretics in the Thirty Year War. The followers of the Earth Goddess scattered again, and stayed scattered, fearing the ignorance and bigotry of the Church. Now the modern followers of the Earth Goddess live in the wilds of Europe, where they can be free with no social conventions and no churches. The Earth Goddess

and her followers have no time for the Aluminat. The Aluminat may be considered lawful, but they have allowed the philosophy of Order to become twisted. The Aluminat is an uncaring faith and it grieves the Goddess that her people gave themselves up to the miseries of Order without reason.

Although they escaped the Churches of Order, the followers of nature have another threat: the followers of Entropy. Followers of Entropy also recognise the Earth Goddess as a threat and seek to destroy her followers and her power. The Earth Goddess herself perceives the increasing presence of Entropy as a threat that upsets the balance of her world, something that she, through her followers, will try to prevent.

The Earth Goddess is actually the power behind pantheons of pagan godheads all across the world. The theory is that it is easier to accept fate at the hands of two gods - one good and one bad - than it is to accept the same fate from one enigmatic God. In Europe, the names and legends of the gods belong to ancient Eldren races from Celtic and northern legends before the Dark Ages.

Now, however, each of the heroes of this ancient race symbolises a force of nature and, as a pantheon, the Aluminat knows them as the 'dark' or 'old gods'. The northern gods in particular are harsh, fitting for their harsh climate. Their legends are full of stoicism in the face of certain doom, and this is no clearer than in stories about Ragnorok, the end of the world, where even the gods themselves die. Heroes who died in battle were taken to Valhalla, hall of the slain, where they would fight and feast until the last days, when they would go to fight the evil giants in Odin's personal retinue (the Einheriar).

In the nature faith of Europe, a follower usually pays homage to whichever god rules over the aspect of nature or life that currently concerns them. All pagans will also have a patron god, through which they worship the Earth Goddess on a day-to-day basis.

Following are two common pantheons from Europe, the Celtic pantheon of Western Europe, and the Nordic pantheon of Northern Europe. Those who study the classics often refer to the old Roman gods, but few people still actually worship them.

Ethics of the Old Ways

The old ways can be difficult to understand, as they depend upon the natural example. There is no point in cursing the strength of the storm; why call a cat wicked for playing with the mouse; why cry when the old die

The Celtic pantheon

Bridget
Lady of flowers, maiden of life. As an archetype, Bridget represents youthful innocence and adolescent fertility.

Cerrunnos
The horned man. The laughter in the woods. As an archetype, Cerrunnos represents a carefree acceptance of the world and mortality, and the ability to celebrate in all its beauty before it, or you, are gone.

Dagda
Lord of perfect knowledge. Father of all. As an archetype, the Dagda represents a leader and provider.

Dana
The earth mother. The empress. As an archetype, Dana represents the fertility of the earth and the joy of parenthood.

Diancecht
The master smith. As an archetype, Diancecht represents ingenuity, a lawful trend, mixed with a huge imagination, making a perfect patron for artisans and craftsmen of all descriptions.

Lugh
The sun king, the long arm. As an archetype, Lugh represents the aggression of headstrong youth.

Rhiannon
The white horse, nemesis. As an archetype, Rhiannon represents a lover's passions and righteous revenge for the wronged.

Mananan Mac Llyr
Lord of the sea, the clown. As an archetype, Mananan represents the magician, a master of magic and deceit. He also rules the spirits of the waters.

Morrigan
The raven, the war crone. As an archetype, Morrigan represents the coldness of a mercenary's heart, the futility of war and the inevitability of a warrior's death.

Nuada
The silver hand, of the terrible blade. As an archetype, Nuada, like the Dagda, represents a wise leader, but Nuada is a warrior, not a provider.

The Asgard pantheon

Odin or Woden
The all-father – chief of the gods of the Asgard, god of rulers, betrayer of warriors, god of wisdom. His symbol is the spear Gungnir, he rides an eight-legged horse, Sleipnir, and has two ravens, Hugin and Munin, who tell him all that happens in the world. Known as Wuotan to the continental Germans. Traditionally, all rulers in Germanic lands claimed descent from him.

Frigga
Odin's wife, patron of married women.

Thor or Thunor
God of thunder, patron of the peasants, enemy of the giants. The most popular of the Norse gods, he carries the mighty hammer Mjonnir which only he can lift, and rides a chariot drawn by two goats. The hammer symbol was used to ward evil, and the Aluminat habit of crossing oneself had its origins in Germanic people making the sign of the hammer. Known as Donar to the Germans. Son of Odin.

Tyr or Tiw
God of war and justice. Known as Tiwaz to the Germans. Son of Odin.

Frey
God of fertility, his symbol is an erect penis. He is one of the Vanir, not the Aesir.

Freya
Goddess of love and sister of Frey.

Loki
God of fire, trickster and betrayer of the gods. Brother of Odin, he will one day break his bonds and lead the giants to destroy the gods of the Asgard.

Balder
Sun god, god of beauty and youth – the beloved son of Odin and Frigga, he was tricked and slain due to Loki's mischief, causing Loki to be imprisoned. On the last day, he will be released from Hel to take his place amongst the surviving good gods, who will rule a gentler race of Humans.

Hel
Daughter of Loki, mistress of the underworld. She rules over the murderers, adulterers and criminals who live in her realm, whom she will lead against the Asgard in the last battle.

Heimdall
Watcher of the gods, sentinel of Asgard. Son of Odin.

The Norns
Not gods, but three hags who represent the past, present and future.

- it's only natural.

Magic? Magic is part of natural life; it is as good or bad as the person using it.

Money? Money is the root of much evil. The pursuit of profit is the cause of much sorrow in the world. A man can be born poor or rich. Whichever he starts as, he has a lifetime ahead of him to live as best he can, to see it all and do it all.

Education? Education is a wonderful thing; every child should be given an open education.

Classes? Many of the lower classes live in squalor; it is shameful that so many people would allow themselves to be herded and used in such a way.

Sometimes, the upper classes make you laugh; they honestly think that they own the land.

Marriage? Marriage is a wonderful thing between two lovers.

Honour? All the Lady's creatures are honest; none can afford time for honour when there is food to be found.

Religion? True pagan folk do not kill animals or people in their worship. You worship the earth and its life; how can one celebrate that with meaningless death?

Typical saying: 'Animals? Animals! Look, you; you don't see rabbits garrotting each other, do you?'

The Roman Pantheon

This is a selection of the myriad Roman Gods. The Romans had a tendency to adopt the Gods of those they conquered, creating a wide pantheon for every occasion. The original Greek name of the God is noted in brackets.

Jupiter (Zeus)	**Captain of Gods, Father of heroes** and the most unfaithful husband in all mythology!
Neptune (Poseidon)	God of the Sea, patron of sailors.
Pluto (Hades)	God of the Underworld. Stole Persephone, the daughter of Demeter to be his queen.
Juno (Hera)	Goddess of Marriage/ Queen of Gods. Wife of Jupiter, so patron of scorned wives!
Vesta (Hestia)	Goddess of the Hearth and Home
Mars (Ares)	God of War
Minerva (Athena)	Goddess of Education and Science
Diana (Artemis)	Goddess of the Hunt/The moon
Venus (Aphrodite)	Goddess of Love/Beauty, served by Cupid (Eros)
Mercury (Hermes)	God of Commerce and Speed, messenger of the Gods.
Vulcan (Hephaestus)	God of the Forge/Fire
Proserpina (Persephone)	Unwilling bride of Pluto, Goddess of spring. Must spend half the year with her husband in the underworld.
Bacchus (Dionysos)	God of wine, revelry and theatre. Still 'worshipped' by actors, to calm nerves.
Ceres (Demeter)	Goddess of earth and Harvest, turns the world to ice each winter when her daughter leaves her to be with her husband.
Trivia (Hecate)	Goddess of the dark/magic, still called upon in the oldest incantations.
Discordia (Eris)	Goddess of discord, considered by some to be a disguise of Paline.
Victory (Nike)	Goddess of victory
Furies (Erinyes)	Deliverers of Justice, a vengeful and dangerous trio of harpies.
Nemesis	Goddess of Revenge
Morpheus	God of Dreams

Demonic Cults

If mankind could be convinced to worship and follow the angels, it stands to reason that many offer fealty to the Pale. Before Lucifer fell, the Pale was populated with demons, just as ancient and dangerous as the oldest angels. Lucifer and his devils (fallen angels) are recent visitors to the plane. It is the demons, not the devils, that claim dominion there.

The demons have been manipulating mankind for centuries, through the simple and effective technique of offering them what they want. This has proved very successful for the Pale; temptation has always been simpler than virtue. Luckily, the demon courts are fractious and power hungry. If they were united and organised like the powers of order, then little could stand in their way. Every demon knows this, but wants demon-kind united under his rule, not anyone else's. Demons do not make good followers.

The uncrowned queen of the demonic courts is Paline. Reputation is all to demons, and she seduced the brightest of angels to cause a war in heaven. No other demon has quite managed to top that yet. However, there are whispers that she fell in love with Lucifer and curses the war that imprisoned her love. Those who consider such rumours had best not do so anywhere that the lady of Subversion might hear them, though.

Currently, there are seven major demon lords in the Pale. There are countless other minor lords and their servants. Each of the seven is generally attached to one of the seven deadly sins. However, they were lords of such sins long before Aluminat doctrine. What have become known as the seven deadly sins are simply the easiest ways to manipulate mankind. So, the most powerful demons laid claim to them to enhance their power. In a bid to curtail the power of the demon lords, the forces of order created the 'seven deadly sins' to warn mankind of the danger. As always, man didn't listen very hard. So, the demon lords are far more than an embodiment of some Aluminat failing, they are ancient beings who have claimed (among others) a powerful domain. Many make the mistake of thinking they embody the sin they are associated with; these fools don't last very long. No demon lord would limit themselves to only one domain and pleasure. The demons associated with a particular sin are:

Envy	Seere, Paline's hated sister. Known for her brilliant green eyes.
Gluttony	Belial, who always gives you more, but only of what you already have.
Greed	Dantallon, who tells you how little you have, and how much everyone else has.
Lust	Paline, the lady of Subversion.
Pride	Azazel, Lord of authority, who grants meaningless titles.
Sloth	Malphas, who gives you all the time you need, in return for some of your lifespan.
Wrath	Glasya-Labolas, the ball of rage that lies inside the heart of every wronged person.

Generally, the demons serve the force of Entropy. However, they don't do so in the same way the angels serve order. None of them is working to a plan for universal entropy, and none of them consider themselves servants of a greater power! However, they are still creatures of Entropy and their very existence threatens the natural order. While they may not work to a global agenda, their desire to remake the universe in a more pleasing form is exactly what entropy desires.

The demon lords and their cults are many and varied. They rise and fall quickly, as each demon only uses them to corrupt the innocent and take what they want. They have no need for worshippers, only for new innocents. By way of example, we finish with a more detailed look at the cult of the most renowned demon lord, Paline.

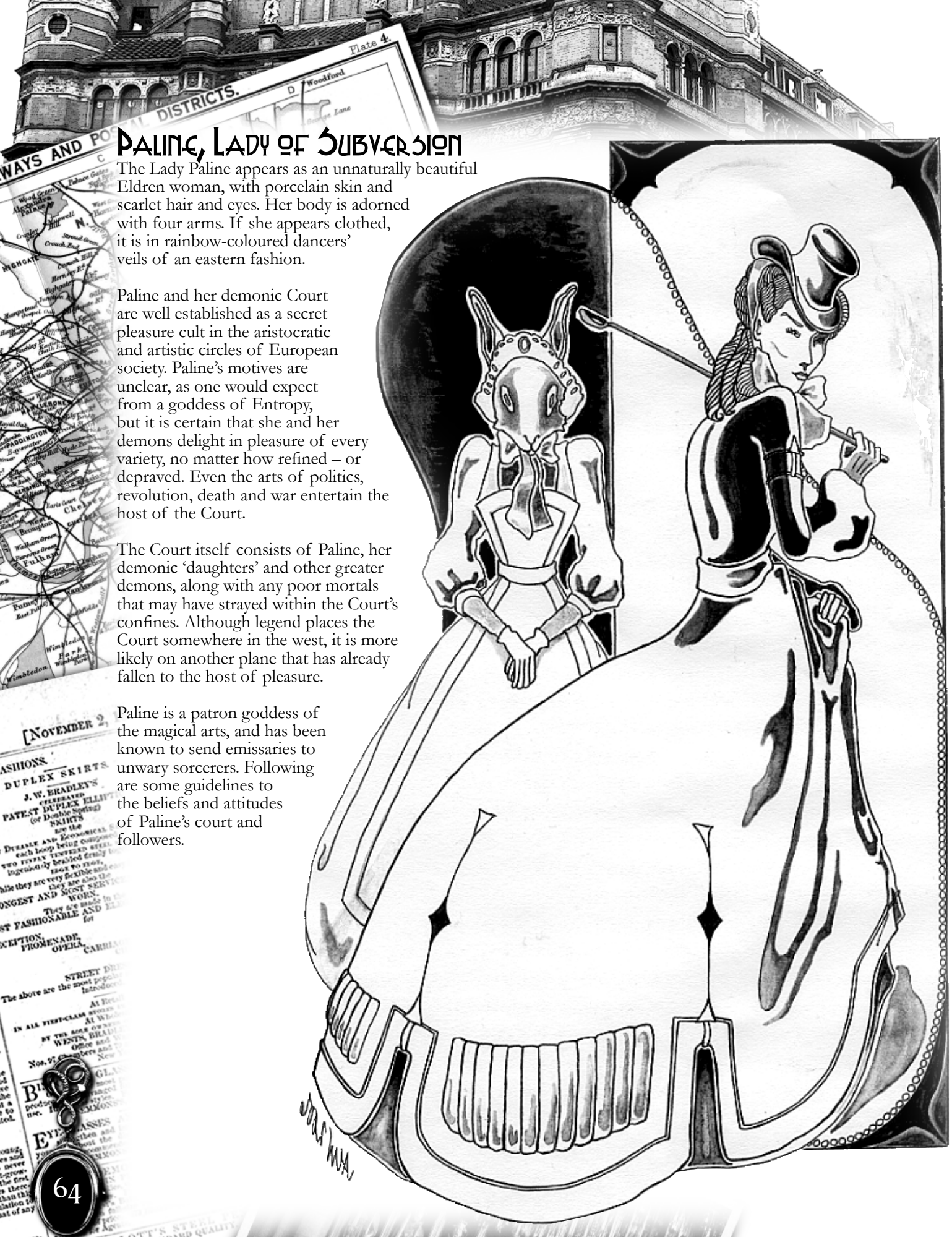
Paline, Lady of Subversion

The Lady Paline appears as an unnaturally beautiful Eldren woman, with porcelain skin and scarlet hair and eyes. Her body is adorned with four arms. If she appears clothed, it is in rainbow-coloured dancers' veils of an eastern fashion.

Paline and her demonic Court are well established as a secret pleasure cult in the aristocratic and artistic circles of European society. Paline's motives are unclear, as one would expect from a goddess of Entropy, but it is certain that she and her demons delight in pleasure of every variety, no matter how refined – or depraved. Even the arts of politics, revolution, death and war entertain the host of the Court.

The Court itself consists of Paline, her demonic 'daughters' and other greater demons, along with any poor mortals that may have strayed within the Court's confines. Although legend places the Court somewhere in the west, it is more likely on another plane that has already fallen to the host of pleasure.

Paline is a patron goddess of the magical arts, and has been known to send emissaries to unwary sorcerers. Following are some guidelines to the beliefs and attitudes of Paline's court and followers.

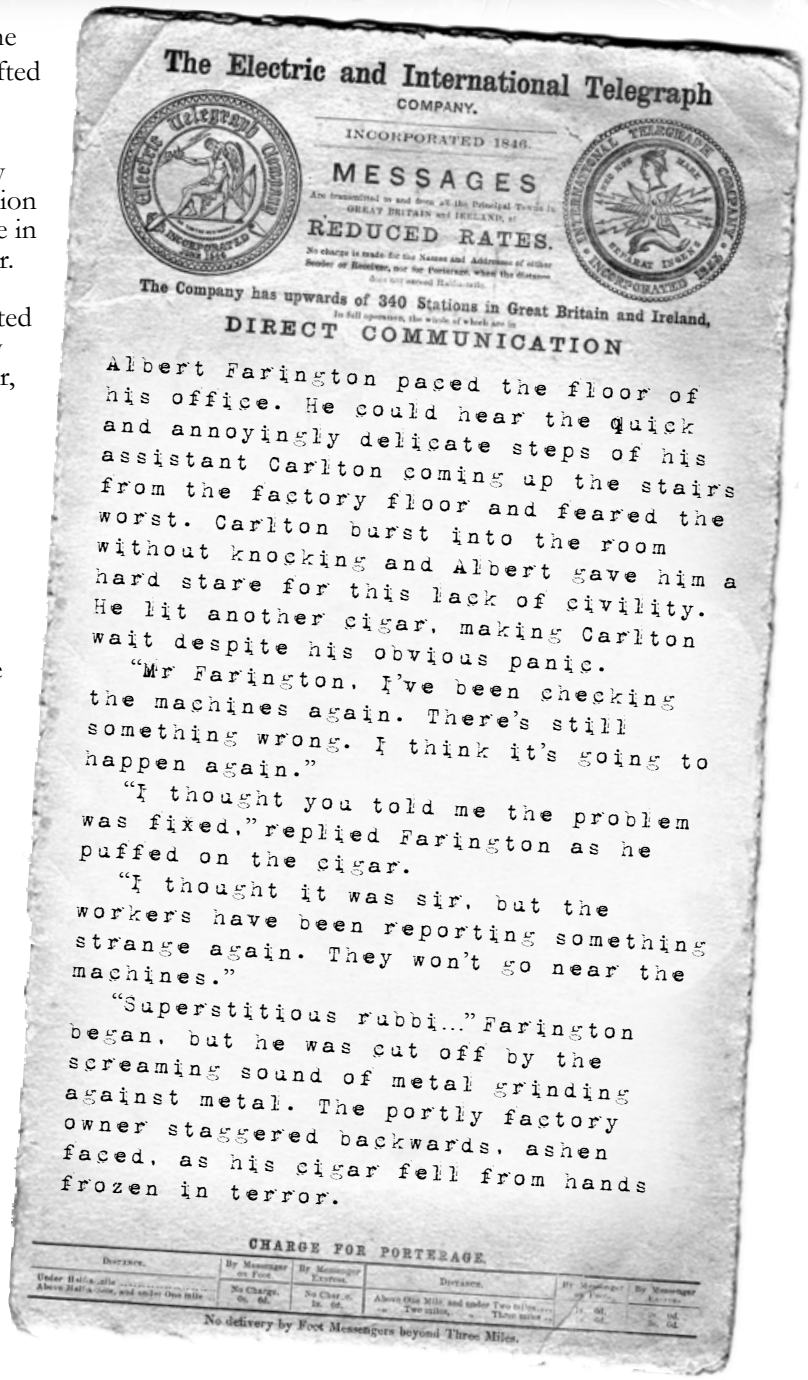


The Pale Lady's Whims

If they accept the power and pleasure of the host's company, a man or woman will be gifted with their deepest desires.

- Money? With money you can buy anything and anyone; the possession of money is therefore worthwhile in the pursuit of pleasure and power.
- Education? Education is not wasted if directed in the appropriate way (toward the banishment of labour, and promotion of debauchery).
- Classes? The lower classes live in squalor, and are seldom missed; they make ideal sport for the entertainment of the host.

  The upper classes are far more pleasing; their lives lead them to excess and therefore closer to the host.
- Marriage? Marriage is a wonderfully ridiculous idea.
- Religion? Rules and doctrine are hateful, and created by the Aluminat and Order. They are there to be twisted and broken at every opportunity.
- Honour? Honour and honesty are the masks that should be visibly maintained to prevent detection.
- Magic? Magic is a natural power in many worlds, but no spell can match the power of the host or its own sorcery.
- Typical saying: 'How boring. Why not try this..?'



The Electric and International Telegraph COMPANY.

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MESSAGES

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DIRECT COMMUNICATION

Albert Farington paced the floor of his office. He could hear the quick and annoyingly delicate steps of his assistant Carlton coming up the stairs from the factory floor and feared the worst. Carlton burst into the room without knocking and Albert gave him a hard stare for this lack of civility. He lit another cigar, making Carlton wait despite his obvious panic.

"Mr Farington, I've been checking the machines again. There's still something wrong. I think it's going to happen again."

"I thought you told me the problem was fixed," replied Farington as he puffed on the cigar.

"I thought it was sir, but the workers have been reporting something strange again. They won't go near the machines."

"Superstitious rubbi..." Farington began, but he was cut off by the screaming sound of metal grinding against metal. The portly factory owner staggered backwards, ashen faced, as his cigar fell from hands frozen in terror.

CHARGE FOR PORTERAGE.

No delivery by Foot Messengers beyond Three Miles.

Science & Steampower

We have spent a lot of time talking about religion, faith and magic, but what about the scientific discoveries of our era? Surely with magic to aid them, the scientific minds of Victoriana must have made huge steps forward?

Well, simply put – no.

That isn't to say that scientific oddities and marvels don't exist. The likes of the Nautilus and the Time Machine are both perfectly possible Victoriana inventions, but their presence would be as unique marvels (in the way they were depicted in our own 'real life' fiction), not as commodities.

It must be remembered that magic is a manifestation of Chaos and western society has spent hundreds of years denying that power in order to replace it with science, so the lack of commonplace 'super-science' perhaps makes a little more sense. In general, people are more comfortable with science, as (despite it being just as dangerous as magic) it is something anyone can learn to use. Unlike sorcery, it is also (in general) predictable and reliable, so most Europeans are quick to support the exciting marvels of the new age. Even so, there are areas in Victoriana where the progress of 19th century science has been given a little push forward by the world around it and, just as often, areas where science has 'cheated' by incorporating sorcery into its design.

The Industrial Revolution is still in its infancy. Given time for development, who knows what enterprising minds will think up or which of those ideas will become commonplace…

Scientists & Scientific Research

The term 'Scientist' has only existed since 1833, coined at a convention of like minds fed up with terming themselves philosophers. Beforehand, science had been

What 1867 does have, and what it doesn't

For the sake of convenience, we present a short list of some recent inventions of the time. More importantly, we also offer a list of things that have yet to be invented!

Rugby (1823)
Cement (1824)
Photographs (1838)
Paddle Steamships (1839)
Postage Stamps (1840)
Pedal Bicycles (1840)
Christmas Cards (1843)
Morse code (1844)
Telegraphy (1844)
Rubber Tyres (1845)
Sewing Machines (1846) – improved by Isaac Singer for home use in 1850
Ice Cream (1850)
Public and Home Flush Toilets (1852)
Elevators (Lifts) (1852)
Steel (from Bessemer's converter) (1854)
The Safety Match (1855)
Concrete (1859) – used to build the new sewers
Horse-Drawn Trams (1860)
The Football Association rules for football (1863)
Steam-powered underground railways (1863)
Jelly Babies (1864)

The following have yet to be discovered:

The Periodic Table (1869)
The Typewriter (1873)
Lawn Tennis (1873)
The Telephone (1876)
Electric Street Lighting (1878)
The Electric Light bulb (1879)
Electric Railways (1883)
Electric Trams (1883)
Motorcars (1885)
Coca-Cola (1886)
The Gramophone (1887)
Pneumatic Tyres (1888)
Moving Pictures (Cinema) (1894)
Comics (1890)
Radio (1895)

What did the Romans ever do for us?

It's an irony that, despite the achievements and ingenuity of the scientific minds in Victoriana's Europe, they have accomplished nothing that was not relatively common in the 'dark ages' of antiquity when magic was strong. All those ancient wonders were ripped down, destroyed and buried along with Rome, to make way for Aluminat Christendom.

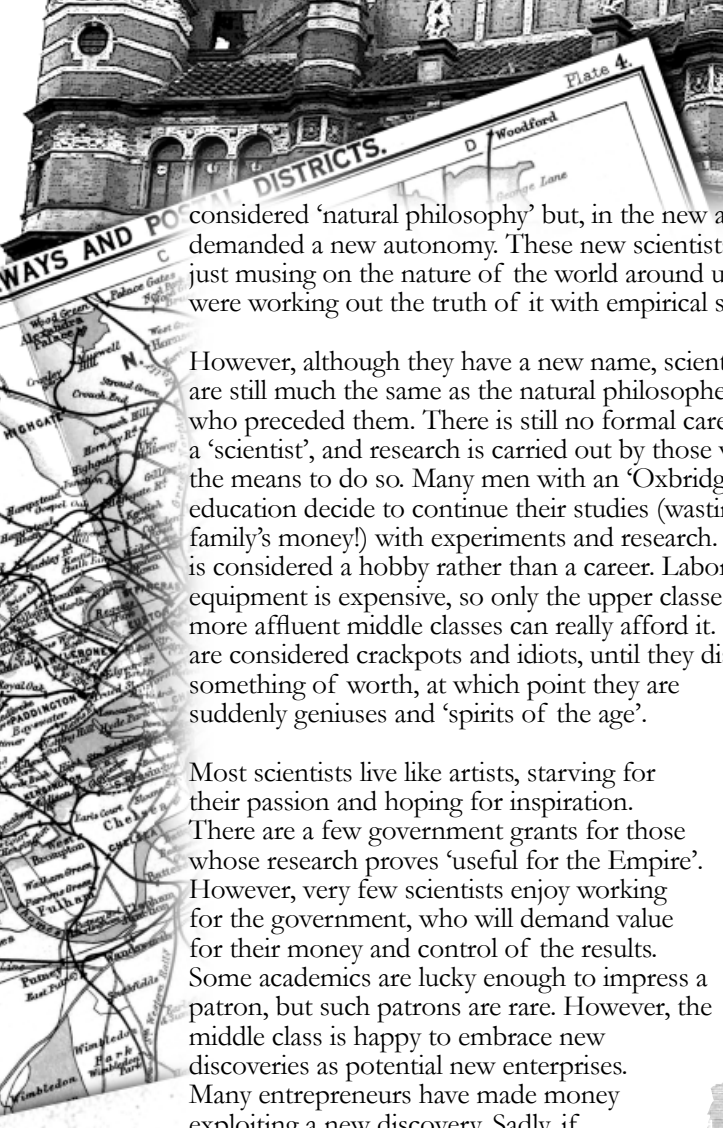
considered 'natural philosophy' but, in the new age, it demanded a new autonomy. These new scientists were not just musing on the nature of the world around us, they were working out the truth of it with empirical studies.

However, although they have a new name, scientists are still much the same as the natural philosophers who preceded them. There is still no formal career for a 'scientist', and research is carried out by those with the means to do so. Many men with an 'Oxbridge' education decide to continue their studies (wasting their family's money!) with experiments and research. Science is considered a hobby rather than a career. Laboratory equipment is expensive, so only the upper classes and more affluent middle classes can really afford it. Most are considered crackpots and idiots, until they discover something of worth, at which point they are suddenly geniuses and 'spirits of the age'.

Most scientists live like artists, starving for their passion and hoping for inspiration. There are a few government grants for those whose research proves 'useful for the Empire'. However, very few scientists enjoy working for the government, who will demand value for their money and control of the results. Some academics are lucky enough to impress a patron, but such patrons are rare. However, the middle class is happy to embrace new discoveries as potential new enterprises. Many entrepreneurs have made money exploiting a new discovery. Sadly, if the scientist is to make a living out of enterprise, his research becomes determined by what is profitable rather than what advances current knowledge.

What unites these people is a passion for learning and experimentation. It is a very exciting time to be a scientist. New discoveries are being made (and disproved) on a weekly basis. So, while the life of a scientist may not have changed since 1833, the wider scientific community is a new development. With so much going on, scientists encourage each other to meet up and discuss their theories. Several groups have formed around the various disciplines. These groups mainly correspond with each other, but most manage annual meetings. Some get together at a club once a week, others attend great conventions. Even people with little or no knowledge of science join the debate and follow the news, fascinated by the new discoveries.

The largest scientific group is the British Society for the Advancement of Science. This society runs an annual show of touring lectures, experiments and displays, which has proved extremely popular with the public. The shows are designed for ordinary people without a scientific background, but they gather together many like minds willing to discuss their ideas at length with anyone who shows insight.



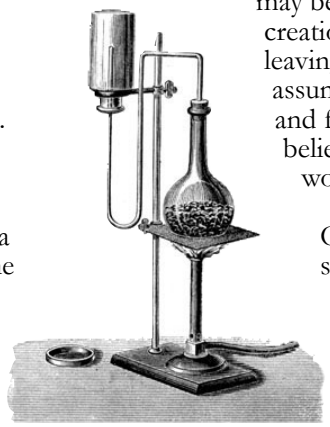


Fig. 10

Preparing NH

The only problem with this new age of science is that what is considered science is rather a mixed bag. Mesmerists and phrenologists attend the shows and scientific meetings with geologists and physicists. The work of a vast array of cranks, bunko artists and outright lunatics is considered part of the new science. The British Society for the Advancement of Science does its best to invite only 'proper science' into its midst. No-one has quite managed to define what 'proper science' is, so the society's classifications are often arbitrary, always controversial and exclude as many good scientists as they include cranks.

The most controversial ideas in science are those that stand against Aluminat doctrine. Generally, the origins of mankind and the universe are considered the province of the church. However, many new scientists are challenging those ideas. The angels may be real, but they have remained unclear on the creation of the world and the nature of existence, leaving Aluminat myth to fill in the gaps. These assumptions and guesses have become doctrine and few church leaders and ordinary Aluminat believers are happy to cast them aside on the word of some crank.

One very forward thinking attitude of the scientific community is its progressive ideas on equality. It doesn't generally exclude anyone based on their race, class or gender. If you have a good idea and you can back it up with good scientific study, people will usually listen. However, while women and those of lower classes are not excluded, they find it very hard to make their voices heard. Very few women and lower class people have the assets to become researchers. When they do, they must work twice as hard to get over the natural prejudice of the primarily upper class male community. There is a strong feeling that a man of good breeding must have done things correctly, whereas a silly woman may well have made a mistake, so someone should check her sums for her carefully. Many lower class and female scientists find a patron to support them, only to have their discoveries passed off as their patrons. However, for all this prejudice, when someone proves an idea, the community rewards them and respects them as much as anyone else.

Naval Technology

The only effective method of intercontinental freight transport is by sea. Most open sea ships are sail craft. Steam powered vessels are available, but are expensive to buy and maintain in comparison. A sailing craft on the open sea can probably cover 220 miles per day but, with adverse weather, this could be reduced to as little as 50 miles. Steam vessels can cover up to 340 miles of open sea in one day and are less affected by poor or cross-winds, allowing a travel distance of 100 miles a day in even the worst conditions.

Most ships in Victoriana are made of wood and powered by sails. Most military ships have been converted to steam power, propelled by huge paddle wheels on each side of the ship, but with a full set of masts for back-up. Many civilian ships are undergoing the same conversion process and it is anticipated that ocean traffic will be completely steam powered within 10 years. It has also been proved recently (in 1845) that a screw propeller is far more powerful than the cumbersome paddlewheel. The Navy has been slow to agree this fact, but is now doing its best to convert as many fighting vessels as possible to screw propellers.

Metal-armoured ship hulls are another area of great experimentation, with many designs being put forward. It is generally agreed that the British Dwarven engineer Isambard Brunwell is the leader in metal ship design (although most of his designs have been rejected). He has proven to the astonishment of the engineering fraternity that larger steam ships are actually more economical. He did this by taking his new ship the Great Eastern across the Atlantic, a feat no-one believed possible due to the huge reserves of coal thought to be required. His next ocean going metal ship hull is currently under construction (and considerable scrutiny) in England. It will feature a screw propeller and be the largest ship ever built; its name will be the SS Great Britain.

The forced opening up of Chinese trade by the British in 1840 bred a new type of ship – the clipper. These were the most elegant and fastest sailing ships in the world, and they had to be, as they carried that most precious of cargo to the English people – tea! Tea needs to be speedily delivered to England from China so that it is at its most fragrant. Skippers could lose as much as 10 shillings per crate if the tea was bad. As a result, there are races between the clippers from Hong Kong to London, and bets are placed upon the outcome. Clippers such as the 'Cutty Sark' have become household names, and are renowned for how fast they can deliver their cargo.

Flight

In Victoriana, wyverns are real and have been used for centuries as aerial cavalry , notably by the French and Russians. As man has been flying for some time, it seems reasonable that flight technology would be more advanced than that of the 'real' 19th century, so airships and ornithopters both exist, albeit in limited applications.

Air travel is slow and luxurious. In Victoriana, the very possibility of Air travel is a privilege of the rich. Airships are limited in number and the majority of them are in commercial service. The graceful craft are used as luxury pleasure liners, constantly touring a circuit of European cities. These airships can cover 200 miles in a 24-hour period, and make frequent stops at the major and fashionable cities, typically running a 'two days airborne, two days in dock' cycle.

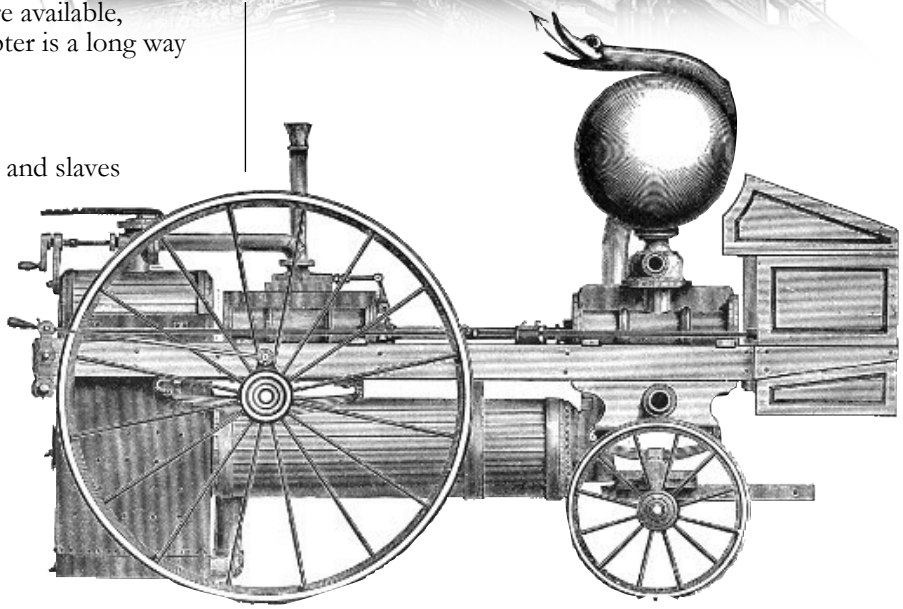
Airships are too expensive in comparison to their cargo limits for commercial haulage. So far, only the British Navy has adopted them for military use, paying the Guild vast sums of money to assist in the creation of enchanted furnaces for the immense amount of steam power and lift required for the propulsion of an armoured dreadnaught through the sky. The military airships of Britain's navy travel more slowly than the passenger airships and cover only 100 miles in a 24-hour period. The large investment in building and researching the craft for military use is generally perceived to be an arrogant folly on the part of the British Government.

Ornithopters are one-man flying machines used by Britain and Prussia. They work by mimicking bird flight, with flapping wings. As a result, they are very difficult to produce and fly, but extremely graceful and manoeuvrable in flight. The ornithopter is a recent invention (enjoying its 5th birthday in 1867) and, again, uses a Guild-enhanced steam engine to generate the additional lift for flight. The ornithopter has yet to see active service against aerial foes, which was its design purpose, but the Prussian army has used it in its wars of reunification, with devastating effect against ground

troops. While these flying machines are available, aerodynamic flight by plane or helicopter is a long way off.

Overland Transportation

Since mankind's infancy, the horse, ox and slaves have been humanity's beasts of burden. Only in the last 40 years has the power of steam brought a new alternative – the train.



In the 'modern' setting for Victoriana, the horse (with a variety of carts and coaches) and the train are the primary forms of overland travel. Although the technology exists to create 'horseless carriages' using the same science and sorcery combination as for the ornithopter, the sheer expense of such a machine, along with limited Guild resources for the necessary enchantments, prevents any such endeavour being considered for mass transportation or for any non-government funded project.

Roads and Coach Houses

Horses and coaches still enjoy a great deal of popularity in Europe, although they are a dying mode of transport in areas serviced by the train.

Despite the obvious advantages of train travel, many still prefer the slower horse-drawn method. Although fast, trains are dirty and, as a recent innovation, they are surrounded by superstition. As an example, it is commonly believed that the train's excessive speed of 40 mph can knock the breath from frail lungs or that the wind caused by the speed can knock off a human head if poked from a window! On a more reasonable note, there are still large tracts of rural land where trains have not yet reached, which may only be accessed by coach.

So, for varied reasons, the coach is still a popular form of transport. Its speed is not only limited by a horse's speed, but also by the necessity to stop at a coach house each night or for a passenger's convenience.

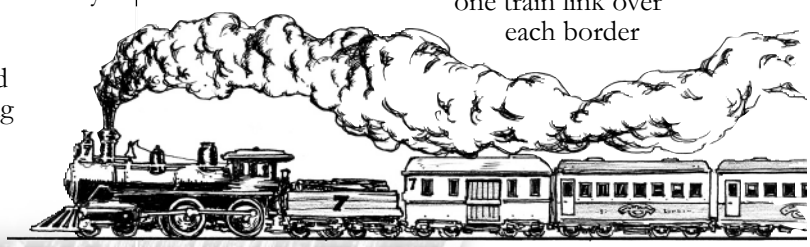
Assuming a ten-hour day with several stops for rest, a walking man could cover 20 miles in a single day. Allocating the same amount of travel time, a horse rider or coach could cover about 35 miles of road. Adverse conditions would severely reduce the distance covered. Heavy rain or snow can easily reduce movement rates by two thirds.

There are three major problems with horses and coaches. The first is the uncomfortable travelling conditions. Coaches are frequently cramped, as unscrupulous drivers cram as many people in as possible, and the discomfort is increased by the lack of suspension. Secondly, they take a long time to get anywhere. The last problem is brigandage – although highway robbery has passed its heyday of the previous century, there are still highwaymen on the road and no long-distance coach driver would be without a decent firearm.

One area where horse and coach is still a thriving mode of transportation is within the urban environment, where light coaches known as (Hansom) 'cabs', and heavy coaches know as 'omnibuses' constantly ferry passengers from 'A' to 'B' within the city limits. While there are not that many routes, you can usually get an Omnibus from one London district to another. A Hansom cab is more expensive, but takes you to exactly where you want to be. However the crowded streets make it a slow method of travel. On the outskirts of East London (Hackney, Bow) horse drawn Trams have proved very popular, but they are not allowed in the city. While none of the public forms of transport are that expensive, those of the lower classes can rarely afford to do anything but walk.

Rail

Trains are increasingly popular throughout Western Europe. The train was first introduced in 1832 in Britain and, in 1867, Britain has an effective service linking all towns and cities, and most of the villages along the way. In Western Europe, trains link most of the major towns and cities. In Russia, there are only four railways linking Moscow, St. Petersburg and Kiev. There is at least one train link over each border



of Europe, and it is possible to travel from Calais to Istanbul by train alone.

Great Britain is the leading country in locomotive development; its mastery of locomotion is one of its greatest industrial assets. Within England, the rail network is extensive. Within cities, rail links are rare and London provides the only circular linking railway for urban travellers. Most railways supplant the road and canal systems with speedy and direct travel over rural areas. Urban termini are usually on the outskirts of town, or at least upon the outskirts at the time of building. England's rail network boasts a great many rural stops or stations. There are many more stations than the railway builders preferred but, when buying land to build upon, a local or even personal station was often their only bargaining chip. Landowners, appreciating the increased commerce and status from a rail link, would sometimes sell land at a preferential rate when offered a station.

Rural rail stations are often a focal point of a village's activity, in the same manner as a crossroads coach house. New opportunities for boarding houses and travellers' taverns arise, boosting a rural economy nearly shattered by the exodus of workers to urban factories in the 30s. In urban areas, the construction of a rail station is the ruin of a respectable area. Soon after the station comes industry, wishing to be near its transport. With industry comes the working class - there goes the neighbourhood.

The first underground rail lines have recently opened in London in 1863. The line itself was used for freight but since its opening to the public has proved very popular. However, taking a steam train into a tunnel does mean you need a lot of ventilation or very secure windows. The line currently runs from Paddington to Farringdon, and the city has employed the Guild to create new tunnels to expand this new 'tube' network.

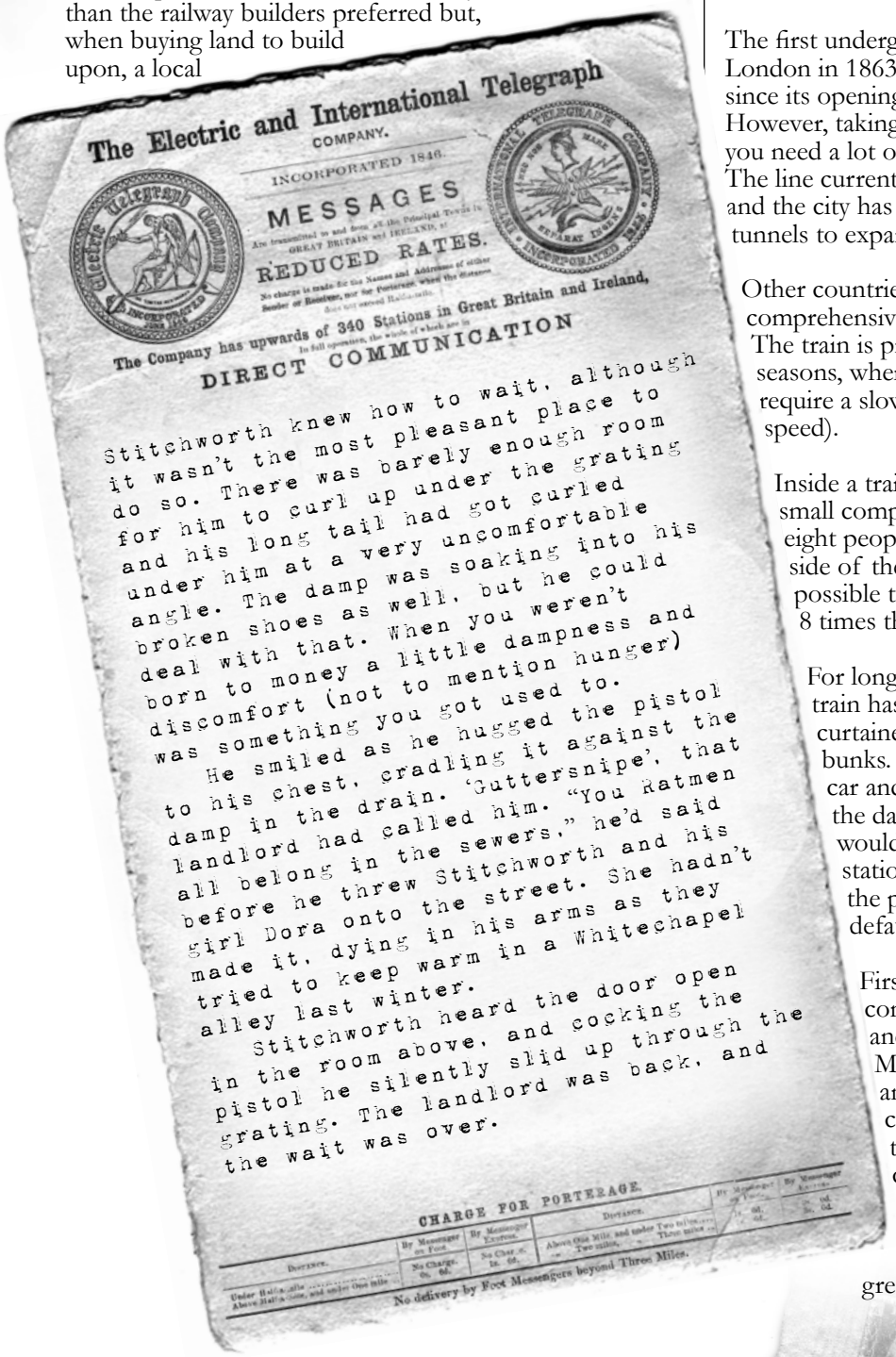
Other countries' rail networks are not as comprehensive as Britain's, where they exist at all. The train is primarily affected by autumn and winter seasons, when leaves or snow drifts on the lines require a slower travel speed to avoid derailing (half speed).

Inside a train, accommodation is partitioned into small compartments, each sitting approximately eight people and accessed by a corridor along one side of the carriage. By prior arrangement it is possible to book an entire compartment by paying 8 times the cost of a normal ticket.

For long journeys, sleeper trains are used; the train has several sleeper carriages filled with curtained berths, each typically containing 2 bunks. The train would also have a buffet car and a lounge car for the travellers during the day. During a long journey, the train would sometimes stop on the rails or at a station overnight and, on such occasions, the passengers would sleep on the train by default.

First class sleepers would have a separate compartment, with folding berths, a table and other basic amenities to themselves. Many important figures, such as monarchs and politicians, have access to a state carriage – a travelling apartment where the traveller need not step outside their carriage at all during the journey.

Ironically enough, even though she invented railways, Britain is not the greatest recipient of their benefits. Railways


The Electric and International Telegraph
COMPANY.
INCORPORATED 1846.
MESSAGES
REDUCED RATES.
The Company has upwards of 340 Stations in Great Britain and Ireland,
DIRECT COMMUNICATION

Stitchworth knew how to wait, although it wasn't the most pleasant place to do so. There was barely enough room for him to curl up under the grating and his long tail had got curled under him at a very uncomfortable angle. The damp was soaking into his broken shoes as well, but he could deal with that. When you weren't born to money a little dampness and discomfort (not to mention hunger) was something you got used to.

He smiled as he hugged the pistol to his chest, cradling it against the damp in the drain. 'Guttersnipe', that landlord had called him. "You Ratmen all belong in the sewers," he'd said before he threw Stitchworth and his girl Dora onto the street. She hadn't made it, dying in his arms as they tried to keep warm in a Whitechapel alley last winter.

Stitchworth heard the door open in the room above, and cocking the pistol he silently slid up through the grating. The landlord was back, and the wait was over.

CHARGE FOR PORTERAGE.

No delivery by Foot Messengers beyond Three Miles.

are most useful in the world's largest countries, such as America, where the western territories and states are being opened up to mass colonisation. Railways are also Britain's greatest gift (or bane) to the colonies: the larger the distance, the greater the benefit. During the early 1850's, the governor of India, Lord Dalhousie, intended to link all areas of the Raj, a move that brought employment to the natives but also caused unrest (which the railway helped him suppress). His foresight is even now being mimicked in countries such as Canada and Australia.

Electricity

Electrical power does exist in Victoriana and is an elementary component of telegram communication. Unfortunately, its usefulness is severely curtailed by the amount of current that can be generated without the aid of sorcery, and by the amount of power that can be stored in the primitive chemical batteries of the era.

Most telegram offices operate with a steam generator of their own, or with a room full of batteries (requiring daily replacements and refills) to create the modest amounts of current they require.

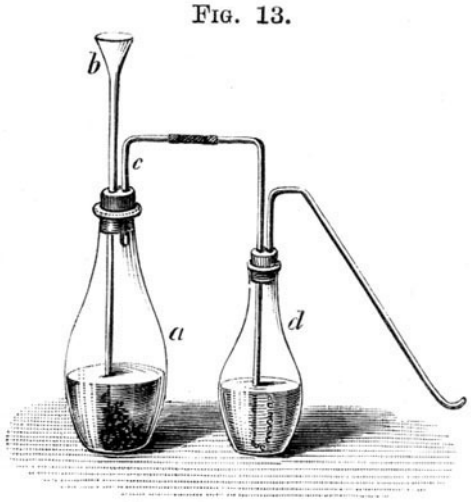


Fig. 13.

Preparing hydrogen.

Weapons

The arms race is one of the fastest moving areas of technology. The various inventors and weapons manufacturers of Victoriana are all engaged in frantic development on three technological fronts - accuracy, speed, and power - and on two scales: personal side-arms and artillery.

The recent wars across Europe against the ambitions of Napoleon proved to every country the sheer power of artillery. This is where most government-sponsored innovation is focused, with an emphasis on accuracy and power.

The personal side-arms race is led by the manufacturers, with the emphasis on speed. The last twenty years in Victoriana have seen firearms evolve in an endless competition to get more bullets out of the weapon in as short a time as possible. At this point in weapons development there is no common standard, and the variety of ways in which that nebulous goal is being reached is staggering, with inventors experimenting with multiple barrels, springs, clock work, magazines and belts - often in bizarre combinations. It is a time of great experimentation in weapons design, with many ideas ranging from the weird to the insightful to the downright dangerous.

Conversely, armour technology is very limited. Military forts tend to be made from stone and concrete, ships are still constructed of wood, and personal armour is practically non-existent. The lack of personal armour is a direct result of the power of modern firearms – what is the point in weighing yourself down with a metal suit when modern munitions can tear straight through it?

Communication

Most countries operate a postal service capable of delivering mail within the same city in about 3 days. With extended distances, such as across counties or states, this time would be extended to 2 weeks or more. In many countries, the post may arrive in rural areas as little as once a month, but it could usually be relied upon to reach its destination eventually.

The only other effective ways to send a message are to deliver it yourself, send a servant, or to hire a messenger. The most common form of long distance communication within the civilised world might be the posted letter, but the fastest is the telegram.

Telegraph Connection

A telegram is sent by wire to the receiving telegraph office – a process that usually takes mere minutes. It is then either hand-delivered by the telegraph company's employees or left for the receiver to pick up, depending upon the specification of the sender. Telegraph offices can be found in any town, and several in any city; occasionally there will be an office for rural districts as well.

In our game year of 1867, telegraph wires connect most urban areas of England and telegrams may be sent to any mainland city. Major cities, such as London, have many telegraph offices in the various districts. Telegraph cables have also been laid across the English Channel to enable telegram communication with the other European nations.

Throughout the mid 19th century, an immense project is being undertaken to lay telegraph cables across the oceans. The "cable layers" were originally standard ships adapted to lay the cables across the seas with which to aid in the administration of world-spanning empires.

As can be imagined, this is a mammoth task that is frequently delayed by war and political upsets. The first trans-Atlantic cable has been laid this very year using the great Dwarven engineer Isambard Brunwell's mighty ship 'The Great Eastern'.

Interestingly, the telegraph is responsible for important steps in female emancipation, by being one of the largest employers of women outside the mills and brothels. In 1867, the Electric Telegraph Company (commonly just called 'the Electric') employed at least 200 women as clerks in their central office in London. These women were also mostly from the educated middle classes, rather than the lower orders. The company also actively recruited female clerks declaring that "their dexterity made [women] good manipulators. The work was sedentary which women bore with patience, unlike their male counterparts. They were better educated and could spell and write better". The latter may also have had something to do with the fierce competition between women for employment at the offices. With an examination required to even qualify for consideration, only the best-educated women were selected.

Unfortunately, telegraph communication is not infallible, or necessarily swift. Telegram messages are sent as electrical pulses; with distance, the pulses weaken. To prevent the loss of messages, each message goes through every office en route. At each office, the message is noted and re-sent and, with each re-sending, there is a possibility of the message becoming distorted, or of a misspelling.

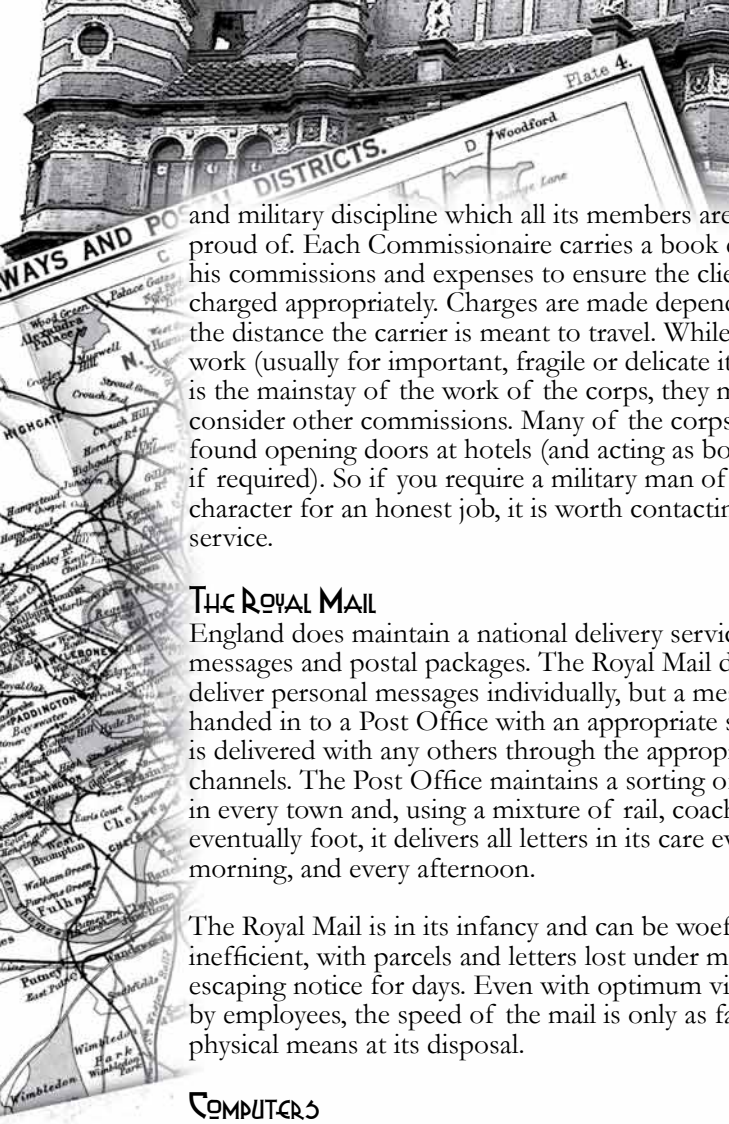
In addition, when the message finally arrives at the target office, it must then be delivered. With an unclear address or an errant delivery boy, the message can end up anywhere. However, such mishaps are more rare than common, and the telegram is an often-used form of communication within cities and across greater distances.

Messengers

Physical messengers are rarely employed directly. Usually, they are sent out by a telegraph office or similar organisation. Sometimes discretion will be of the utmost importance to a communication, and a discreet and trustworthy messenger will be required.

Most often, a middle or upper class character will send one of their regular retainers (usually an under Footman). Working class characters might have to resort to bribing street urchins to deliver messages – with such mischievous delivery boys, the sum offered should be enough to ensure discretion. Urchin mail is a fast, cheap and useful form of communication, but highly unreliable. Player characters had best cultivate the goodwill of the local children if they want to split up and pass messages to each other.

One group of messengers worth noting are the Commissionaires. This corps of retired military men from both the army and navy offer their services as messengers and carriers. To join the Commissionaires a man must be of irreproachable character and remain so. The corps has a reputation of absolute trustworthiness



and military discipline which all its members are justly proud of. Each Commissionaire carries a book detailing his commissions and expenses to ensure the client is charged appropriately. Charges are made depending on the distance the carrier is meant to travel. While delivery work (usually for important, fragile or delicate items) is the mainstay of the work of the corps, they may consider other commissions. Many of the corps can be found opening doors at hotels (and acting as bouncers if required). So if you require a military man of good character for an honest job, it is worth contacting the service.

The Royal Mail

England does maintain a national delivery service for messages and postal packages. The Royal Mail does not deliver personal messages individually, but a message handed in to a Post Office with an appropriate stamp is delivered with any others through the appropriate channels. The Post Office maintains a sorting office in every town and, using a mixture of rail, coach and eventually foot, it delivers all letters in its care every morning, and every afternoon.

The Royal Mail is in its infancy and can be woefully inefficient, with parcels and letters lost under machines escaping notice for days. Even with optimum vigilance by employees, the speed of the mail is only as fast as the physical means at its disposal.

Computers

The inventor Charles Babbage first introduced the concept of a computing machine. He was laughed out of every funding committee he visited, until he visited the Guild. The Guild sponsored Charles immediately to create a 'difference engine' to assist in the computations necessary to chart the movement of the heavens and the planes. Charles has been working on this engine for 10 years and has announced that it should be ready for Christmas 1868.

Sewage and Sanitation

Cholera has been the terror of the Victorian age. Outbreaks occurred throughout the early and mid part of the 19th century and killed tens of thousands each time. At the time people believed that the spread of disease was from 'miasma', essentially the gasses from sewage infecting those who breathed then.

In 1854 a Gnome doctor called John Frost managed to prove a theory he'd had for some time, that it was contaminated water and not miasma that was spreading the cholera. He investigated the spread of disease in the area of a water pump in Soho by marking the cholera deaths on a map. If miasma were to blame the deaths would congregate around the area where the smell was. Interestingly he noticed a brewery (where they drank only beer) was untouched, as was a workhouse that used its own pump. He also discovered 2 ladies died miles away in Hampstead, because they liked the water from the pump and sent out for it each day.

However, it wasn't Frost's discovery that finally made the city of London decide it needed a decent sewage system. It was the smell. In 1855 London experienced and was known as 'the great stink'. The Thames was a thick sludge of raw sewage and the river banks were coated in a thick tar of noxious substances with each passing tide. Given that the new Houses of Parliament were on the river, the politicians (wanting to be able to open their new windows and still breath) voted to do something. They engaged an eminent Eldren architect called Joseph Balgette. Balgette's design was a mammoth solution to a huge problem. He also used a new building material when he decided to mix cement with gravel, concrete. The project begun in 1859 and will not be properly completed until 1869. However, in 1867 most of the real work is done with only a few constructions in outer London still required and the finishing touches needed to the grand pump houses that take the sewage out from the city. Finally, the Thames looks like a river made of water and actually moves again.

This new enthusiasm for sanitation has led to many advances in toilet design. The threat of 'miasma' had ensured people keep their toilet facilities outside, away from the house. Now that such things are safe to have inside, the rich and middle classes have unsurprisingly made a point of doing just that. This may also have something to do with flush toilets being installed at the popular great exhibition, making them quite 'a la mode'.

Cyberware and The Human Ironclad

The concept of replacement limbs exists in Victoriana. Such limbs might be made of wood or metal, are strapped on rather than surgically implanted, and do not have full movement. Glass eyes are also possible – but that doesn't make you a cyborg! Magical enchantment makes fully functioning artificial limbs possible, even with improvements over the original. Such a limb would have to be implanted with magical aid as well, as scientific medicine doesn't know enough about the human nervous system to successfully carry out such an operation. The Guild presented just such an enchanted prosthetic to the Czarina of Russia in 1815.

In short, if you want a metal arm, you can have one, but don't expect to do much with it unless you can afford a Guild mage – and that requires a very deep wallet!

The eccentric genius Leonard Quigley (PhD, Thaum) has presented his 'human ironclad' armour at the great exhibition. It was greeted with a mixture of astonishment and amusement, but has sadly proved to be impractical. Too small to carry its own steam engine, the suit relies on hourly maintenance infusions of thaumaturgical sorcery.

Healthcare

Healthcare without the sorcery of the Guild is very poor; in fact, the progress of healthcare has been hampered by the presence of sorcery. Those with the money obtain magical cures; the poor make do with medical science.

By today's standards, medical care in Victoriana verges on primitive, but it is not quite the horror of only a few years before. Poor understanding of the human mind and temperament often hampers diagnosis. Surgery (for those with less money or in rural districts) is hampered by poor availability of proper anaesthetic – many patients suffer their surgery with nothing more than a bottle of scotch and a leather strap to bite. Some of the anaesthetics that are available (such as chloral hydrate) are often addictive and can lead to problems in their own right.

However, the new anaesthetics have become accepted as the best way to perform surgery. This is mostly due to their use on Queen Victoria herself in the delivery of her two most recent children in 1853 and 1857. What is good enough and safe enough for the Queen is certainly so for the rest of the empire! With the patient unconscious the surgeon can rely on technique rather than speed, and medical students can be picked for their intellect rather than the ability to hold a patient down. Anaesthetics would have reduced the death rate in surgery. However, with the ability to do longer and more invasive surgery, the doctors are killing just as many people as before.

Another major breakthrough is occurring this very year in 1867, the use of antiseptic. Joseph Lister, a Glaswegian surgeon has begun using the rather unpleasant chemical called carbolic acid to treat infection. While his results have been impressive, the rest of the medical fraternity has yet to be convinced such nasty chemicals have a medical value. While a Guild mage could easily create a spell to sanitise wounds, none of them have because nobody realises the need.

Civic health and sanitation are also poor. Radical doctors are only just deducing the link between filthy water or open sewers and the spread of disease in cities. Several epidemics of cholera have blighted the capital in recent years and almost wiped out whole communities. It is more commonly believed that disease is spread by poor air circulation in narrow streets and courtyards. Pasteurisation does not yet exist, and immunisation is a juvenile science at best. However, in medicine, like everywhere else, it is a time of discovery. Medical research is growing, and has made great advances. Unfortunately these advances often have to pass the approval of older doctors resistant to change (or of having their years of experience proved wrong). In general there is little pressure for medical science to move on as those with money can afford to visit the Guild.

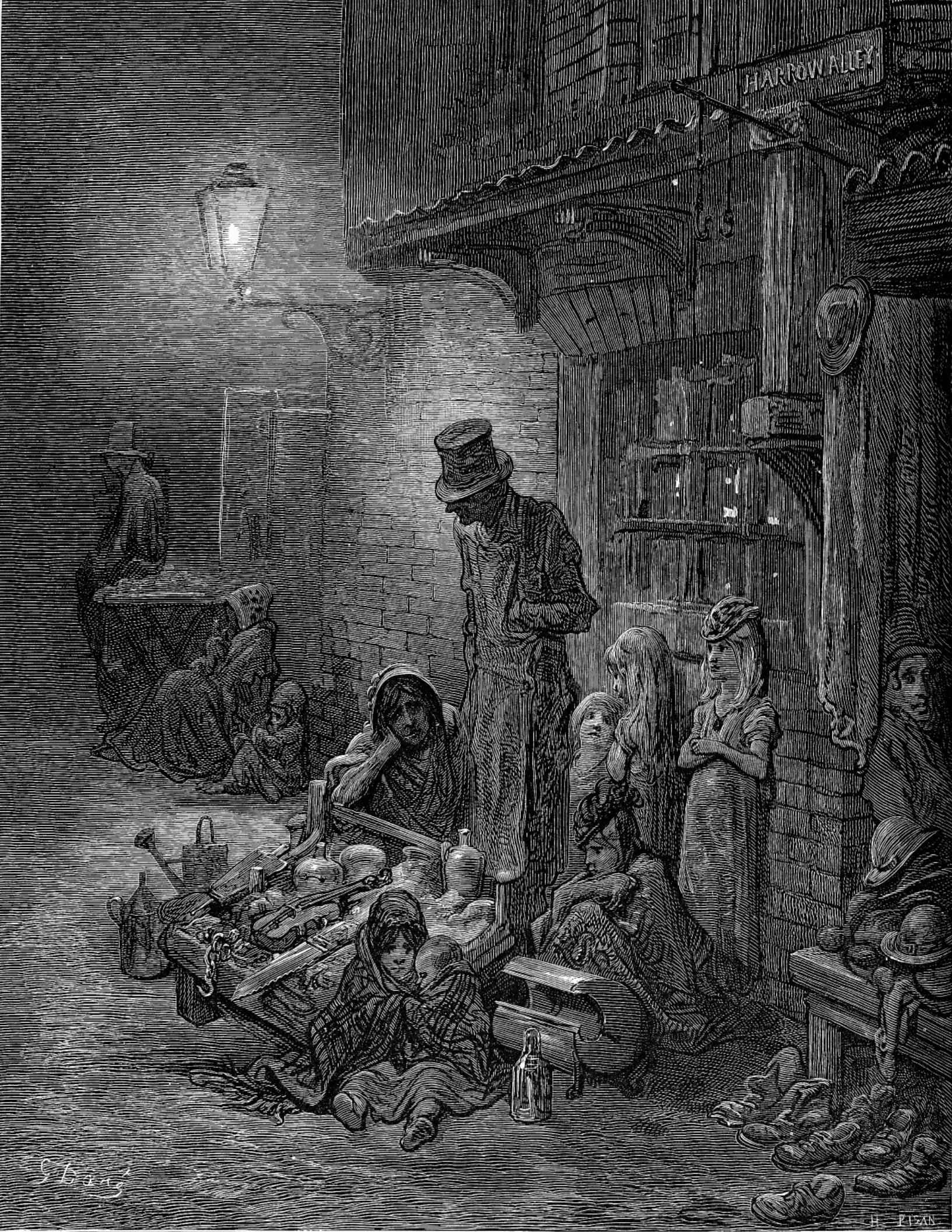
The boon in medical learning has been of great help to another trade, body snatching. With more medical students looking to learn anatomy as well as speedy butchery, there are never enough cadavers for practice. The medical profession, in desperation, chooses to ask few questions of the 'Resurrection men' who provide the bodies. They make the assumption that the corpses are the legally acquired remains of criminals and those who die in the poorhouse. Many people who go missing are found on the dissection table the next day, and bodies have been looted from cemeteries in vast numbers. The trade has so shocked the populace that high railings and guards are employed around most cemeteries. An act of Parliament in 1852 called for huge new cemeteries to be built far outside the city of London to make it harder for the urban body snatchers. A dedicated platform at Waterloo, known as 'Necropolis Station', served trains taking their eternally slumbering cargo out to Brookwood Cemetery.

So, in general, the best thing to do is stay healthy; a stay in hospital might be enough to finish you off. If that happens you might also end up assisting medical science. If you do get hurt, pray you can afford the services of a mage rather than a doctor.

Manufacturing

This is the industrial era, but not yet the era of mass-production. There are, in fact, very few automatic processes, and certainly no conveyor belts or production lines. However, some mills are considering ways to drive several machines with drive belts connected to one steam engine. When such technology is properly worked out, a single worker might be able to run several machines at once.

Although industrial machinery has been introduced in many areas, it has yet to create the 'off the shelf' article. Even in the textiles industry, where thousands toil in the mills under mechanical looms, the creation of garments from cloth is still a craftsman's skill, with each item individually made. Of course, this doesn't mean that the craftsman takes a good wage! After all, he is simply part of the industrial process and, as such, should know his place.


HARROW ALLEY

Europe & the Rest of the World

Europe is a mighty continent, rich with magic, culture and rivalries. This chapter details the major nations of Europe to give you the information necessary to decide where your characters originate. While most characters will likely come from Great Britain, they would probably know about other European countries and even far away places such as India. Most upper class young men (and a few daring young ladies) tour the world before marriage, learning all manner of exotic customs and practices. The British are very proud of their Empire, and like to immerse themselves in everything that 'belongs' to them. To some, the Empire extends to the whole world, with what lies outside British control being simply land they haven't got round to taking yet. So the English indulge their taste for world culture with India-themed parties, Parisian educations and a penchant for opium...

Europe of the mid 19th century is not an industrial society - nor is it a cosmopolitan society of nations. It is a strange and sometimes alien landscape of contradictions and unrest.

Britain is the leader of the pack, so far as industry, technology and national income are concerned. This is because Britain currently has the greatest industrial minds, and the resources to support their grand experiments. However, even in the centre of the Empire, the spirits of Arcadia (England's rural beauty, the 'green and pleasant land') and Britannia (the spirit of empire and progress) are both served equally.

Prussia is the second most industrialised nation but, outside of these two, the

Types of Government

Absolutist Monarchy

An absolutist political system, in which a single individual or group of rulers holds total power. Absolutist leaders are not limited by a constitution, in contrast with democratic, republican and constitutional governments.

Anarchy

Anarchists believe that the highest attainment of humanity is the freedom of individuals to express themselves, unhindered by repression or control. They hold that the perfection of humanity will not be attained until all government is abolished and each individual is left absolutely free. However, no one has yet managed to attain this utopian vision.

Communism

Karl Marx and Friedrich Engels defined communism in the Communist Manifesto, written and published by themselves in London in 1848. Marx and Engels portrayed the natural evolution of a communist utopia from capitalism. Marx theorised that competition among capitalists would force more and more of them to be enveloped by the growing masses. A proletarian dictatorship would rule until all vestiges of capitalism had been eliminated: a communist utopia would then naturally emerge. Unfortunately, revolutionaries across Europe are busy trying to rush the process, substituting the requisite stability with bloodshed.

Constitutional Monarchy

A constitution is the fundamental system of law, written or unwritten, of a sovereign state, established or accepted as a guide for governing the state. A constitution fixes the limits and defines the relations of the legislative, judicial, and executive powers of the state, thus setting up the basis for government. It also provides guarantees of certain rights to the people. Great Britain has an extensive (and often contradictory) constitution, incorporating numerous documents and customs defining the relationship between the crown, parliament, courts and citizens.

Feudal Serfdom

A class of agricultural labourers, serfs are legally bound to reside and labour at one place working on land owned by their lord, who might be a nobleman, an ecclesiastical dignitary, or an institution such as a monastery. They cultivate and harvest the lord's land and, in return, are allowed to farm some land to support themselves and their families. Of course, they have to make payments in produce and money to the lord from their own profits…

Republic

A form of state based on the concept that sovereignty resides in the people, who delegate the 'power to rule' on their behalf to elected representatives and officials. The era of modern republicanism began with the American revolution of 1776 and the French revolution of 1789.

level of industry declines rapidly as we travel south and east. Southern France, Spain, Hungary, Italy, the Ottoman Empire and Russia are all incredibly lacking in technology, most without a single railroad (except Russia, which has three). Considering the sheer scale of Russia compared to its neighbours, this is still abysmal. However, this also means that they lack the accessories of 'progress' – grime, smog and pollution.

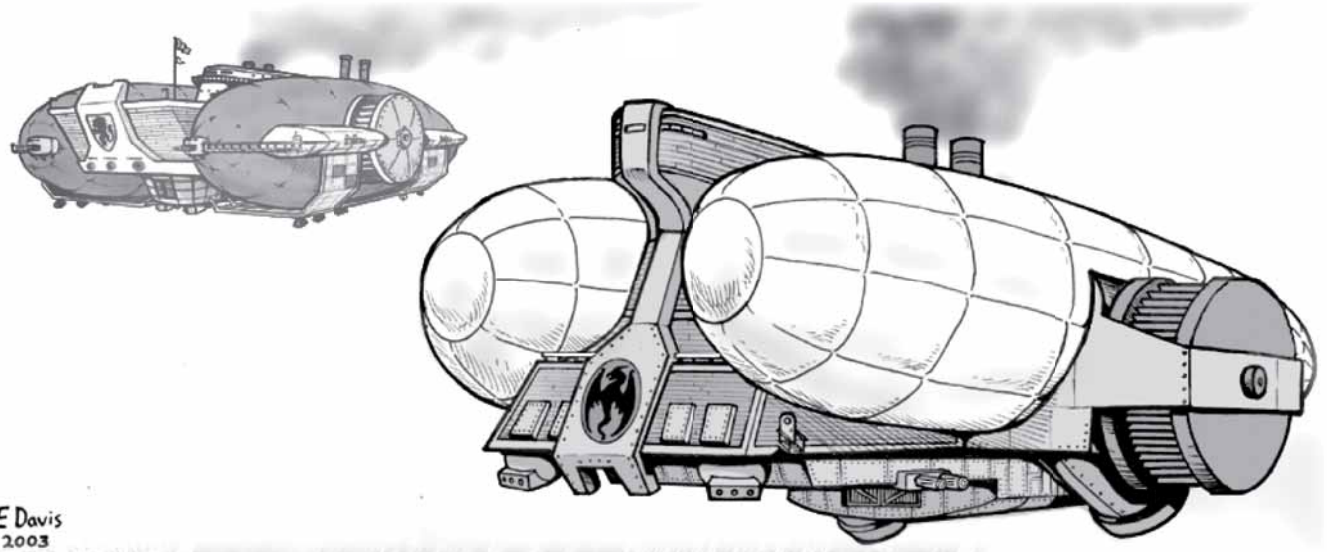
Most of the European nations feature a predominantly rural population, where agriculture is the chief industry and production. Britain's level of urban population, some 50% of the national total, is unprecedented in any other European nation. The vast majority of the lower classes, the 'proletariat', are still peasants, with their lives little changed from medieval times.

Each country is listed with an entry such as this one:
Country: *Name of political entity*
Languages: *Native languages spoken*
Religion: *the dominant/national religion*
Population breakdown: *a percentage breakdown of the races present*
Class breakdown: *a breakdown of the population according to class level*
Literacy: *The percentage of the population capable of reading & writing.*
Governmental system: *The nature of the government.*

Great Britain

Languages: *English, Welsh, Scots Gaelic, Irish Gaelic, Cornish*
Religion: *Anglican Aluminat*
Population breakdown: *Human 56%, Beastman 17%, Dwarf 12%, Eldren 5%, Halfling 5%, Gnome 3%, Ogre 2%*
Class breakdown: *Upper 10%, Middle 20%, Lower 70%*
Literacy: *40% of population is literate*
Governmental System: *Constitutional Monarchy*

Britain, the centre of the most powerful globe-spanning empire of 1867, is a small island separated from the European mainland by a slim stretch of sea known as the English Channel. Britain's position as a world power is secured through her monopoly on trade routes to the east and the might of her naval fleets. The empire is currently at war with Russia in the Crimea, a war that threatens to expand into Asia and consequently British India.



Britain is a unified kingdom of three countries: England, Wales & Scotland, and also includes the conquered island of Eire (see below). England & Wales are unified completely; Scotland still retains a measure of independence in social and civil convention, although they do share the same government and monarchy. The young Queen Victoria rules Britain. Victoria is the very embodiment of all the laws and qualities that society holds dear – dignity, breeding, and resolve. Britain is one of the most class-conscious countries upon the globe; in Britain, money matters less than class and breeding. It is better to be poor and aristocratic than it is to be middle class and rich – as far as society is concerned anyway.

Britain is leading the industrial revolution, boasting its invention of the train, the cotton mill, and many other types of machinery. Indeed, the industrial revolution began with the building of the iron bridge in Staffordshire in 1780. Mr Stephenson built the first locomotive in 1796 and Mr Brunwell is currently building a great steamship at Bristol. Britain's cities expand at an exponential rate, especially Birmingham and Liverpool, the first as an important industrial base, the second as a major port for the cotton trade.

Unfortunately, Britain's success at industry has had its price. Social and health problems caused by the industrial revolution are commonplace. Disease, particularly work related illnesses such as respiratory and hearing ailments, have reached unprecedented levels due to the combination of cramped, unsanitary conditions and the pollution of drinking water. Pollution has also now become a problem; in many cities, entire blocks are covered with soot and grime from the chimney stacks of nearby factories. Child deaths are common, especially amongst the poorer sections of the industrial population.

Another effect of the industrial revolution is to draw workers from the countryside into the cities until the national census indicates that 50% of the total population is now

London

The capital of England & Wales, London is a vast metropolis built upon the banks of the river Thames. London is home to over 4,000,000 inhabitants, some 20% of the total population. The quality of life in London is divided between east and west. In the west the upper and middle classes build their terraces and villas, while in the east is London's industry and captive workforce. The living conditions of the poor in east London can only be described as horrible; crime rates are astronomical and the rain is black from factory pollution and coal fires.

London is the largest city in Europe, the official seat of the royal family and capital to over 200 million people worldwide, from tiny St Helena in the Atlantic to the vast sub-continent of India. The city is a vast cosmopolitan melting pot, almost a microcosm of the empire itself. This diversity is reflected in the makeup of the population – there are Irish, Scots, Indians, Africans and Chinese in London, as well as immigrants from Italy, France, Russian-controlled Poland and the German states.

Queen Victoria's official main residence is here at Buckingham Palace, although she has other estates (Balmoral, Osbourne, Windsor) that she has been known to spend more time in. The Houses of Parliament (the 'Commons' and the 'Lords') are in the Westminster, whilst the Prime Minister (Lord Palmerston) lives at no. 10 Downing Street. All members of parliament maintain accommodation in London regardless of the district they represent, and some rarely leave London to meet their constituents! All of the major powers have embassies in London, as most rely on Britain for something or other, whether it is trade, protection of the shipping lanes or the maintenance of peace in Europe.

Society's capital is London, with society from other parts of Britain being seen as rustic and outdated, and that from Eire and the colonies as being no better than peasants. Many upper class citizens maintain town houses, or at least rooms, in London, with a place in the country as a retreat. The reason for this is simple; it is the capital of the Empire! Also, Queen Victoria officially holds court in London, and those hoping for favour there need to be on hand and part of the London social set.

London is also the commercial capital of the world. The City of London (as opposed to greater London itself), a one square mile block which represents the old Roman city, is home to the major banks of the world (i.e. British ones), such as Lloyds of London, Barings and of course the Bank of England. From here, the fate of the world, from poor natives on the Gold Coast to cotton magnates in Louisiana, is controlled. Insurance is also an important industry, as the majority of cargo is moved by sea (and therefore is at a huge risk). Most of the important insurance companies have their homes here. The city is also the home of the Free Marketeers, a counter-culture group who believe in the virtues of trade and are essentially anti-imperial (the British Empire only allows its possessions to trade with her, thus limiting access to other markets). Most of the city's investments are not, as one might suppose, in the Empire, but are rather in South America.

London is also Britain's primary port, the function that it first served for the Romans. It mostly handles continental traffic, particularly from the German states and the Baltic. Goods are then taken by railway to the rest of the country, or are ferried along the river Thames.

There is a vibrant counter-culture, from Communists to Chartists, Luddites, Fenians and Scottish nationalists to exiled Poles, Serbs, Croats and Spaniards, who lead the revolution from London. Karl Marx himself lives in Highgate, writing his treatises on good governance in the reading room of the British Museum. Bohemian Englishmen live in Camden, experimenting with opium, homosexuality and free love, whilst socially-conscious writers hope to influence the hearts of the British people against the cruel landowners and industrialists. Some even speak of emancipation for the colonial people or speak out against the massacre of the plainsmen in America.

THE NORTH SEA
SCANDI
FEDER
SCOTLAND
ABERDEEN
EDINBURGH
GLASGOW
EIRE
DUBLIN
WALES
ENGLAND
MANCHESTER
BIRMINGHAM
LONDON
AMSTERDAM
NETHERLANDS
HOLSTEIN
THE PRUSSIAN CONFEDE
THE ENGLISH CHANNEL
CALAISE
BELGIUM
BRUSSELS
LUX
PARIS
ST NAZAIRE
ORLEANS
STUTTGARD
NUREN
STRADBOURG
POITIERS
FRANCE
SWITZERLAND
BILBAO
LYON
LOMBARDY-VENETIA
PIEDMONT
MILAN
TURIN
PORTUGAL
MADRID
ZARAGOZA
SPAIN
BARCELONA
FLORENCE
TUSCANY
THE PAPAL STATES
ROME
SEVILLA
GRANADA
CARTAGENA
THE TWO SICILIES
PALMERO
AFRICA
THE MEDI
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BUDAPEST
MOLDOVIA
AUSTRO-HUNGARY
CRIMEA
ROMANIA
WALLACHIA
BOSNIA
SERBIA
BULGARIA
THE BLACK SEA
MONTENEGRO
ZON
SAMSON
CONSTANTINOPLE
GRENENA
DRAMA
ANKARA
BURSA
BATMAN
THE AEGEAN SEA
MANISA
KENYA
TURKEY
TRIPOLIS
SEA OF CRETE
RHODES
CYPRUS
TERRANEAN SEA
CRETE
PE 1867

urban, and that 20% of the total population of Britain lives in the capital, London. As a result, many areas of the agricultural countryside are now in peril of ruin, whilst many of the cities' disillusioned workers dream of revolution and returning to the countryside. Consequently, the population explosion in the cities, combined with an underpaid workforce, has led to a mammoth increase in crime, alcoholism and drug abuse: in 1830 there were 22,000 tons of opium imported into Britain; in 1850 this has tripled to over 66,000 tons per year!

Many philanthropists have attempted to change the conditions of life within the cities of modern Britain but their progress is slow, hampered by those in the upper and middle classes who gain money from the misery. Ironically enough, the sheltered womenfolk of those same upper and middle class landlords and factory owners are appalled by the stories and reports that they read and constantly wonder, "Why does someone not do something about it!"

The British character could be summed up as being phlegmatic and stoic or, to an outsider, just as equally 'arrogant and patronising'. The British have built the greatest empire the world has ever known – they know it, and they're not going to let 'Johnny Foreigner' forget it. Even the working poor, who may have no possessions and be in danger of being committed to the workhouse, feel superior to their continental neighbours and American cousins.

The British are mostly tolerant of the faith and beliefs of other cultures, albeit in a patronising way, as they naturally assume their reasoning to be right in all matters. This dichotomy tends to present itself as excusing another's oddities by saying, "It's okay, they're foreign, they don't know any better!"

However, all British citizens have a firm belief in reward through hard work, knowing your place in society and bringing the light of British virtue to all corners of the globe.

The people of mainland Britain vary greatly in appearance, but all tend towards medium build. The upper classes tend to be taller due to better nutrition and quality of life. Many of the lower classes have a wide array of medical problems, such as rickets and other nutrition-linked conditions.

Eire

Ireland

Languages: *English, Irish Gaelic*
Religion: *Roman and Anglican Aluminat*
Population breakdown: *Human 52%, Beastman 20%, Dwarf 10%, Halfling 10%, Gnome 6%, Eldren 1%, Ogre 1%*
Class breakdown: *Upper 2%, Middle 15%, Lower 83%*
Literacy: *40% of population is literate*
Governmental System: *Under British control (effectively Feudal Serfdom)*

Not originally one of Britain's domains, Eire was conquered and is among the many lands oppressed by rule from London. It was conquered almost by accident in the twelfth century when King Henry II 'rescued' some of his knights who wanted to conquer their own kingdom! At first, these Anglo-Norman warlords were content to act as feudal overlords and did not interfere with local laws, customs or religion (indeed many "went native"). British power waxed and waned in the province, and they almost lost it completely during the ruinous War of the Roses (why protect a conquered land when the troops are needed at home?). During this time, British power was limited to an area around Dublin known as The Pale (named after the demonic realm in Aluminat lore). The British re-established their control of Eire during the reign of Elysebeth I, when they conquered the entire land, subjugating the Irish kings. They did this to prevent Roman Aluminat Spain from invading Britain through its spiritual ally. Britain had long ago formed its own interpretation of Aluminat doctrine, unaligned with the accepted view centred in Italy. Loyal Roman Aluminat powers had since sought a way to return Britain to the 'true faith' through arms.

No longer content with being remote overlords, the Elysebethan Lord Lieutenants imposed English law, religion and custom upon the Irish – they even set regulations about what clothes should be worn and the length of moustaches! Eventually, Roman Aluminat religion was suppressed by decrees that Roman landowners could not buy land, had no rights of governance and had to split their land between all their sons (thus creating smaller parcels of land with each generation). Calvinist Scots were settled in the northern province of Ulster, where they soon outnumbered the Roman Aluminat.

Recent depredations such as the potato famine of 1849 (which killed 2 million Irish and forced another million to leave for Britain, the colonies and America) have weakened the traditional Irish way of life.

Although incorporated into the domain of Britain, the Aluminat Irish enjoy few of the privileges that the rest of Britain benefits from. Roman Aluminat have only recently (1827) gained the right to vote; but only if they own property and are not lords, lunatics or women! Despite the fact that it is England's closest and oldest 'colonial' possession, Eire has always been problematic. Unrest has been prevalent many times in history, the most recent being during the 'time of troubles' in 1848. Ironically enough, the greatest Fenian (as the rebels are known) hero of recent times, Wolfe Tone, was actually Anglican Aluminat!

Despite their hard life, the Irish people tend to be sociable, friendly and hospitable. They stereotypically like a good drink, particularly stout and Irish whiskey (different spelling to scotch "whisky"), and like to brawl in a generally carefree and non-malicious manner. They have a reputation as excellent horsemen, going

back to prehistory, and this "warrior" stereotype, combined with poverty, leads them towards being soldiers and policemen (over one third of the British army is made up of Irish recruits, whilst many of the police in Chicago and New York are Irish immigrants). Irish labourers are at the forefront of the industrial revolution, building canals, bridges, railways and the blossoming cities of Britain. However, they are always at the bottom, with Anglo landowners and industrialists in charge. The only way an Irish man can make his mark on the world is if he emigrates to America, Australia or New Zealand.

As the Celtic peoples have always possessed a rich oral tradition, Eire also produces many notable bards and entertainers. They tend to be gifted speakers and orators, producing fine poets and writers. Arthur Wellesley, the ancient Duke of Wellington, was born in Dublin, although he did remark, "Being born in a barn does not make one a horse!" The people of Eire tend toward light build, with reddish hair and light eyes, and tend to be taller than their mainland British counterparts.

The French Republic

Languages: *French, Breton*
Religion: *Aluminat (Anglican minorities)*
Population breakdown: *Human 30%, Eldren 30%, Beastman 20%. Halfling 10%, Gnome 7%, Dwarf 2%, Ogre 1%*
Class breakdown: *Upper 5%, Middle 20%, Lower 75%*
Literacy: *35% of population is literate*
Governmental system: *Republic*

Politically, France is the prodigal European son. The infamous French revolution of 1789 was the first successful 'major' revolution in Europe. In a short year, the monarchy was overthrown and France evolved into the first European republic. However, since the revolution of 1789, no political power has maintained stability for longer than twenty years. The most successful leader of the French republic is undoubtedly the self-styled 'emperor' Napoleon Bonaparte, who led France to war at the turn of the century. Under Bonaparte's rule, France conquered half of Europe before an eventual and final defeat at Waterloo by the allied nations in 1815.

After the Napoleonic war, France's economic power was spent. In addition, she was forced to sign an international treaty placing long-term restrictions on her borders and colonial holdings. Her relations with Britain are something of a dichotomy: on the one hand, they are nominally allies in the Crimea, and British naval power guarantees safe possession of her colonies; on the other, Britain is her natural enemy who has fought with her for much of her history. Her decisive defeat in the Napoleonic wars finally forced her to accept Britain's supremacy, and successive rulers have grudgingly accepted their status as second to Britain. However, old

Paris

Paris has always been associated with splendour, decadence and incredible poverty. Like his namesake Louis IV, Louis Napoleon III's hobby has been redesigning Paris to better please his aesthetic eye, a painstaking process that has been thoroughly wrecked by a Communist uprising within the city walls. Like their counterparts from previous centuries, modern day Parisians are annoyed that so much money is being spent on making Paris beautiful while they starve due to inflated food prices. The Communist uprising started as one of many riots across the large towns and cities of France but, whereas most riots died out, the Communists have consolidated and barricaded themselves into the city on the Seine.

Paris, like London, is also a highly cosmopolitan city. Its landmarks include the Latin Quarter, home to many expatriate Italians and an increasing number of Algerians. It boasts many fine art galleries, conservatoires and impressive public landmarks such as L'Arc de Triomphe, a commemorative processional arch for Bonaparte's victories (however, modern readers should note the famous Eiffel Tower will not be built until 1889). Louis Napoleon dreams of such conquests as his great uncle could boast of, but the gradual relegation of France to second place under Britain makes this increasingly unlikely.

feuds run deep and many of her ruling class dream of once more being the greatest nation in Europe.

Since Bonaparte's surrender, there have been several heads of state for the republic. First Charles X of the Bourbon dynasty was overthrown in 1832 to be replaced by Louis Philippe of the Orleans; and most recently Louis Philippe was overthrown by Louis Napoleon in 1848. This last revolution is still sounding chords of dissent from the population, who feel that they were manipulated into revolt. As is often the case, the promises made by aspiring politicians have not been kept and, again, France is beset by revolutionary uprisings. Scattered and sporadic as they are, the uprisings are a dangerous threat to the over-extended French military. Whilst power officially no longer rests with the nobility and clergy as it did before 1789, democracy is still in its infancy. Behind the scenes, the 'first estate' (the remaining nobility) still calls the shots.

France currently maintains troops in her Indo-China colonies, in the Crimea (with the English), and at the Papal State and Kingdom of the Two Sicilies, where they guard the Vatican and other holy sites from Italian revolutionaries. They are not popular in Italy, as they are associated with foreign oppression, so French soldiers see duty in Italy as a punishment detail. In an attempt to match British power in the new world, Louis Napoleon has also installed Maximillian of Austria as the laughably titled "Emperor of Mexico" and supports his regime with yet more troops. However, Maximillian is a bon vivant, oblivious to the power of Mexican nationalists determined to overthrow his rule.

France also has a single colony in Algeria. This is unique in the colonial system as it is directly administered from Paris, and has been substantially colonised by French citizens (who form almost ten percent of the population). However, Algeria is even more troublesome than Italy, as the ferocious and independent North African tribes are proving more difficult to tame than the easily corruptible urban Algerians. Algeria is home to the French Foreign Legion, a famous collection of Europe's misfits, who are granted full clemency for past crimes if they survive a four-year tour. Life in the legion is extremely harsh. Men join the legion to forget, and to be forgotten.

France is disturbed by the growing power of the Prussian Confederation. When Bonaparte conquered most of the German states and set up puppet rulers, he sought greater co-operation with the newly fragmented countries. Many kept the Napoleonic institutions imposed upon them, as they were a substantial improvement and modernisation of the previous systems, which dated back to the Holy Roman Empire. This dynamic unity is now being used by Bismarck to bring all German people under one (Prussian) banner. Unfortunately for France, Bismarck's greedy eye is turning towards her sphere of influence. He especially covets the areas of Alsace and Lorraine in eastern France, both of which have a large German-speaking minority. When the Prussian attempts to take over Morocco in the 1840's brought the two countries to the brink of war, only the threat of British intervention kept them at peace. Both rely heavily on British imports and on her naval protection for their exports. Even so, a conflict over Alsace or Lorraine would not be so easily negated.

Another troublesome region is in the south west of France, in the Basque country. This encompasses parts of France and Spain, and the Basques are an independent mountain people whose language and cultural practices predate most other cultures in Western Europe. As a result, Spanish Basques were often targets for the inquisition, and Gascony is home to an increasing number of Basque separatists. These launch raids into Spain, and the Spanish frequently apply diplomatic pressure on the French to arrest such people. However, Louis Napoleon is generally too busy worrying about the greater challenges posed by the threat of Prussia and Austria, expanding the size of his empire and keeping his populace under control, all of which dwarf the complaints of a few churchmen from a rotten regime. Such complacency may be his undoing, as it is rumoured that several Spanish nobles and churchmen have had secret meetings with Prussian representatives. The people of France are usually tall and slim, with a tanned complexion, dark hair and deep eyes. They are proud of their artistic reputation, but only slightly more than their history of effective revolution, which they tend to see as 'social reform'.

Spain

Languages: *Castilian (Spanish), Basque (Euskadi), Catalan and Galician (Gallego), Arabic*
Religion: *Roman Aluminat*
Population breakdown: *Human 52%, Eldren 25%, Beastman 10%, Dwarf 10%, Gnome 1%, Halfling 1%, Ogre 1%*
Class breakdown: *Upper 10%. Middle 10%, Lower 80%*
Literacy: *25% of population is literate*
Governmental system: *Absolutist Monarchy*

Still smarting from the loss of her South American empire and the bloody coup that has restored her decadent monarchy, Spain takes little interest in international affairs.

There is fear of another revolution to drive the monarchy out again and so the entire country is under military (mis)government by order of the King.

The people of Spain are very religious (Spain is the historical home of the inquisition). Indeed, there is no country in Europe more dedicated to Rome than Spain, and heresy is still stamped upon by the knights of the Prophet. Although officially disbanded in 1830, there are still rumours and reports of the inquisition at work and, interestingly, there has never been a guild house within Spain.

Gone are the days of the Berber empire when Moorish and Israelite sorcerers performed miracles in the streets and palaces of Toledo, and Spain boasted the largest number of magicians in the known world. Now, the Arabic texts are long burned and any who deviate from the norm are punished severely. Those not of true blood (i.e., Arabs, Israelites and Basques) are, at best, ostracised and, at worst, hunted by church-backed lynch mobs. As a result, her academics are fearful of being seen as heretical and so many seek exile in the more tolerant London and Paris.

Spain is made up of several provinces, which follow the lines of the ancient kingdoms of Aragon, Navarre, Grenada, Catalonia and Galicia. However, like the rest of Europe, Spain was heavily involved in the wars of the seventeenth to early nineteenth centuries, a period in which she was humiliated in the Thirty Years' War, and then subsequently defeated in the war of Spanish succession 1704-1714. This war lost her Portugal, which became an independent kingdom and forced upon her the British occupation of Gibraltar. The final blow to Spain fell during the Napoleonic wars, where she alternately fought against revolutionary France, then sided with Napoleon against the British and even allowed French troops to invade Portugal through her territory. However, Bonaparte's brother, Joseph, wanted a kingdom of his own, and so was installed as King of Spain and the Americas. Spain's army was no match for France and so it was forced to ally itself with the hated British. Apart from suffering the worst atrocities of the war and seeing much of her wealth taken first by the French and later by the British, Spain suffered her worst possible blow: the loss of her American empire.

Following the example of the American revolutionaries, the Creole population of Spanish America revolted after Napoleon's invasion, correctly guessing that Spain had other problems to worry about. At first they were badly organised, but it later emerged that British and American mercantile interests had sponsored several of the movements for independence after the war, and many foreign mercenaries fought on the side of revolution. The biggest coup came when the disgraced British Admiral James Cochran sprung Bonaparte from his gaol on St Helena to lead the Chilean revolutionary forces. Although Bonaparte died soon after, his tactical brilliance had not left him, and the Spaniards were soon forced out of South America. These blows finally put paid to any Spanish pretensions to world power, and now she languishes in despair, smarting at the betrayal of the British. The only colonies she retains are the Philippines and Cuba, although she hopes to expand into North Africa. Possession of both relies heavily on the good will of her old enemy, Britain, who frequently clamps down on Spanish slave trading practices in West Africa.

Not all of Spain is reactionary. During the French occupation, a second government was formed in Cadiz, based on liberal principles that advocated the abolition of the inquisition and freedom of worship. Although defeated in 1811 by the French, the ideals of the Cadiz junta live on, both in its birthplace and amongst the educated classes. Separatist movements exist in Catalonia and the Basque country. Here, the people suffered the worst depredations of the Spanish church and crown due to their unique culture and religion, which is heavily based upon worship of the old gods. The Basque people don't just suspect the inquisition still exists; they know it every time a community priest is executed for apostasy or a public figure is tried for treason.

The people of Spain are generally of short height and medium build, with dark skin, hair and eyes. A passionate people, the Spanish are prone to sudden outbursts and exaggeration. This is especially true of their fiery dance traditions, which are almost obscene to some of the less-extroverted British. Although most abhor magic, the Spanish are intensely superstitious, and will perform rites such as purifying a stream with holy water before crossing it or making the sign of the cross when seeing a dead body just in case its ghost haunts you. Most revere their patron saints, especially Santiago, child of thunder, and are suspicious of other religions.

Portugal

Languages: *Portuguese, Spanish, French*
Religion: *Roman Aluminat*
Population breakdown: *Human 30%, Halfling 27%, Beastman 25%, Gnome 7%, Eldren 6%, Dwarf 3%, Ogre 2%*
Class breakdown: *Upper 5%, Middle 10%, Lower 85%*
Literacy: *20% of population is literate*
Governmental system: *Absolutist Monarchy*

This small country survives through trade and exploration. Her long Atlantic coastline makes her a natural starting point for continental traffic to the Americas. Portugal seems to breed explorer after explorer, this could be due to the high population of Halflings.

Portugal is quite a dilemma for the British. On the one hand, she is an old ally, as Portugal was given its independence from Spain following British victory in the war of Spanish succession 1702-1714, and Portuguese troops fought valiantly under British officers during the peninsular campaign. On the other hand, Portugal is a major slave holding nation in her southern African possessions, and British ships frequently board Portuguese slavers. Despite this, Britain does not want to push the Portuguese too far, as they are both a trading partner and one of the few European countries that actually like her.

Portugal is a neutral country whose people tend to be short, dusky and dark haired.

The Dutch Netherlands

Languages: *Dutch, German, French*
Religion: *Aluminat (Anglican minorities)*
Population breakdown: *Human 50%, Eldren 25%, Beastman 15%, Halfling 5%, Dwarf 2%, Gnome 2%, Ogre 1%*
Class breakdown: *Upper 5%, Middle 30%, Lower 65%*
Literacy: *50% of population is literate*
Governmental system: *Constitutional Monarchy*

Amsterdam

The world's second busiest port, Amsterdam rivals London for both its wealth of culture and trading power. Unlike many port cities, Amsterdam is truly beautiful, with wide, clean streets and flowers in abundance.

A land of travellers and businessmen, Holland boasts the world's second-busiest port (first is London, in Britain) and an ingenious canal system. Holland is actually below sea level, and relies on a system of sea barriers to keep the sea from drowning the land.

Although a peaceful land, Holland is wary of the Prussian confederation, who, in 1856, annexed Belgium from them. Belgium's loss is unlamented due to differences in the countries' ethnic backgrounds, but the loss is a reminder to the Dutch of Prussian ambition.

Holland is a relatively new nation as, until the sixteenth century, it was part of the Holy Roman Empire. It was given to Spain after the death of Charles V, which coincided with the Lutheran revolt against Rome. The liberal Dutch disliked the intolerant rule of Spain. With English help, Holland threw off the shackles of papist rule, and formed Europe's first democracy. Although this style of government was later abandoned, it had an impact on later English and, subsequently, American republican thought. It has a universal male franchise, and pretty much anyone can stand for election to the Staadsraad (in theory, at least: in practice, as in America and Britain, only those with money sit in parliament). Following independence, the Dutch overtook the Spanish as the primary nation of explorers, trading with far off China, Japan and India, and even discovering Australia (Tasmania is named after Abel Tasman, a 17th century Dutch explorer). However, the Dutch realised the limit of their power, and did not attempt to colonise the vast deserts of Australia, nor conquer the huge populations of India or China.

The Dutch empire is limited to the Dutch East Indies since the loss of Ceylon and the South African Cape Colony in the Napoleonic wars. Like the Spanish, the Dutch were also invaded by the French and had one of Napoleon's brothers installed on their throne. Unlike Spain, there were few atrocities committed in Holland. Louis was a relatively popular monarch, and Dutch troops fought alongside the French. This was also because the Dutch royalty, The House of Orange, were especially unpopular. The current incumbent, William IV, is known as the 'Young Frog' due to his distinctly amphibian features, and it is spitefully rumoured that he has Beastman ancestry. The Young Frog is pro-British, as he was educated at Eton and Oxford, and many of his advisors are old Etonian cronies and sycophants. He is now getting on a bit (65) and constantly bores society with anecdotes about how he was wounded at Waterloo. In reality, his blunders during the campaign resulted in the virtual destruction of three good British infantry regiments and his wound was greeted with relief by Wellington, who had been forced to assign him command in return for Dutch co-operation. However, he remains a British ally, and was compliant in the Dutch abolition of slavery.

The people of the Dutch Netherlands tend to be of light build, usually with fair hair and light-coloured eyes. They tend towards commerce, but without any of the ruthlessness associated with such a trade.

Pan-Scandinavian Federation

Languages: *Nordic, German*
Religion: *Lutheran Aluminat, pagan minorities*
Population breakdown: *Human 60%, Beastman 20%, Ogre 10%, Eldren 5%, Gnome 3%, Giant 1%, Halfling 1%*
Class breakdown: *Upper 5%, Middle 20%, Lower 75%*
Literacy: *45% of population is literate*
Governmental system: *Absolutist Monarchy*

A union of Denmark, Sweden and Norway, the federation is recently formed (1852) to stand against the expansion of the Russian and Prussian empires. Denmark had just fought and lost a war with Prussia in 1848, after which Schleswig-Holstein was annexed, and Russia invaded Finland during the Napoleonic war. The people are robust, cheerful and peace loving, despite a long ancestral history of Viking raiders. An alliance with Britain assures peace and good trade with the rest of the world.

Of the three countries, only Sweden is approaching industrialisation with any vigour, with Smaland's large iron ore deposits supplying Prussia with much of its crude iron. The only problem is that the Swedes and Danes resent the fact that Norway seems to have most of the power in the confederation.

Aluminat faith did not reach the shores of Scandinavia until the 10th century, and its remote location deterred many missionaries. As a result, the old faith was still practiced openly until the 16th century in rural areas, and is still strong today.

The people are usually tall and of heavy build, with fair hair and light-coloured eyes. They are generally friendly and uninhibited by social convention or prejudice. This may explain their lack of ambition for empire, as they have little desire to impose their will upon others. They are also by tradition one of the most hygienic and healthy people in Europe, which may explain their low mortality rates.

Switzerland

Languages: *German, Italian, French, Swiss*
Religion: *Lutheran Aluminat, Roman Aluminat*
Population breakdown: *Human 45%, Eldren 15%, Halfling 5%, Ogre 5%*
Class breakdown: *Upper 5%, Middle 25%, Lower 70%*
Literacy: *50% of population is literate*
Governmental system: *Republic*

Switzerland is religious in nature; in 1847, several Aluminat controlled cantons formed a league, the Sonderbund. The federal government declared the formation of such a league a violation of the constitution. Civil war resulted when the league refused to disband.

Precariously situated in central Europe, with militant empires on every side, the Swiss have survived through diplomacy, neutrality, the impregnability of the alpine mountains, and the presence of the Guild's central university in Geneva. Switzerland became a republic in 1798; until that time, it had been a loose defensive alliance of states (cantons). Napoleon Bonaparte forcibly unified the country under the name of the Helvetic Republic and imposed a written constitution, which, like the French military occupation, was bitterly resented by

Bern

Capital of Switzerland and Bern canton, in western Switzerland. It is situated on a lofty promontory, surrounded on three sides by a bend of the Aare River. The old battlements of the city, converted into promenades, command a magnificent view of the surrounding alpine scenery.

The bear is the heraldic emblem of Bern, and a bear pit maintained since 1513 is one of the notable sights of the city. Principal public buildings are the houses of parliament; a gothic cathedral (begun in 1422 and finished in 1611); and the town hall. The University of Bern (1834) has departments of law, medicine, philosophy, science, and theology. Bern library, which now includes the university library, contains many manuscripts and rare books. Bern has four museums, containing collections of Swiss art and exhibitions dealing with history, natural history, and alpine subjects.

Geneva

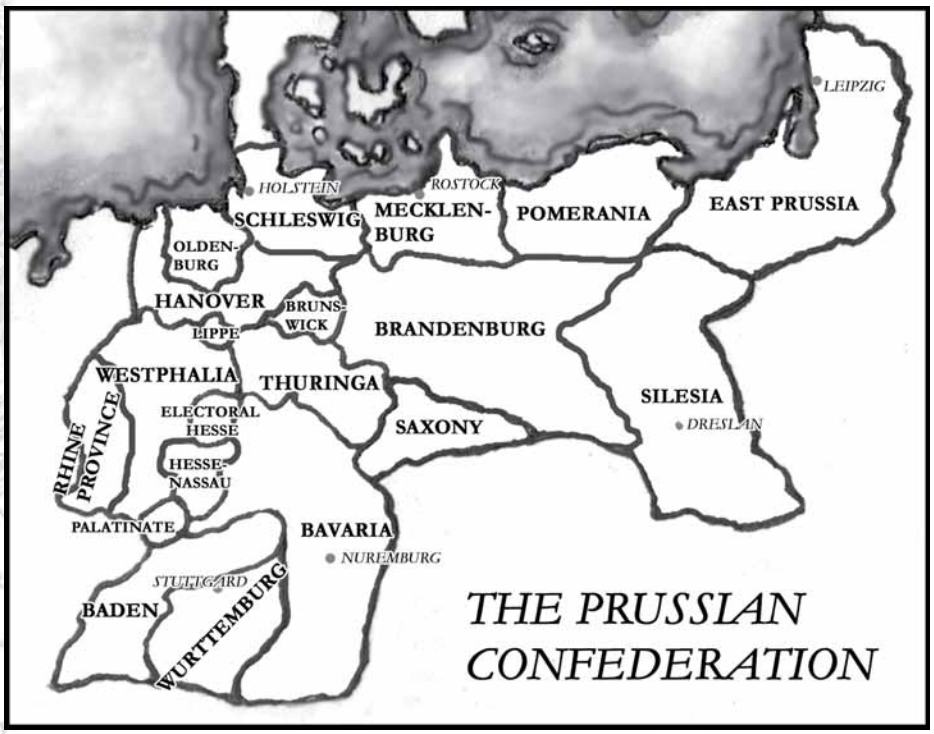
The capital of Geneva canton. The city is located at the western extremity of Lake Geneva, where the Rhone River issues from the lake. The Rhone divides Geneva into two almost equal parts. On the south, or left, bank stands the older part of the city, containing the financial and business districts, and the old residential districts: Eaux, Vives, and Carouge. The latter is a working-class neighbourhood, with narrow, crooked streets that penetrate the old quarter everywhere, just like the rookeries of London.

During the French revolution, aristocratic and democratic factions contended for control of Geneva. In 1798, however, France annexed Geneva and its surrounding territory. After the overthrow of Napoleon, Geneva recovered its independence and, in 1815, was admitted to the Swiss confederation. The congress of Vienna in 1815 increased its territory and guaranteed its neutrality.

Zurich

This city in northern Switzerland is the capital of Zurich canton and lies on the lake of Zurich and the Limmat and Sihl Rivers. The largest city in the country, Zurich is an important commercial and manufacturing centre and is the financial capital of Switzerland. The city is also one of Europe's principal financial and gold-trading hubs.

most of the Swiss. In 1803, when it was in his interest to have Switzerland friendly, Napoleon withdrew the occupation troops and, by the act of mediation, granted a new constitution with Swiss approval. After the French defeat in 1815, the allied princes of Europe recognised the perpetual neutrality of Switzerland, and Swiss territory was expanded to include 22 cantons.



It was originally made up of countless different, tiny states: Schleswig-Holstein (taken from Denmark), Hanover, Pomerania, East Prussia, Brandenburg, Silesia, Saxony, Brunswick, Nassau, Westphalia and Hesse. All of these states have recently been united by the Machiavellian diplomacy of Bismarck, the Prussian chancellor.

Blooded by the short wars of conquest against the Austro-Hungarian empire, Denmark and the Netherlands, the confederation has set its eyes on France and her colonies, and seems ready to seize the opportunity presented by France's civil unrest and overextended troops.

Prussia's industrial capacity is beginning to rival Britain's, but Britain is too concerned with the Russian threat to India and the Crimea to pay much attention to the Prussian threat to France. Besides, most of the German states were allies during the Napoleonic wars, as well as the wars of the eighteenth century, and it cannot be forgotten that Queen Victoria herself is half-German and married to a German.

The only stain upon this picture was the Morocco crisis of the 1840s, when Bismarck dreamed of 'Prussia's place in the sun' and sponsored a pro-Prussian revolt against the ruling Berbers. This threatened French interests in Algeria and brought the two countries to the brink of war, causing Britain to threaten intervention. Whilst British mediators hammered out a treaty guaranteeing Spanish and French trading rights to Morocco, British frigates patrolled Morocco's Atlantic seaboard, ensuring Prussian compliance. Bismarck is no fool, and did not want conflict with Britain, so he was content when the British did not intervene in his war against Denmark and Austria. Still, he dreams of the day when Prussia will become a world power with her own colonial possessions, a dream that will probably become a reality due to the rapid growth of the Prussian nation…

The people of this rising empire tend to be of large build, usually tall with fair hair and blue eyes.

"The great questions of the day [meaning German unification] will not be settled by speeches and majority decisions... but by blood and iron."
Prince Otto Edward Leopold von Bismarck

The Swiss are an open, friendly, broad-minded people, who often act as intermediaries in disputes. Switzerland is also famous for its banking facilities. In Switzerland, neither race, creed, colour nor the past matter one iota – as long as you have money.

The Swiss are usually of medium height and build, and can have any eye or hair colour, due to the mix of nationalities. Little bias or prejudice exists within Switzerland and, as a result, scholars and students from the world over come to Switzerland to study.

The Prussian Confederation

Languages: *German, Austrian, Flemish, Dutch, Danish*
Religion: *Aluminat*
Population breakdown: *Human 40%, Beastman 30%, Dwarf 20%, Giant 5%, Ogre 3%, Eldren 1%, Gnome 1%*
Class breakdown: *Upper 5%, Middle 20%, Lower 75%*
Literacy: *45% of population is literate*
Governmental system: *Absolutist Monarchy*

The Prussian confederation is deemed to be the rising power of the modern world.

The Hapsburg Empire

Languages: *German, Carpathian, Slovak, Serb Croat, Magyar, Italian*
Religion: *Aluminat (Anglican minorities), Pagan cults*
Population breakdown: *Human 40%, Beastman 25%, Dwarf 20%, Eldren 8%, Halfling 3%, Giant 2%, Ogre 2%*
Class breakdown: *Upper 4%, Middle 6%, Lower 90%*
Literacy: *15% of population is literate*
Governmental system: *Absolutist Monarchy*

A crumbling union of Austria and Hungary, the empire is long past its days of glory. She wishes to push the bounds of her empire outwards to the Black Sea, but lacks the military and industrial power to do so. The dual monarchy was a result of the Napoleonic wars, which broke the power of the ancient Holy Roman Empire for good (despite being one of the victors), deprived her of her lucrative northern German states and forced her to combine with the hitherto independent kingdom of Hungary for mutual protection. War with Prussia in 1856 lost her Silesia, and she suffered many revolts in her Slavic territories in the following years. Her traditional role as a buffer against Ottoman infiltration has been lost in recent years due to the decline in Ottoman influence in Europe, although she still sponsors nationalist groups in Turkish Europe.

The peoples of this empire are a broad mix of several ethnic origins: Bohemian, Germans, Croats, Serbs, Slovaks, Slovenes, Magyars and Carpathians. Each of these highly nationalistic groups has its own native region within the empire and they tend to stay within their own ethnic group. In most walks of life, the Germans are predominant, leading to further tensions.

The emperor Franz Josef II currently rules the empire; he is a vain man, blinded by visions of Austrian glory and jealous of the power of his European neighbours. He ignores the threats of revolution and Hungarian nationalistic unrest, and spends his time organising exceedingly lavish parties and banquets. As a result, the capital Vienna has become a centre of decadence and corruption. One positive side of this is the cultural contribution – many of the great composers, such as Brahms, Mozart and Bizet, are patronised by the Viennese court. Also, her university produces many of the great thinkers of the age, especially in the field of magic. In fact, there are persistent rumours that the darkest secrets of necromancy can be found here. Many believe the terrible lore filters here from Carpathian and Slovenia to a secret library know only to a few. Most countries have several Guild facilities scattered through their major cities, the Austrian empire has a Guild university. Located in Vienna, the Austrian facility is considered the greatest outside of Geneva.

Her relations with her neighbours are strained. The great four-power alliance of the Napoleonic wars where Britain, Austria, Prussia and Russia combined to fight Bonaparte are long in the past. Now Prussia looks greedily at taking yet more Austrian territory whilst Russia sponsors Slavic nationalist groups. Her relations with Britain are cordial but distant, as the British monarch is no longer a subject of Austria: the loss of Hanover also led to the loss of guaranteed fealty from Britain. Austria had hoped to expand her territory into Italy or the Ottoman Empire, but Britain's insistence that no single country becomes too powerful has stopped this, and the recent war with Prussia has highlighted Austria's inability to compete against an industrialised nation.

The peoples of the Austro-Hungarian Empire vary greatly in appearance. The Bohemians are of light build with dark hair and eyes, the Slavs are pale with fair hair and eyes, light build and strong facial features. Carpathians are tall, dusky people of medium build, with dark eyes and almost exclusively black hair.

Vienna

A city of culture and past glory, Vienna is an architectural jewel. Vienna is home to the grand Guild house, the largest repository of magical knowledge outside Geneva. Vienna is also the capital of the empire and a centre of fashion. The aristocracy lounge in luxurious coffee houses and magnificent villas, and even the under classes do not suffer as much as they do elsewhere. That is, provided they are German: the Slavic minority suffer as they do elsewhere in the empire. Whilst conservative in following the Aluminat faith, Viennese are tolerant of others, and many of her university professors are Israelite, as are many of her fine musicians, architects and thinkers. Unlike London or Berlin, Vienna is a clean, orderly city, as it has not been industrialised. Franz Josef does not want his beautiful city polluted with black coal smoke like London, so most of the empire's heavy industry is located in the Sudetenland. This could prove his undoing, as the independence movement is strong in neighbouring Bohemia and Slovakia

Praag

Prague

An imposing citadel from past times of war, Praag is the current centre for the Austro-Hungarian military forces. It is the capital of Bohemia and in the past has been the capital of the empire. The defenestration of Praag in 1618, when three imperial legates were thrown from a window and landed in a dung cart, was the match which lit the fuse of the Thirty Years' War and, for a single year, Bohemia was independent. As a result, the people of Bohemia are somewhat independent and rebellious (hence the term "Bohemian" to describe one who deviates from the social norm). The people are predominantly Czech and Slavic and dislike being ruled by Germans, and thus Praag is the centre of nationalist opposition. These, like most Slavic groups, are often sponsored by Russia, who dreams of pan-Slavic unity under Russian patronage.

The Italian states

Languages: *Italian*
Religion: *Aluminat (Anglican minorities)*
Population breakdown: *Human 45%, Beastman 20%, Eldren 15%, Dwarf 5%, Gnome 5%, Halfling 5%, Ogre 5%*
Class breakdown: *Upper 10%, Middle 10%, Lower 80%*
Literacy: *30% of population is literate*
Governmental system: *No central government (Warring city states)*

Piedmont, Lombardy, Venetia, Tuscany, The Papal State, The Two Sicilies and the Kingdom of Naples. All are autonomous states, some struggling for unity, some, such as Naples, struggling against it. The northern states are slowly uniting, mainly due to the efforts of the communist revolutionary, Garibaldi, and his band of 'red shirt' warriors.

The smallest of the states is the Papal State. The Papal State is the seat of the Roman Aluminat church and is currently the scene of a successful revolution. Although traditionally the Papal State is ruled by the Pope and his cardinals directly, the revolution has toppled that arrangement, and the land is now run by a provisional liberal government. To help protect the Vatican from revolutionary attacks, the holy city is guarded by troops sent from France. These troops are made up of elite Swiss guards who have been 'on loan' to France from Switzerland since the 16th century. Napoleon III has recently sent more of these renowned foot soldiers to bolster the ranks in case of unrest in the state.

Italy is summarised by its north/south divide. Most cities are in the north, as well as the largest population. The northern states (Piedmont, Venetia, Tuscany and Lombardy) are cosmopolitan, traditionally embraced commerce and are now industrialising. They look to France and, to a lesser extent, Britain for the lead.

The south (the kingdom of Naples) is very rural, bound by traditions and a clannish outlook. As it includes most of the Italian peninsular south of Rome, Naples is larger than all the northern states put together, yet it is a poor, sparsely populated and mountainous region, which suffers from bad soil and hence very poor agriculture. The two Sicilies (Sicily and Sardinia) are even more insular, and are also occupied by French troops. The Camorra, Sicilian partisans who run protection and smuggling rackets, make the Sicilies a dangerous assignment for French troops. The partisans are thinking of an alliance with Garibaldi to help free themselves from French "occupation".

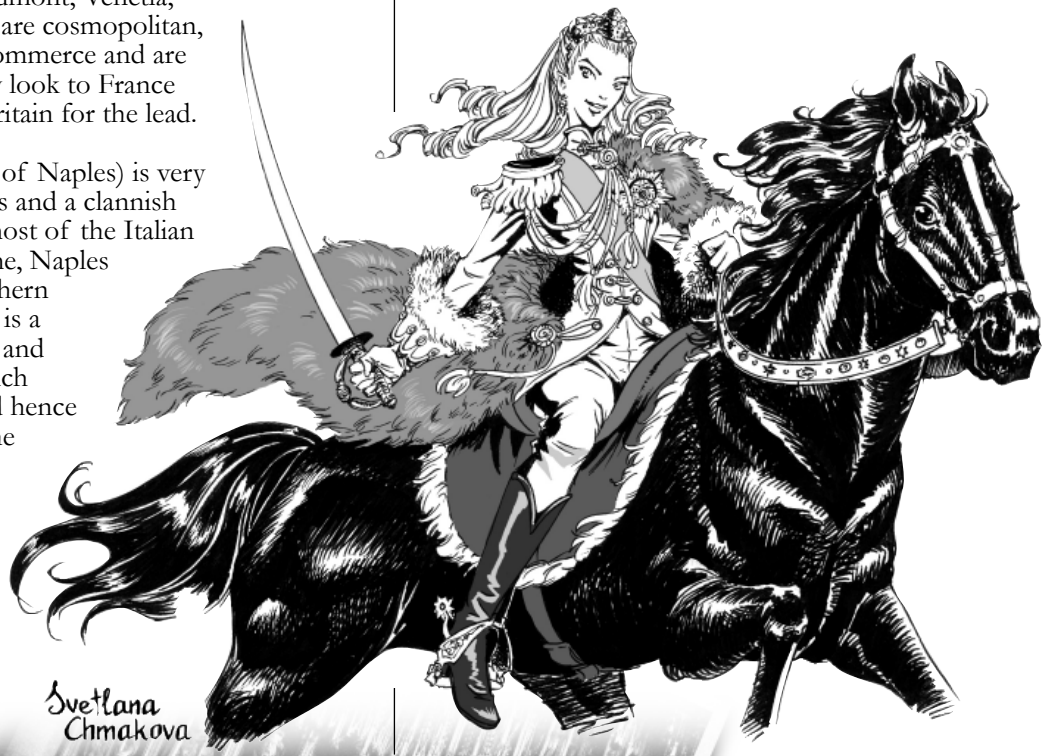
Italians are tall, of medium build, with deeply tanned skin and dark eyes and hair.

Russia

Languages: *Russian, Ukrainian, Livonia (Baltic states), Turkish, Finnish.*
Religion: *Aluminat, Pagan cults, Ismal*
Population breakdown: *Human 50%, Beastman 20%, Eldren 20%, Giant 5%, Dwarf 2%, Halfing 1%, Ogre 1%, Steppe Goblin 1%,*
Class breakdown: *Boyar (upper) 5%, Free Cossack (middle) 15%, Serf (lower) 80%*
Literacy: *15% of population is literate*
Governmental system: *Feudal serfdom*

The Russian empire covers a huge and sparsely populated area of land, bordering China in the east and Prussia and the Austro-Hungarian borders in the west. The major provinces of Russia are Latvia, Lithuania, Estonia, Byelorussia, Ukraine, Siberia, Trans-caucasia, Russian Poland and Finland. Russian land is organised through serfdom, the system whereby the designated nobility of the area owns the land, its buildings and any property within those buildings, including the peasants. Needless to say, political reformers are a common breed in Russia, and the Bolshevik movement is native to the land.

Russia is a strict absolutist monarchy, ruled by Kathryn Romanov. She rules through a governmental office in



Moscow and the nobility of the states and provinces. Kathryn Romanov earned her title of 'The Steel Czarina' during the Napoleonic wars of 1805-1820, when she led her troops to recover a French-occupied Guild facility. Her troops were successful but, during the battle, she lost her left hand. As a token of gratitude, the Czarina was gifted with a magical steel prosthetic and free access to the Guild facilities of Geneva.

The last public appearance made by the Czarina was in 1821 when she addressed the public (with fellow hero the Duke of Wellington) after the defeat of Bonaparte. She has not been seen in public since. During her 85 year reign she has taken 13 husbands, all of whom have had accidents or died of disease within three years. She has one daughter named Stephanie, who is currently leading actions in the Crimea with the Czarina Pyetra, the imperial death guard. It is generally believed that the Czarina currently resides at the royal summer palace at St. Petersburg (rather than the Crimean front) with her advisors, in conference over political unrest and the threat of revolution in Moscow and St. Petersburg.

At present, the empire is at war with France, Britain, and the Ottomans. This is due to the Russian invasion of the Crimea in an apparent attempt to claim Mediterranean access through the Black Sea port of Sebastopol. This territory was the domain of the Ottoman Empire and, naturally, war broke out. The Ottomans quickly realised that, without aid, they would soon be overrun and implored other countries for aid. Britain and France both realised that Russian dominance of the Black Sea would affect their access to their eastern colonies, and answered the Ottoman call. Currently, the war has highlighted the ineptitude of both sides. The mutinous Poles and Livonian infantry levies armed with outdated muskets, have left the Russian army relying on its sorcery and wyvern cavalry. Also, with the exception of the death singers and the Cossack horsemen, none of the Russian troops are properly trained, and rely upon sheer force to overwhelm the enemy. This does not work against the superbly trained British infantry, who just line up and keep firing until the Russian columns are broken. Unfortunately for the British and French, they are mostly led by incompetent generals, and have no lines of supply back to their home countries. Therefore, the British and French are unable to build upon their victories and push further into Russian territory. A stalemate has been reached, with the allies holding the better hand politically.

The Crimea

In 1866 the armies of England and France committed to their first major war against a European power since the defeat of France's "Bonaparte the despoiler" at the beginning of the century. The expeditionary force, or 'army of the east', arrived in Turkey to support the Ottoman Empire in its war with Russia. At first, the allied forces were very successful, despite the bungling of their high command – the success was not to last.

Four months into the campaign the Russian elite arrived at the French front. Upon their arrival, the French troops were decimated; within weeks, the tide of the war turned. Russian morale rose as the elite Eldren Czarina Pyetra and imperial sorcerers swept through the allied forces, leaving the survivors to the harsh winter rapidly closing in on the war. The Czarina's generals, Janvier and Février (also known as Yanvar and Fevral) two of her elite Mesyatsy generals, claimed the lives of thousands of allied troops who were pitifully unprepared for the savage cold and unable to receive supplies over the frozen bays and mountains.

Now the allied 'army of the east' is only a tattered, battered remnant of the force left the year before. The armies have retreated and reformed with the hope of countering Russian sorcery with newly arrived British artillery. So starts the siege of Sebastopol, and the new advance on the Russian army.

Russia pursues an aggressive foreign policy, sponsoring separatist Slavic movements in Austro-Hungary and the Ottoman Empire. Indeed, they used the excuse that Slavic people in the Crimea and Bulgaria were being massacred to justify their invasions. British and French generals believe that Russia wants access to warm water ports, as all of her ports are close to the arctic circle, and thus icebound for up to six months of the year. The Czarina is not telling, but Russian agents are also active in Afghanistan, Persia and India, hoping to topple British rule. She is also pressing westward into the ancient Mongol kingdoms of Turkmenistan, Samarkand and Uzbekistan. This eastward drive will inevitably lead to conflict with China and Japan.

Culturally, Russia is backward compared to Western Europe. It had no renaissance to bring forward new ideas, and the enlightenment passed it by, despite the best efforts of the Czarina. She has little modern industry and, as a result, is unable to produce the goods needed to effectively fight the Crimean war.

One thing Russia has going for it is its magical heritage. Many people in the empire remember the old ways, as the Baltic States were the last to remain pagan (indeed, Latvia was still not converted by the 14th century), and there are many shamans in Siberia (shaman is actually a Siberian word). Whilst previous Czars persecuted magical practitioners, Kathryn encourages them. Under her dominance, the Eastern Orthodox Church (of which she is head) makes many concessions to sorcerers and the old ways.

GREENLAND
ALASKA
BRITISH NORTH AMERICA
U.S.A.
CUBA
MEXICO
THE IVORY COAST
THE GOLD COAST
GUYANA
BRAZIL
SOUTH AMERICAN FEDERATION
THE BRITISH EMPIRE
THE RUSSIAN EMPIRE
THE OTTOMAN EMPIRE
THE FRENCH COLONIAL REPUBLIC

N
W
E
S
IMPERIAL RUSSIA
CHINA
JAPAN
TIBET
INDIA
BURMA
INDO-CHINA
AUSTRALIA
THE TRANSVAAL
NEW
ZEALAND

RLD 1867

The royalty of Russia have always led their personal guard (the 'Pyetra') into battle. The Russian army is feared and renowned for being commanded by an Eldren witch and for using Eldren witches as its elite troops (all Pyetra are corporeal mediums, and many are also Thaumaturges). The Russian army is the only army of the world to be commanded by women, or to field women in battle as front line troops. The rest of the world finds it shocking that these ladies wear trousers, let alone fight battles and win them.

The peoples of Russia vary greatly in appearance; the Baltic peoples are of light build with dark hair and eyes, the Slavs are pale with fair hair and eyes, a light build and strong facial features. Carpathians are tall dusky people of medium build, with dark eyes and almost exclusively black hair. The Turkish and Mongolian people are a mixture of dark Russian stock and Arabian or Asian lineage.

The Ottoman Empire

Languages: *Arabic, Serb Croat, Magyar, Romance*
Religion: *Ismal, Aluminat*
Population breakdown: *Human 55%, Beastman 25%, Dwarf 5%, Eldren 5%, Ogre 5%, Gnome 2%, Halfling 3%,*
Class breakdown: *Upper 15%, Middle 5%, Lower 80%*
Literacy: 20% of population is literate
Governmental system: *Feudal Serfdom*

Like the Austro-Hungarian Empire, the Ottoman Empire is made up of many nationalities and ethnic backgrounds. However, the Ottoman Empire is long past its days of glory, and now has to constantly compromise with nationalists. Serbia, Greece, and Wallachia-Maldavia have all received semi-autonomous status and the threat from Russia has exposed the empire's weakness through its request for aid. Although an ailing empire, the native Ottomans of Turkey are a proud race; many are fanatically loyal to the creed of Ismal.

Despite their legendary cruelty, the Ottomans are generally tolerant of others' beliefs, with one exception: the Armenians. The Armenians had the first established Aluminat church in the world, predating the Roman and Irish church by centuries. Although conquered first by the Mongols and later by the Turks, the proud Armenians refused to accept any religion other than their own, and fought back hard. The Turks clamped down harder, and outright massacre was a common feature of warfare. Such cruel treatment of Aluminat people has led to protest from many Aluminat brethren in Britain, who question the alliance with a heathen power against an Aluminat enemy. However, many consider Armenian Aluminat practice a heresy as it deviates a little from the later Roman Aluminat doctrine. So, it is unlikely the Armenians will get help anytime soon.

Similarly, the Aluminat Slavic races are ready for revolt, as they have suffered many indignities at the hands of Ismalic Ottomans. Indeed, many Slavs actually fight with their ethnic brothers for Russia in the Crimea, rather than fight for the Ottoman Turks. The Greeks have already successfully revolted against Turkish rule, establishing the kingdom of Greece in 1827. Macedonia, Serbia, Montenegro and Wallachia-Moldavia look set to follow suit, with the Russians waiting greedily in the wings. Many of the Arab states are set to follow suit, from the Aluminat Druze to the Kurds. Even the traditionally loyal Caliphs of Baghdad seem ready to revolt.

Why? The Turks are not an Arabic people, even though they are loyal to Ismal. Whilst their excellent warriors ensured their dominance during the middle ages, most of the thinkers and philosophers were Arabs. It must be remembered that the Arabs solely preserved the learning of the ancient Greeks and Romans during the dark ages, whilst Arab scientists were at the forefront of pre-industrialised

thought. Astronomy and mathematics came from Arabic philosophers, whilst her trade with India and China made her rich. As a result, many Arabs are dissatisfied with rule from Istanbul, and the British government seeks to play both sides by negotiating with the emirs as well as allying itself to Turkey.

Another important fact about the Ottoman Empire is that it contains many sites holy to Yehudism, Ismal and the Aluminat. The promised land of Israel is within her borders, whilst the cities of Bethlehem and Jerusalem make it important to Aluminat as the birthplace and place of martyrdom of the prophet Justas. To Ismal, it has the holy city of Mecca, (birthplace of Ish'Mael) and Medina (where he lived and preached). Jerusalem is also holy, as it is where Ish'Mael ascended to heaven.

The Ottoman Empire is both politically and industrially backward. It relies upon a feudal, agricultural economy and social order. The sultan has absolute rule from Istanbul. As a gesture of friendship to Britain and France, the sultan has allowed the two powers to build the Suez Canal. The canal is hailed as a wonder of the industrial world by all, but also perceived as a British ploy to control the gulf sea traffic, as she now owns both the canal and the Gibraltar strait.

The Ottomans are of light build with dusky skin, dark hair and eyes, and are somewhat exotic to look at. The Slavs are pale with fair hair and eyes, a light build and strong facial features. Moldavians are tall, dusky people of medium build, with dark eyes and almost exclusively black hair. Arabs have dark skin, with black hair and dark eyes.

India

Languages: *English, Hindi, Urdu, Gujarathi, Bengali, Pushtu, Punjabi,*
Religion: *Settlers: Aluminat, Natives: Earth goddess paganism, Ismal, Hinduism*
Population breakdown: *Human 60%, Eldren 15%, Beastman 12%, Dwarf 10%, Halfling 2%, Ogre 1%*
Class breakdown: *Upper 1%, Middle 10%, Lower 54%, Slave 35%*
Literacy: *20% of the population is literate*
Governmental system: *Constitutional Monarchy (imposed over absolutist monarchs)*

India is a mystical country, due to its multifarious religions. It is richly smattered with ruined temples and strange plots. It is also a divided country, both by religion and by the British. Britain actually allows large amounts of the country to be ruled by native Indian princes, simply because the princes spend so much time fighting each other that they can't organise an effective rebellion against the British forces. This arrogant ploy could be Britain's downfall in India. Although generally loyal to its European invaders, rebellions do occur simply due to nationalistic feeling. Such uprisings are brutally and swiftly quelled by force. Occasional incursions by Russians and Afghan tribesmen ensure that life is rarely dull in the sub-continent

The biggest problem in the country at the moment is the sheer arrogance of the white overlords. When they first arrived in the 18th century, the English administrators were tolerant of Indian customs, allowing Indian practices to go unmolested and retaining the caste system. The only practices they came down upon were the Thugee, a cult who showed their devotion to the goddess Kali by strangling people, and Suttee, a tradition whereby a widow was burned on her husband's funeral pyre. As many Indians (especially widows!) welcomed these improvements, there was little tension. British officers loved their Indian troops, often inspiring a loyalty envied by regular army and East India Company troops, whilst some East India Company officials took Indian wives and even converted to Hinduism and Ismal.

However, hardline Aluminats got a foothold in the early 19th century, and preached that the native religions were, at best, misguided and, at worst, evil. At first, the company officials were livid about the missionaries, who mainly succeeded in turning the populace against all colonists. But, eventually, a new generation of nabobs

came along and wanted to expand further into Indian Territory. A takeover of Afghanistan was initiated in 1839, with a friendly ruler installed who then "invited" the British to station troops there. This was unpopular, and the uprising that followed led to the massacre of an entire British column. Then came the Sikh wars from 1846-1848, when Asia's largest and best-trained army only lost because the British subverted most of its high command

Generally, these Britain-related political issues are confined to the cities, with much of rural India carrying on as it always has done. Things might have got a lot worse if attention hadn't shifted towards Afghanistan. The British have become increasingly blinded by their belief that they are bringing civilisation to the continent, and are oblivious to rumblings from the Indian underclass.

Rumours about the new Enfield rifle, recently issued to Indian troops, might be the match that lights the fuse. A rumour has been spread that its cartridge has been greased with pig and beef fat. This is problematic, as to Ismal the pig is a dirty animal and therefore must not be eaten, whilst to a Hindu the cow is a sacred animal, and therefore also must not be eaten. It is actually untrue, as even the British aren't that insensitive (it is actually greased with mutton fat, especially for Indian troops), but this rumour, combined with recent administrators' arrogant blunders are spreading discontent like wildfire. It is possible that the rumours were started by Russian agent provocateurs, but there is also a prophecy that the British will be expelled from India one hundred years after the battle of Plessey (1768 – in other words, next year!)

Native Indians are of light build, dusky skinned with fine black hair and dark eyes. Their faces are finely featured; Asian Eldren are also dusky and dark haired, and their racial features are even further refined by the ethnic background.

Africa

Languages: *English, French, Dutch, and a variety of native tribal tongues*
Religion: *Settlers: Aluminat, Natives: Pagan*
Population breakdown: *Human 40%, Orc 40%, Beastman 10%, Ogre 5%, Dwarf 2%, Eldren 1%, Gnome 1%, Halfling 1%*
Class breakdown: *Upper 2%, Middle 10%, Lower 58%, Slave 30%*
Literacy: *15% of the population is literate*
Governmental system: *Absolutist Monarch*ies

The coastal areas of Africa have already been colonised by Europeans. The Transvaal is occupied by Dutch settlers. Britain has taken the cape colony, the gold coast and the Ivory Coast. Egypt is affiliated with the Ottoman Empire, parts of Angola, Guinea – Bissau and Mozambique are Portuguese occupied, and Algeria has been colonised by the French. Arab traders (especially slave traders) are common in east Africa, and have even taken over the island of Zanzibar. The rest of Africa still belongs to its true inhabitants, although many have had to flee from their original coastal homes to escape European enslavement. The country has become a patchwork of cultures and conquerors.

British Aluminat missionaries are common in Africa despite the fact that malaria and tribesmen kill many. Such missionaries are truly brave or absolutely insane depending upon your viewpoint; a good few could be considered both. One of the best points of the missionaries is their role in the abolition of the slave trade, and many of them pass on intelligence of slaver activity to the Royal Navy. They often have good relationships with the local tribes and there are a surprising number of converts to the 'new' Aluminat religion, as the natives learn to read and write from the missionaries.

European, especially British, explorers are also common in Africa. They seek the mysteries at the heart of the Dark Continent, lost fabulous cities such as Timbuktu, the source of the Nile, King Solomon's mines, etc. The most famous is Doctor David Livingstone, a Scottish evangelical Halfling, who quests to find the source of the Nile, but also frequently stops to free slaves from their Arabic captors.

European expansion into deepest Africa has been slowed somewhat by the Orcs. The Orcs can be found throughout southern and internal Africa, and they wage war upon the European settlers whenever they can, paying back European cruelty in full, with no

mercy. The Orcs have a lot of power; their shamans are accomplished sorcerers, they ride wyverns like expert jockeys, their beasts are bigger and more ferocious than any European beast, and their warriors seem to know no fear. Despite superior European technology, the war with the Orc tribes is surprisingly even.

Southern Africa was first colonised by the Dutch in the 17th century as a way station to her colonies in the East Indies. Later, many Dutch, German and French Huguenot Aluminat settled in the area as farmers. These people became known as the Boers, the Dutch word for farmer, and developed their own language that was a mix of the three languages, combined with some tribal Bantu and Hottentot words.

Fiercely independent, the Boers believed they were the chosen people who were destined to rule over the lesser races (i.e. the black Hottentot, Bantu and bushmen of the region). They enslaved many of the inhabitants of the region, but were generally ignored by the world until the British gained the cape colony from the Dutch in 1797. At first, relations were amicable but, soon, the Boers resented the British telling them what to do. The situation came to a head in 1807 with the abolition of the slave trade within Britain's colonies, and the Boers felt aggrieved; they hadn't asked to be ruled from London and were damned if they would give up their 'caffirs'. Armed resistance began, and the wily Boer proved a match for the redcoat. Peace was reached but, when the slaves were emancipated in 1833, many of the Boers had had enough and migrated north for new lands. They founded the Orange Free State and the Transvaal to the north of cape colony, where they live in abject poverty, but free from British rule.

Of greatest concern to the British, Boers and Portuguese are the Zulu nation. It was forged by Shaka, a mighty Orc of the Bantu people, who revolutionised warfare amongst the Bantu people by issuing his troops with a new spear, the assegai. This is a short bladed stabbing spear, about the size of a roman short sword. The Bantu tribes traditionally fought by hurling spears at each other and literally going home once the spears ran out. The Zulus under Shaka charge their enemies using the assegai, massacring the opposing Bantu tribes. Shaka also instituted a strict regime for all his men, not dissimilar to the Spartans of ancient Greece, where the warriors have to live without female company until they are forty and are subject to regular conditioning trials, such as running over thorny brush with no shoes on. As a result, the warriors who survive are immensely tough and focused, and are noted for their capability of running twenty miles and being able to fight a battle at the end of it.

Fortunately, relations with the British in cape colony are good. The Zulus accept European missionaries and many are on good speaking terms with the missionaries of the area, even though they have no intention of converting. Relations are worse with the Boers in the Transvaal and Orange Free State. Twenty years previously, those who fled north to avoid British rule fought a war for territory. Although it was a marginal victory for the Boers (who successfully claimed the poor land they were fighting for), it has left bad blood between the two peoples.

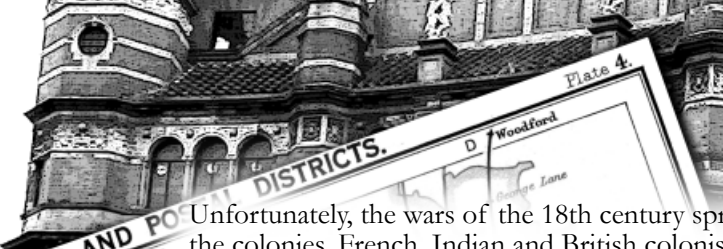
America

Languages: *English, Native tribal tongues, Blood Eldren*
Religion: *Aluminat, Human natives: Pagan, Blood Eldren: Entropy*
Population breakdown: *Human 40%, Beastman 15%, Eldren 13%, Dwarf 10%, Ogre 10%*, Gnome 5%, Orc 5%*, Halfling 2%, *mostly imported slaves*
Class breakdown: *Upper 5%, Middle 20%, Lower 40%, Slave 35%*
Literacy: *30% of the population is literate*
Governmental system: *Democracy*

America is a wild land indeed. As a fledgling nation, it has very little to do with international issues, being much more concerned with internal problems. The most pressing of these at the moment is the potential secession of the slave states from the union, and potential civil war.

The American union is a hodgepodge of former Spanish, French and English colonial possessions and newly conquered territories. With the possible exception of Australia, nowhere else in the world has there been such a widespread slaughter of an indigenous people. The first white men in America were the Spaniards, who occupied what are now Texas, Florida, New Mexico, Nevada, and California. They massacred the population wholesale, as they saw them as heathens, often spurred on by the inquisition that relished the opportunity to destroy as many evil devil worshipers as possible. Whilst it is true some of the plainsmen indulged in human sacrifice, many did not and peaceful tribes were killed alongside the warlike.

Eventually, the plainsmen fighting back with magic stopped the Spanish conquistadors, and they even lost some ground in Nevada to this counter attack. The next to arrive were the French, who sparsely populated a strip from Louisiana in the south to Quebec in the north, calling it New France. Their conquest was not particularly violent, as they were more likely to trade with the Indians. They even learned from the natives, as they found their style of hit and run warfare to be very effective against rigid formations of troops. So, it was the Indians who ushered in the new light infantry tactics later employed by all European armies. However, the final settlement was the English, who dominated the eastern seaboard from the 17th to the18th centuries. Whilst they also committed acts of genocide in the early days, later on, the British government prevented the settlers from expanding westward, creating a buffer zone of friendly tribes between the English and French colonies.



Unfortunately, the wars of the 18th century spread to the colonies. French, Indian and British colonists alike committed many atrocities between 1756 and 1763. This war added New France to the British colonies, but they handled the war badly and the colonists saw the redcoats defeated time and again by the more cunning Indians and French. On top of this, they paid taxes but had no representation, and the buffer zone had no importance. This led to the successful American Revolution, in which the buffer zone was eaten up and the Indians massacred or sent westwards. The later revolt by Spain's colonies brought Florida into the fold, and then American settlers in Texas rebelled against Mexican rule in 1836, incorporating themselves into the union in 1845. The successful Mexican war of 1846-48 brought Nevada, New Mexico, California, Utah and Arizona into the union as territories (not states, but governed by Washington). This is the current state of the union, but America is now expanding northwards and westwards, threatening British North America (the nascent Canada).

The biggest issue for the moment is not conquest, however, but slavery. From the 16th century until 1833, millions of black slaves were imported from Africa by Spanish, French and English slavers, mostly to work the great plantations of the south. However, the war of independence was fought under the idea that "all men are created equal", and radicals called for the abolition of slavery. This was easy in the northern states, as there were very few slaves, who mostly worked domestic tasks but, in the south, they made up one third of the population. This led to the threat of secession by the slave states and, finally, it was agreed in the 1840s that there would be no new states created, keeping the balance of power between the 11 free states and the 11 slave states. Unfortunately, when Texas joined the union in 1845 for protection against Mexico, this tipped the balance in favour of slavery, forcing congress to make a new free state in Kansas to balance it out again, and pledge that slavery would not spread west.

Unfortunately, today, radicals on both sides have their own agenda, and secession fever is spreading in the south whilst, in Kansas, a virtual state of war has broken out with slave state Missouri. Armed bands of abolitionists, such as the infamous John Brown, undertake terror tactics against slave owners, and armed pro-slavers fight back just as hard.

What the Africans think of this is a mystery to most. They have little say if they are slaves (although they are entitled to two thirds of a vote in presidential elections!) and, in fact, many free Africans in the south own slaves themselves!

Settlers are moving steadily west now that improved communications have made safe vast tracts of land right the way up to the west coast. The Pony Express uses young men (and occasionally adult Halflings) to run postal services on horseback all over the country, even crossing the continent in around two weeks, making fast, reliable nation-wide communication a possibility. A transcontinental telegraph link has also been established but has been plagued with technical difficulties.

Western America is frontier country, a lawless zone where people expect to have to fight to keep what is theirs. Gold rushes and claim jumping, cattle rustling and lynching are all common place. Of course, not everyone is a criminal or even violent, most are just families of all races trying to eke out a living.

This westward expansion has led to the other major internal problem – the strife between the settlers and the native "savage" Americans. The Native Americans have lived in the Americas for as long as their history recalls, but recently have been brought face to face with 19th century western civilisation. Individual natives are treated as the lowest of the low; even ogres get better treatment in most towns. As a people, they are pushed off traditional lands, attacked and culled for no reason other than that they are "savages" and in the way of European settlers.

A few tribes of native Eldren are attempting to even the score by waging a holy crusade against the lesser races of man (anyone non-Eldren, be they native or settler). At the moment, they have attacked only settlers, but the other native tribes are utterly terrified of them (and refuse to say why). Rumour has it they have been driven to sell their souls to darkness for the power to 'cleanse' their country. No one has ever seen (and stayed sane enough to talk) a plains Eldren settlement; it is assumed that they live in a nomadic fashion like the native human tribes. It is also apparent that they dislike daylight; when travelling, they take great pains to wrap themselves in cloth and hide, not even leaving an inch of skin bare to the sun. These natives have been labelled 'Blood Eldren' by the American press, as no one knows what they call themselves. They have become a sort of bogeyman, with all manner of terrible practices and demonic powers attributed to them. They come in the night silently, and attack with dark and powerful magic, leaving no survivors (although they often capture very young Eldren children). While most people laugh at this ridiculous over dramatisation, those who know a little more about the Blood Eldren worry that the truth may be far worse.

Australia & New Zealand

Languages: *English, Native Maori tribal dialects*
Religion: *Settlers: Aluminat, Natives: Pagan*
Population breakdown: *Human 50%, Beastman 20%, Dwarf 10%, Ogre 10%, Eldren 7%, Halfling 2%, Gnome 1%,*
Class breakdown: *Middle 10%, Lower 50%, Convict 40%*
Literacy: *20% of the population is literate*
Governmental system: *Constitutional Monarchy*

Australasia was first claimed by Britain in 1789 and, as a result, only the coast has been colonised. The vast majority of the continent has not even been explored yet, and the harsh climate of this southern continent made it ideal for its original purpose as a penal colony. Recently, vast mineral deposits have been found and industry is starting up along the coasts.

As per usual for European settlers, the native population is treated with disregard and contempt. In Australia, this ill-treatment has reached an extreme, as native tribesmen are hunted for fun. While it is true that many aborigines attacked the settlements without provocation, the British response has been nothing short of genocide. In New Zealand, the natives have declared war on the settlers, and are doing very well with their guerrilla tactics.

Unlike Australia, which was colonised for use as a penal colony, New Zealand's colonisation happened almost by accident, as missionaries needed help and the Royal Navy were dragged into a conflict with the local tribesmen. These tribesmen (the Maoris) were a fierce warrior people who, at the time, were fighting amongst themselves, with both sides using British-supplied guns. It was then discovered that New Zealand had a pleasant climate and was not nearly as harsh as Australia, so a trickle of colonists arrived. However, no one consulted the Maoris and the second Maori war was fought, with the Maoris doing surprisingly well against the redcoats.

Native Australians are called aborigines; they are short, of heavy build, with black skin, hair and eyes. The natives of New Zealand are called Maori; they are short and dusky, with dark hair and eyes. Both cultures make extensive use of ritual tattooing and body painting in complicated and attractive spiral patterns.

China

Languages: *Cantonese, Mandarin, Akah, Turkic, Tibetan, Hakah*
Religion: *Pagan, Buddhism, Taiping Aluminat, Taoism, Confucianism*
Population breakdown: *Human 40%, Eldren 23%, Beastman 15%, Dwarf 10%, Gnome 5%, Ogre 5%, Halfling 2%,*
Class breakdown: *Upper 5%, Middle 2%, Lower 93%*
Literacy: *20% of the population is literate*
Governmental system: *Absolutist Monarchy*

A once proud empire, China has degenerated into a collection of warlords, private empires and European 'protectorates'. China only really exists as a coherent political structure within 30 miles of Peking, from where the country is ruled by the hated Manchu dynasty, who are seen as foreigners by many of the people and viewed as traitors for letting western barbarians colonise the coasts.

China has been toppled from its position as the primary eastern power by Britain, whose agents have shattered the economy by flooding it with opium, previously one of China's most valuable exports, now rendered worthless by its sheer quantity.
It is hard to imagine now that, once, China was the most sophisticated and powerful nation in the world. Many items taken for granted such as paper, gunpowder, sunglasses, matches and silk were first developed in China, often centuries before westerners even had an inkling of their existence. Other exotic items such as parachutes, hand gliders, kites and portable gas cylinders have been common here for centuries, yet are still unheard of in Europe. Many scientific discoveries have their origin here too, such as circulation of the blood, endocrinology, immunology and the uniqueness

Plate 4.
DISTRICTS.
WAYS AND POS
Woodford
HIGHGATE
PADDINGTON
Fulham
Wimbledon
NOVEMBER 2,
ASHIONS
DUPLEX SKIRTS
J. W. BRADLEY'S
PATENT DUPLEX ELLIP
SKIRTS
ONGEST AND MOST SERV
WORN.
ST FASHIONABLE AND
for
CEPTION.
PROMENADE.
OPERA.
The above are the most
WENTS, BRA
Office and
Nos. 2, Chambers and
JOS. GILLOTT'S
OF THE OLD STANDARD
JOSEPH
GILLOTT,
Warranted.
TRADE MARK:
100

of fingerprints. Magical practitioners of all types are common, and the mysterious corporeal mediums are prevalent throughout China. So, how did it lose its prestige to become a barely competent power?

China's present problems started well before western dominance. During the 16th century, her rulers, alarmed by the number of foreign traders and missionaries who came in the wake of Marco Polo's great voyage in the 13th century, closed China's borders to the outside world. Chinese people were taught that theirs was the only country in the world, the rest was a savage wasteland filled with blood sucking ghosts. In recognition that they needed some foreign trade, they allowed the Portuguese to trade out of Macao. However, China now had no market to trade with, and so commerce gradually withered. In 1798, the British sent a delegate bearing gifts to the emperor, who misread the ambassador's intention and believed the British were giving tribute! This misunderstanding led to more forceful measures, culminating in the opium wars of 1840, when Britain seized Hong Kong to use as a distribution point for opium from India. This led to instability in China, as barbarians had humiliated the 'son of heaven'. Consequently, warlords claimed parts of China for their own, as the official line that there was nothing outside of China's borders no longer fooled them.

The ruling Manchu dynasty were already reviled by the nobility due to the fact that they were foreigners from Manchuria. The people of China began to sympathise with the warlords. Men started to cut their pigtails (a symbol of repression forced upon the Chinese people by the Manchus), Buddhist and Taoist secret societies subverted the tyrannical regime by showing the people a more enlightened path and, for a while, everything seemed rosy. However, the warlords were just as cruel and tyrannical as the Manchus, whilst the fabric of Chinese society was destroyed by many of its people's dependency on British opium. The final blow came in 1850, when a preacher claiming to have seen the true Aluminat light, started the Taiping Rebellion. This revolution threatens to destroy the wavering fabric of Chinese society totally; already it has claimed more lives than any other war in history, with 20-30 million dead by 1867!

Overall, the situation in China is not healthy, and the British and French are looking to further extend their claims on China's massive market. To this end, it is rumoured that British merchants are using evangelical missionaries to smuggle opium and guns to the Aluminat rebels in China.

China's people are proud, with a great heritage, and vastly different customs to those of Europe. They are short and of light build, they have fine black hair, dark eyes and light ochre skin. They are deeply suspicious of foreigners, and most live in abject poverty.

Japan

Languages: *Japanese*
Religion: *Pagan, Shintoism, Buddhism*
Population breakdown: *Human 30%, Eldren 30%, Beastman 14%, Dwarf 10%, Ogre (Oni) 10%, Gnome 5%, Halfling 1%,*
Class breakdown: *Upper 5%, Peasants 95%*
Literacy: *10% of the population is literate*
Governmental system: *Feudal Serfdom*

A feudal society with a strict and draconian set of codes and strictures governing everyday life, the most important of which is Bushido, the warriors' code. Japan has a bewildering etiquette code and many foreigners must be wary of what they say and do, in case they cause inadvertent offence.

Japan is seen as a rising power in the Far East, soon to take over the position left open by China's infighting. Both Britain and Holland petition for allegiance with Japan for this very reason. Being more politically astute than the Manchus, the ruling Tokagawa dynasty have no desire to see Japan go the same way as China, and would rather be allied with Britain than stand against her. Also, they realise that their own expansion plans into China will eventually bring them face to face with Russia, and therefore Britain would be a powerful ally.

The people of Japan are short, and of light build. They have fine black hair and delicate features. Eldren are more populous here than in most countries, and make up most of the nobility. Even the human nobles usually take Eldren wives as the delicate features of the race are highly prized. Japanese Ogres (called Oni) are truly frightening, being far more intelligent but no less powerful than their European counterparts.

Book II

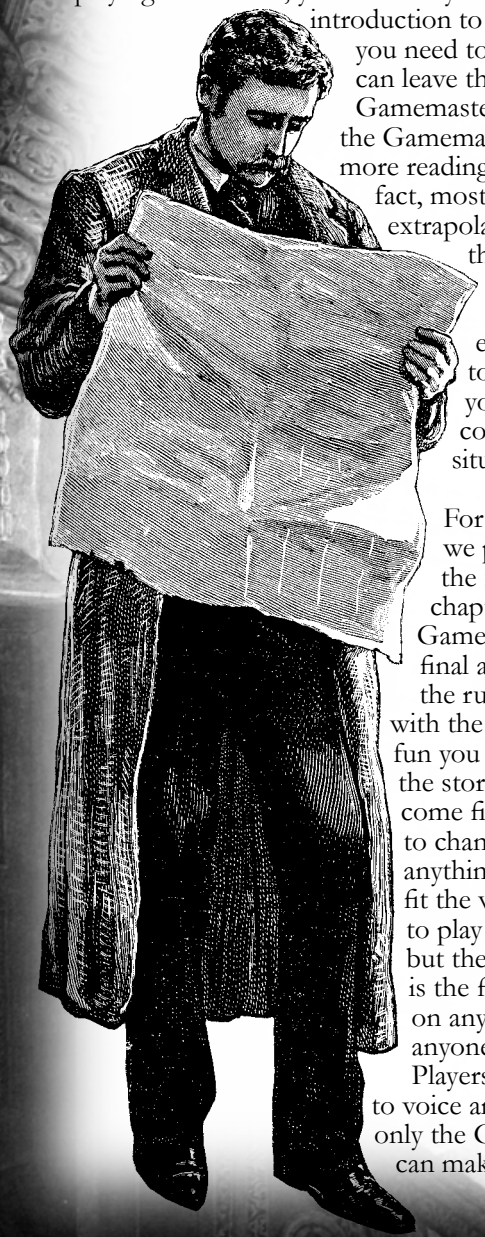
Rules & Systems

Truth, Universally Acknowledged

System Overview

Just as society and the game of Bridge has rules, so too does Victoriana. However, you'll be glad to know that the rules of Victoriana are far simpler than either Bridge or those of society, and they are a damn sight more flexible, too. As a nod to the original version of Victoriana, we call the rules system the 'Heresy Engine'. The Heresy Engine is designed to be easy to learn, quick to play, and very flexible. This chapter introduces the basic concepts behind it, so the numbers will make sense when we come to creating a character in the next chapter.

If you are new to role-playing, all these rules may seem a little daunting. However, it isn't nearly as complicated as it looks. If you are going to be playing a character, you need only read this brief introduction to know all you need to know. You can leave the rest to the Gamemaster. If you are the Gamemaster, you have more reading to do but, in fact, most rules simply extrapolate from these simple basics. So, everything else is a guide to help steer you through complicated situations.



For all the rules we present in the following chapters, the Gamemaster is the final arbiter. Where the rules interfere with the story and the fun you are having, the story and fun come first. Feel free to change and adapt anything that doesn't fit the way you want to play Victoriana, but the Gamemaster is the final authority on any changes anyone makes. Players are welcome to voice an opinion, but only the Gamemaster can make the final decision. That might sound harsh but, given the extra work the Gamemaster does, it is only fair. If you want to make the decisions, run the next game of Victoriana for the group; your usual Gamemaster will probably welcome the break.

Heresy Game Engine Basics

When you use the Heresy Game Engine, much of the action will simply be narrated according to the wishes of the players and the judgement of the Gamemaster, just as in any other role-playing game. The purpose of the game rules is twofold: to give the Gamemaster and players an indication of the characters' capabilities so as to better make a judgement as to how events will unfold, and to determine what will occur when the outcome of the situation is uncertain.

The majority of the game system is generally only necessary when a character is attempting to accomplish an action which might succeed or fail depending on random chance. Such an action could be almost anything: shooting a revolver at an enemy, persuading a wealthy mill owner to invest in a risky venture, climbing a sheer cliff face, or one of many other possibilities.

Each such action, known as a "task", is resolved using the same system. The basic task resolution process is as follows:

- All tasks in the game are resolved using a "dice pool," whereby the character performing the task rolls a number of dice equal to their dice in the relevant skill, plus their dice in the relevant attribute.

  Example: *The heroic and renowned explorer, Edward Applethwaite, is attempting to leap over an icy mountain stream. He has 5 dice in Athletics (the relevant skill) and 2 dice in Dexterity (the relevant attribute), for a total dice pool of 7. He rolls 7 dice to see whether he successfully leaps the stream.*

- Each roll of "1" or "6" counts as a success. Add up the total number of successes you roll.

  Example: *Mr Applethwaite rolls the following on his 7 dice: 1,1,2,3,4,4,6. Thus he has a total of 3 successes, from the two "1"s and the single "6" he rolled.*

Any roll of a "6" can also be re-rolled, for a chance at an additional success.

Example: *Mr Applethwaite only rolled one "6", and so re-rolls that die, getting a "3". He gets no additional successes, but retains his originally rolled 3 successes.*

Of course, some tasks are inherently more difficult than others, and sometimes other conditions or factors work against you or in your favour. Three additional game mechanics – Black Dice, Pool Modifiers, and Opposed Rolls – allow different tasks and situations to be dealt with:

Black Dice

The inherent difficulty of a task is represented by a number of Black Dice that are rolled by the player, at the same time as he rolls his regular dice. Black Dice can be represented by any colour of dice in practice, so long as they are distinct in appearance from the player's regular dice. For each "1" or "6" that comes up on the Black Dice, remove one success from those rolled by the player. Unlike the dice in your dice pool, Black Dice do not roll again on a "6".

Example: *Mr Applethwaite rolled 3 successes, but the GM informed him beforehand that the stream was rather wide. As this is a Difficult roll, 3 Black Dice are rolled, coming up 1,3,6. For each die that came up a "1" or a "6" (in this case, two of them), Applethwaite's total successes are reduced by 2, leaving 1 success. Luckily this is still just enough to succeed.*

Difficulty Rating	Black Dice
Very Easy	Automatic Success; no need to roll
Easy	No black dice; +5 to dice pool
Average Task	No Black Dice
Difficult	3 Black Dice
Very Difficult	6 Black Dice
Extremely Difficult	12 Black Dice
Ridiculously Difficult	20 Black Dice
(Impossible)	(40 Black Dice)

Heroes have it easy!
Victoriana is a heroic game, where the characters usually succeed in what they are trying to do. However, that isn't what happens in real life! So if the Gamemaster feels she wants a game with a more realistic chance of success, she can shift all the base difficulties up by one (so you roll 3 Black Dice for an average task difficulty).

Pool Modifiers

Other situational modifiers that do not relate to the inherent difficulty of the task may also apply. These are calculated as "pool modifiers," adding to either the number of dice in the dice pool, or the number of Black Dice being rolled against the character,

depending on whether these situational factors would make the character's task easier or harder. Once all pool modifiers have been applied, the dice are rolled, successes are counted up, and the black dice reduce successes accordingly. Depending on the task, pool modifiers may be necessary for situations such as: the character is wounded; the character is affected by a drug or poison; lighting or another environmental condition is particularly conducive, or not conducive, to the task; the character does not have the right tools, or has particularly effective tools; etc. In general, pool modifiers apply when the character is less fit to attempt the task, rather than the task itself being harder. If the task is harder you add to the Black Dice, but the Gamemaster may choose to just add to Black Dice rather than assign a different difficulty level.

Example: *Mr Applethwaite later has to leap the same stream again. The inherent difficulty of the task is as it was (Difficult, for 3 Black Dice) but now the area is a little slippery and boggy after a heavy rainfall, making both the take-off and the landing trickier. The Gamemaster decides this environmental condition gives a +1 Pool Modifier to the Black Dice. Since his last encounter, Mr Applethwaite has been running from a gang of country ruffians too. So the GM decides he should suffer a -1 pool modifier due to his exhaustion. This means Mr Applethwaite has 6 dice to roll (rather than his usual 7) and 4 Black Dice against him. He rolls 1, 2, 4, 4, 6, 6, for a total of just 3 successes. The re-roll for the two 6s nets a 1 and a 4, adding a success for 4 in*

total. The 4 Black Dice come up 1, 2, 2, 5, (1 success) reducing the total to 3 success.

The number of successes remaining, after Black Dice have been applied, indicates how well the task has been performed.

Successes Gained	Degree of Success
1	Partial Success – *Just about managed it*
2	Success – *Task completed methodically*
3	Good Success – *Completed with some flair*
6	Impressive Success – *A demonstration of mastery*
10	Virtuoso Success – An amazing performance
15	Awe-inspiring Success – *People will talk about this for years*
20+	God-like Success – *You must have beaten the world record*

Example: *The second time Mr Applethwaite leapt the stream, he gained a total of 3 successes, crossing easily and landing with some flair. The GM rules that he landed gracefully and made the task look easy. Observers may have been impressed by his fluid, athletic motion. Earlier, when he gained only 1 success, his feet only just connected with the far bank, and he slipped forward face-first into the mud, very nearly sliding right off the bank again with his feet.*

Opposition and Failure Numbers

When another person or creature is working directly contrary to the character's attempt, that other agency will make their own Skill Roll in opposition. In this case, the character who scores more successes than his or her opponent will achieve their desired end. Black Dice are rolled against both characters as normal, to represent situational difficulties and any inherent difficulty of the task.

In some cases it will be necessary to know how badly a task was failed. The Failure Number measures this. Subtract the number of successes gained from those that were needed, to determine the Failure Number.

Example: *Mr Applethwaite is facing off against Montague, a renowned cad and thug who has had the temerity to insult Mr Applethwaite's parentage. Mr Applethwaite attempts to teach Montague some manners by means of a manly punch to the jaw. Mr Applethwaite rolls his Brawl skill (7 dice) + his Dexterity (2 dice) for a total of 9 dice, getting 1, 2, 3, 3, 3, 4, 4, 5, 6, for 2 successes and 1 re-roll – another 1 (!) giving him 3 successes. Montague rolls his Dodge skill (3 dice) + his Dexterity (1 die), for a total of 4 dice, getting 2, 3, 5, 6, for a success and a re-roll himself – 4 – still just 1 success. Mr Applethwaite thumped Montague right on the 'button' or point of his chin, with 2 successes.*

Typical Dice Pools

An average, untrained adult usually has +0 stat modifiers. A typical competent craftsman or professional has 4-6 in his trade skills, allowing him to succeed on a regular basis and have a fair chance of some moments of "flair" and rare demonstrations of mastery.

Typical dice pools for characters of a given level of attainment are as follows:

Skill Level	Dice Pool
Amateur/beginner	3
Professional	6
Artisan	9
Master Tradesman	12
Legendary Tradesman	15
The stuff of epics	20

When creating a character, remember that on average you will get 1 success for every 3 dice you roll. As you need 2 successes to properly complete a task, you should make sure your character can field a dice pool of at least 6 for the tasks they will be attempting most often.

G Doré

Character Generation

To play Victoriana, you will need to create a character. Player characters normally begin among the nameless masses that populate the islands and empires of Britain and Europe. They could be Dwarven industrialists, Eldren socialites, Halfling wanderers, or dutiful Ogres.

To a large extent, the nature of the characters depends upon the style of game you want to play. Revolutionaries from the east end of London are quite out of place in a campaign about colonial oppression. In the same manner, a noble Orc warrior would be at a loss in the grime of a European metropolis.

Character creation can be a long process, and with good reason. You are making a whole person, someone you are going to travel the world of Victoriana with for (hopefully) some time. So it makes sense to spend some time getting things right. However, it need not be a laborious process. Discuss your options with the other players and even improvise scenes from your character's background to see if that gives you any other ideas about who this person is and what makes them a hero.

Character Concept

Have a good look through the first part of this book ('Encyclopaedia Victoriana') to get a feel for the world of Victoriana. Hopefully, at least one character concept already springs to mind. You might want to be a disgraced cavalry officer with a hidden talent for mediumship, or a bookish Dwarven inventor, or a roguish Eldren thief with a heart of gold. Write down a few words to describe your character first, before you start thinking about how to define him or her in game terms. Don't worry if nothing has come to mind yet – you can gradually form a concept as you make various choices in the character creation process. However, things will go a lot more smoothly if you have something in mind before you begin. It is also a good idea to have a look through the character generation process before diving in, so you know what sort of choices you can make at each stage.

Example: *Before Jane comes up with a character concept, she decides she wants to play a human. She figures it'll be simpler that way; she knows a fair bit about real-world Victorian-era Britain, and decides on a rebellious upper middle class lady naturalist, not especially privileged, but renowned for her skilled swordsmanship, her refusal to abide by society's behavioural norms, and her sense of adventure. She envisions the character as something like a female version of Sir Richard Francis Burton, but specialising in discovering and studying new flora and fauna rather than new lands. She's constantly at odds with established society, but so accomplished in her field that at least people are talking about her, even if most of the talk is, "A woman just shouldn't be doing that kind of thing – especially a lady!" She names the character Edwina Fanthorpe.*

Rank and its Privileges

A character's progression is measured by his Rank. This Rank measures a character's reputation and potential, as well as being a general guide to their life experience. Individuals of the same rank can be very different, but their relative powers and skill levels should usually be very similar. All characters begin play at Rank 1, and can rise as high as Rank 20. As your character progresses in Rank, they increase their potential to improve their skills, attributes or talents.

The Ranking Table below shows you the maximum values you may have for attributes and any skills you select for your character. Looking across for Rank 1, you can see the maximum value a skill can have is 4, no attribute can rise higher than 3 and you cannot have more than 4 Talents. As your character will begin play at Rank 1, these limits apply throughout character creation. However, they should be more than enough for you to be getting on with for now.

While skill limits are rather straight forward, the different attributes are a little more complicated. Additionally, each attribute cap is adjusted by the same modifiers that apply for the character's race and class.

Example: *A first Rank Human character can improve their attributes to 3 points each. However, a 15th Rank Human character can improve them as far as 5 points. Eldren have a +1 bonus to their Dexterity. So a 1st Rank Eldren can attain a Dexterity score as high as 4 and a 15th rank Eldren character has a maximum Dexterity of 6. (However, characters might not have the points available at character creation to improve their Attributes to their maximum ratings). The same applies in reverse, so as Eldren have a penalty of -1 Strength, at 1st rank it begins at 0 and cannot be higher than 2, at 15th Rank it's maximum is 4.*

Ranking Table

Rank	Skill Cap	Attribute Cap	Talent Cap	Base Mana	Bonus Health Dice	Rank Points Req*	Bonus Skill Dice (Common Skills only)
1	4	3	4	0	0	2/0	0
2	4	3	4	1	0	2/2	+2 (Total: 2)
3	4	3	4	1	0	2/4	+2 (Total: 4)
4	5	3	4	1	0	2/6	+2 (Total: 6)
5	5	3	5	1	1	4/8	+2 (Total: 8)
6	5	3	5	1	1	4/12	+2 (Total: 10)
7	5	4	6	1	1	4/16	+2 (Total: 12)
8	6	4	6	2	1	4/20	+2 (Total: 14)
9	6	4	6	2	1	4/24	+2 (Total: 16)
10	6	4	7	2	2	6/28	+2 (Total: 18)
11	7	4	7	2	2	6/34	+2 (Total: 20)
12	7	4	8	2	2	6/40	+2 (Total: 22)
13	8	4	8	2	2	6/46	+2 (Total: 24)
14	8	4	9	3	2	6/52	+2 (Total: 26)
15	8	5	9	3	3	8/58	+2 (Total: 28)
16	9	5	10	3	3	8/66	+2 (Total: 30)
17	9	5	11	3	3	8/74	+2 (Total: 32)
18	9	5	11	3	3	8/82	+2 (Total: 34)
19	10	5	11	4	3	10/90	+2 (Total: 36)
20	10	6	12	4	4	--/100	+2 (Total: 38)

The Ranking Table has a couple of other things that will make more sense later on, but could do with a quick explanation now.

Base Mana: *The amount of magical energy the character can control (modified by the character's Resolve attribute). So you gain an additional Mana dice at Rank 2, and another at Rank 8.*

Bonus Health Dice: *Adventuring toughens you up, granting you a little more Health. You gain a permanent bonus to your Health Dice total as you do with Mana, gaining +1 Health die at Rank 5 and a second at Rank 10.*

Rank Points Req: *The number of Ranking Dice you need in order to rise to the next Rank. Ranking Dice are given out at the end of an adventure, along with the experience points you can use to increase your character's traits and skills. The first number is the number of Ranking Dice you need to earn to increase your Rank to the next level; the second number shows the cumulative total of Ranking Dice you will have spent to reach that level. So it costs 2 Rank dice to go up from Rank 4 to Rank 5, which would bring the total number of Rank Dice spent up to 8.*

Bonus Skill Dice: *While you use experience points to improve your skills, gaining a Rank also grants a little more insight. With each Rank gained you receive 2 more dice to improve your Common Skills.*

Social Class

As we have discussed before, the society of England and Europe is split into three levels: upper, middle, and lower classes. Each of these groups has its own ethics, ideals and etiquette, as well as advantages and disadvantages. Your choice of social class affects the Backgrounds as well as Privileges and Assets you have available to choose from.

Race also plays a role in social class. Beastmen, Ogres and Halflings are all born into and kept in the lower classes. Eldren are usually upper class, but it is possible to find middle class Eldren. Dwarves and Gnomes are predominantly middle and lower class. Humans fill the ranks of all classes. So, if you intend to play a character from a particular race, you must make sure you pick the right social class. However, you can pick the Privilege 'Social Anomaly' to avoid this problem in some cases.

Some of the countries of Europe have different racial breakdowns to Britain, so it is possible to have, for example, a Prussian upper class Beastman. Also notable is the relatively high percentage of Eldren across the social classes of France. But for the moment, we assume your campaign will take place in Britain, probably London.

When deciding on your social class, remember that middle class characters have the most advantages on balance. They can also connect to most levels of society, able to both speak to the aristocracy and visit the local public house. While it may seem as if the lower class have the shortest end of the stick (and in many ways they do), they have more freedoms than the privileged

upper classes. Birth into the upper classes is a gilded cage of reputation and duty for most, where their position depends entirely on towing the family line.

It is perfectly all right to pick a lower class or upper class background, but you should be aware that your adventures might lead you towards places you'll find it difficult to visit. Few nobles are welcome in the rookeries, and the lower orders never get invited to balls. Those who insist on breaking the conventions of society rarely get anywhere, and usually destroy any hope the rest of the group have in finding out what they wanted to know. The regulars at an East-end pub will stop talking as soon as a noblewoman enters, and are unlikely to say much to her companions. In the same way, anyone churlish enough to bring the lower orders to a society function will probably be asked to leave with them, no matter who they are.

For all the imbalances, you should remember that each member of society is proud to be born into the class they are. Certainly, everyone wishes they had a better standard of living, but breeding and virtue are something that any Englishman (or woman) believes they have, regardless of their income. The upper class believe they are the natural leaders of society; it is up to them to set an example and guide the lower orders. After all, the middle class are unrefined and the lower class are scarcely more than beasts. The middle class see themselves as the builders of the Empire, and their entrepreneurial spirit its vitality. Such things cannot be left to the indolent upper classes or the mindless and lazy lower class. The lower class may have little, but they know the Empire only functions because they turn its wheels. They work harder than anybody else to see that the country they are building remains the envy of the world. As far as they are concerned, the soft upper classes can waste their time at balls all they like. The middle classes (who are no better than the lower class, just luckier) might think they are running the country, but would never dirty their hands with a real day's work. In such a way, everyone believes they are the backbone of the Empire and, while they'd all like to be better off (or in some cases just able to eat), they see virtue in remaining where they are.

Upper Class Characters

The upper classes are at the highest echelons of Victoriana society; in fact, they would argue that they are the only "society" worth speaking of. The upper classes include the idle rich, the impoverished gentry oozing with class, and almost all army officers (noble birth being a virtual prerequisite for military rank). A few members of the upper classes start businesses or other enterprises, but this is regarded as somewhat demeaning. Instead of a career, most upper class characters pursue a hobby, such as science or sorcery.

Upper class characters have potentially the best Privileges and Assets, although not nearly the same variety as that of the middle class. Their life of relative privilege tends to mean they do not ever become quite such impressive individuals as heroes from the lower and middle classes. In game terms, upper class characters have a penalty of -1 to their Fortitude attribute (and their Fortitude attribute cap), reflecting their sheltered upbringing in comparison to other characters.

Middle Class Characters

The middle classes provide necessary professional and entrepreneurial skills for society; skills that the lower classes could not hope to master and the upper classes would prefer not to sully their hands with. Here can be found doctors, shopkeepers, mill owners, engineers, good quality servants such as butlers, and skilled craftspeople.

Middle class characters gain no particular game mechanical bonus or penalty; they are the standard from which the other two social classes differ. They have a good mix of Privileges and Assets available to them, and very few particular restrictions on how they are played.

Lower Class Characters

The lower classes are the doers of the Victoriana setting: miners, agricultural labourers, factory-workers, low grade servants (such as scullery maids), enlisted soldiers, and so on, as well as the whole gamut of even less socially acceptable character types – prostitutes, thieves, poachers, footpads, con artists, and so forth. Though they may not be at home in the stately homes and elegant town-houses of the upper classes, they are tough, rugged folk who do not let their ignorance of most matters prevent them from doing what needs to be done – whether the task is building a wall, or defeating some eldritch horror from beyond imagination. Being used to hardship can be to their advantage as adventurers.

Another potential advantage of being lower class was anonymity. No one notices the lower classes, or pays them much attention. In fact the upper and pretentious middle classes make a point of not noticing them. Given their smaller social circle, members of the upper classes (and some of the middle) are often watched very closely by both their peers and servants. If a lower class character is spotted committing a crime, eyewitnesses of any class will have paid him little attention. "Well he was a ruffian of course, they all look the same!" Whereas, should a lady walk into a pub the attention she will get means anyone could probably describe her accurately. Given the competition in the upper classes, they also take note of each other's manners and appearance, so the same amount of scrutiny applies. The Upper classes and rich gentry are the celebrities of Victoriana, so they garner the attention.

In game terms, lower class characters gain a bonus of +1 to their Fortitude Attribute (and their Fortitude Attribute cap), reflecting their toughness in comparison to other characters. They are also far more used to getting their hands dirty than other classes.

Example: *Jane elects to have Edwina be middle class. She figures that her father was a genuine aristocrat, but flat broke, marrying her northern cotton mills heiress mother at least partly in hopes of saving the family estate with her money. His failure to escape his creditors, along with Edwina's notable "bad" behaviour, has ensured that the family is seen as Middle Class these days rather than Upper Class.*

Races

The world of Victoriana is not purely populated by Humanity; across the world, dozens of different races carve their fortunes alongside (or against) mankind. In Europe, many of these races have lived together in society since Roman times, and rarely consider themselves different races – simply a part of 'the greater concept of man.' In rules terms, though, many of the races have capabilities that fall outside the norm in comparison to Humans.

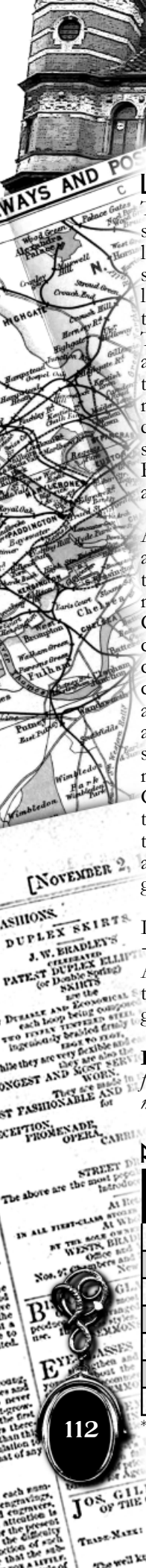
Having chosen your character's starting social class, you should now choose your character's race. Not all races are equally represented within the classes, so check the 'Racial Abilities Table' to see which races are available for your class choice. However, in some cases you can have a character that comes from an unusual social class using the Privilege 'Social Anomaly' (see page 150). Each race has different attributes and abilities, which will modify your beginning attribute ratings. However, we'll explain this more fully when we come to the attributes themselves in a moment.

Experienced gamers may find it a little odd that we don't give you long descriptions of the cultural differences in the races. We haven't included notes on Eldren festivals, Gnomish music or the way Dwarves marry. This is not an omission on our part. While the races do often have different outlooks on life and have formed their own societies in some places, they, like everyone else in the empire, define themselves by their social class before their race. Ogres are not spurned because they are Ogres, but because they are usually found among the lower classes. Eldren are respected for their upper class social standing rather than their planar empathy. We'll return to the races and their differences in later supplements. However, for now, remember that it is society and not biology that is uppermost in the minds of the peoples of Victoriana.

Racial Abilities Table

Race	Social Class			Lifespan*	Special Abilities
	Upper	Middle	Lower		
Humans	Yes	Yes	Yes	70	Adaptability, Destiny
Eldren	Yes	Yes	No	200	Artistic Eccentricity, Planar Empathy
Dwarves	No	Yes	Yes	120	Little Legs, Stubborn as a…
Gnomes	No	Yes	Yes	120	Fragile Physique, Little Legs, Night Creature
Halflings	No	No	Yes	50	Fascination, Fragile Physique, Little Legs, Sensitive Nose
Ogres	No	No	Yes	50	Blunt Wits, Iron Constitution, Long Legs
Beastmen	No	No	Yes	70	Animal Trait

* Lifespan indicates natural span with access to medicine and correct diet. Urban Lower classes in industrial areas will be lucky to reach 1/2 this figure.



Half-Breeds

At some point, one of your players will ask to play some weird cross-breed of the different races, usually a Half-Eldren. Sadly for such players, there are no such things in Victoriana. Well, nearly. Most of the intelligent races are capable of mating, all of them having the same sort of *ahem* biology. However, the more divergent the two races involved are, the less chance there is of such a coupling producing offspring. So, while a Human and Eldren or a Halfling and a Gnome might manage to have children, an Ogre and a Dwarf have little hope of doing so.

When a child does result, it takes fully after one parent or the other, usually the mother. If the child takes after the father, the birth usually results in the death of the child, the mother or often both. Such children are considered to be just the same as whichever race they resemble and the question ends there. However, some bloodlines that have mingled with a particular race for some time can carry the dormant genes of that race. On occasion, those genes can activate to produce a child of a different racial heritage to either parent. This is very, very rare, though. The royal family (predominantly Human) has a long history of marrying into Eldren nobility and has produced, at most, 5 Eldren children to pure human couples in its recorded history. Before your players ask to play an Eldren born to a Human and a Gnome, it should also be pointed out that this exceptionally rare quirk only ever occurs if both parents are the same race.

Humans

Humans are the most populous of all the races, and account for the vast majority of Europe's population. They vary greatly in build, and have many possible hair and eye colours. They are an adaptable bunch and have managed to insert themselves in every class in every country across the world. While humans are often considered to be 'the race of man' and women may be socially bound in England, there is no difference in their attributes. Women are certainly as capable as men, even if society refuses to grant them the same opportunities.

Adaptability: *Humans have an uncanny ability to thrive in a variety of situations, so they begin play with 4 bonus attribute points rather than 3.*

Destiny: *Fate seems to have elevated the race of men to a higher position than the other species of Victoriana, despite the special abilities of the other races. Humans begin play with 1 additional Scripting Die (6 additional Fate Points) to represent the faith destiny has placed in them to do great things.*

Beastmen

Beastmen have faithfully served among the lower classes of Britain throughout history, and appear next to Humans on the earliest discovered cave paintings. Beastmen are so-called as, while they walk on their hind legs and have hands and feet, in all other respects they resemble a particular animal. A Beastman's build varies in the same way as a Human's. Their bestial features vary to a degree, although most are based on a mammalian species, such as rats, bears, horses, wolves, weasels or lions, etc. When creating a Beastman character, you should consider which type of animal the character is to resemble. It should fit into one of these three categories: Agile (such as rat, weasel or ferret), Common (such as a horse, dog, wolf or goat), or Large (such as a lion or bear).

When you know which animal your character resembles, you should assign attributes that fit their assumed characteristics. For instance, Lions are considered to be strong and noble, so should have high physical traits and Presence. Rats are considered devious and quick, usually having high Wits and Dexterity. This may seem unfair. After all, rats (for instance) are actually rather cute and friendly creatures. However, it seems that the exterior appearance of Beastmen usually reflects their personality in terms of what most people understand that animal's personality to be. Scholars have debated the issue for many years and have found no answer. However, they have discovered that Beastmen are definitely a single race, albeit a varied one.

Female Beastmen only account for approximately 25% of the Beastman population, so it is more common for Beastmen to intermarry and breed with Humans (and occasionally Eldren). The lower classes usually see little wrong with the practice, but the upper classes find it abhorrent. Nevertheless, there are plenty of secret upper class brothels that provide all manner of Beastmen for secret liaisons with the aristocracy. The rules for half-breeds noted above apply (as usual) in the case of such couplings. When two Beastmen get together they also usually produce a child that resembles the mother, but if this isn't the case the mother and child are usually not in any danger. However, sometimes the child resembles neither parent, and its personality is made apparent by the new animal it mimics.

Beastmen are often judged by their outward appearance. A rat or weasel would live a lonely, shunned life, while a noble lion would be popular and possibly be propositioned often by the other races. Due to their subservient social position (it is very rare to find a Beastman above the lower classes, and unheard of to find one in the upper class), many are turning to politics such as socialism, bolshevism, communism, or plain anarchy, in attempts to better their position.

Animal Trait: *You may pick one of the following traits, appropriate to the type of animal your Beastman resembles. If they are appropriate, your Gamemaster may allow you to buy additional Animal Traits as if they were Talents (see page 130 & 143). Feel free to create additional Animal Traits, subject to the Gamemaster's approval.*

Aquatic Aptitude: *You are at home in water, able to hold your breath twice as long as your attributes normally allow.*

Armour: *Your skin is toughened with hide, fur or even scales. You have one natural point of armour (see page 203)*

Claws: *You have cat-like retractable claws in your hands. You can choose to spring them and do an extra 2 dice of damage in hand-to-hand combat. All the damage you do is considered 'normal' and not 'Bruise damage' when your claws are out. You use your Fisticuffs skill in combat as usual.*

Enhanced Sense: *One of your five senses is more advanced than usual, in the same way as the Talent 'Acute Sense'.*

Night Vision: *You see perfectly well in the dark, not quite as well as if it was daylight, but well enough to see without any penalties.*

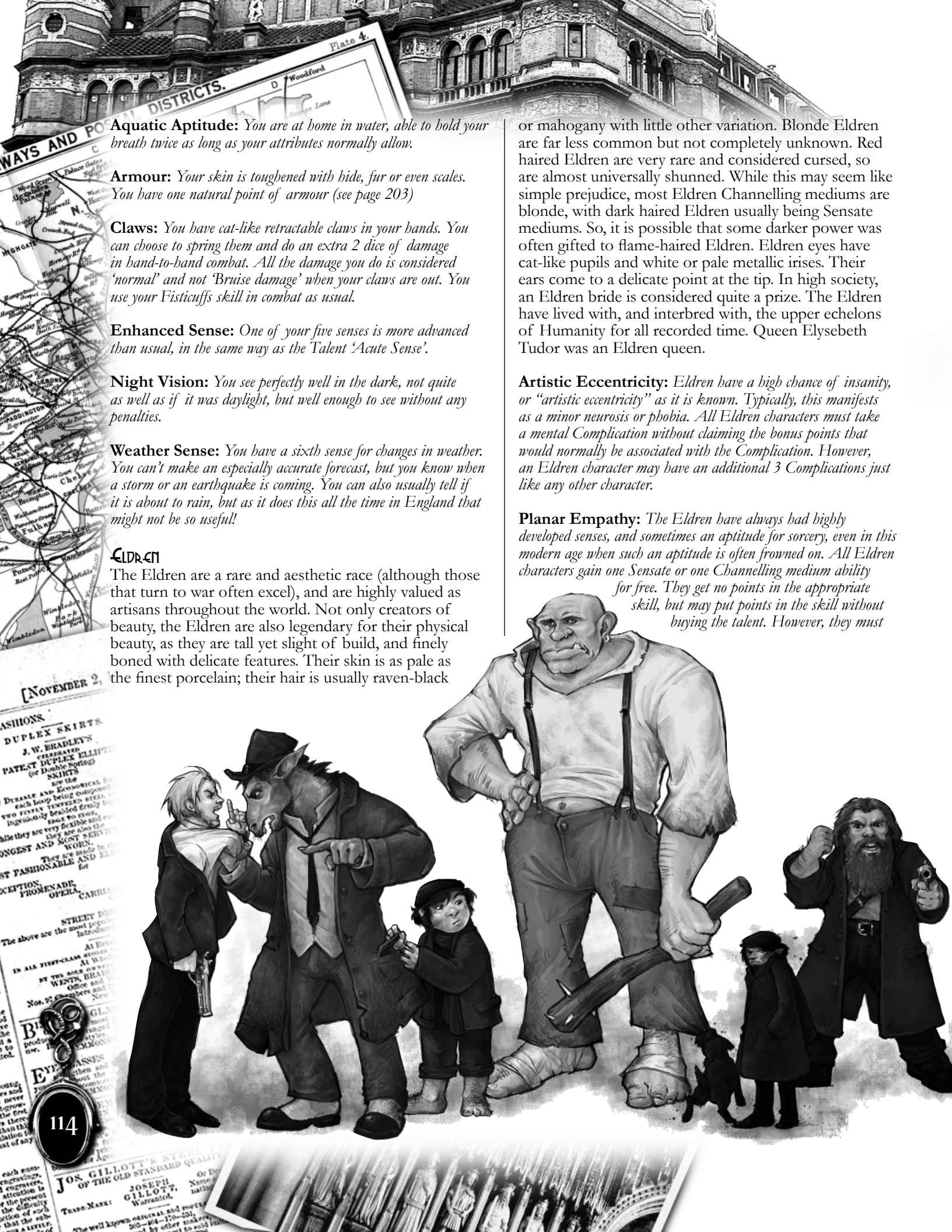
Weather Sense: *You have a sixth sense for changes in weather. You can't make an especially accurate forecast, but you know when a storm or an earthquake is coming. You can also usually tell if it is about to rain, but as it does this all the time in England that might not be so useful!*

Eldren

The Eldren are a rare and aesthetic race (although those that turn to war often excel), and are highly valued as artisans throughout the world. Not only creators of beauty, the Eldren are also legendary for their physical beauty, as they are tall yet slight of build, and finely boned with delicate features. Their skin is as pale as the finest porcelain; their hair is usually raven-black or mahogany with little other variation. Blonde Eldren are far less common but not completely unknown. Red haired Eldren are very rare and considered cursed, so are almost universally shunned. While this may seem like simple prejudice, most Eldren Channelling mediums are blonde, with dark haired Eldren usually being Sensate mediums. So, it is possible that some darker power was often gifted to flame-haired Eldren. Eldren eyes have cat-like pupils and white or pale metallic irises. Their ears come to a delicate point at the tip. In high society, an Eldren bride is considered quite a prize. The Eldren have lived with, and interbred with, the upper echelons of Humanity for all recorded time. Queen Elysebeth Tudor was an Eldren queen.

Artistic Eccentricity: *Eldren have a high chance of insanity, or "artistic eccentricity" as it is known. Typically, this manifests as a minor neurosis or phobia. All Eldren characters must take a mental Complication without claiming the bonus points that would normally be associated with the Complication. However, an Eldren character may have an additional 3 Complications just like any other character.*

Planar Empathy: *The Eldren have always had highly developed senses, and sometimes an aptitude for sorcery, even in this modern age when such an aptitude is often frowned on. All Eldren characters gain one Sensate or one Channelling medium ability for free. They get no points in the appropriate skill, but may put points in the skill without buying the talent. However, they must*



buy the medium talent to gain further abilities as any form of medium. While every Eldren is sensitive to magic in some way, only two thirds of Eldren actually develop Medium powers. Player character Eldren are considered to be part of this empowered majority. Eldren players can omit the Planar Empathy ability and be part of the unempowered minority if they wish, counting this as one of their 3 complications, and gaining the bonus points for it as usual (see 'Complications' below).

Dwarves

This very clannish race was once most populous in Scotland, Wales and Northern England. The Dwarven Lords kept their northern cities and large tracts of the land around them under guard from other races, but eventually fell to English incursions. Despite this, they have always been peaceably minded, if a little stand-offish, towards other races. They only really started integrating when Queen Elizabeth asked for their help to defeat the armada. These ties were strengthened during the English Civil War, when Oliver Cromwell and the Dwarven Sir Thomas Fairfax's New Model Army performed superbly, defeating their (Eldren-led) Royalist opponents.

Dwarves are stocky, and powerfully muscled. They have finely lined faces, and the colour of their eyes is always deep and bright. Dwarven hair can be any Human colour, although it is coarse and grows thickly on the scalp and face. Dwarven women do not grow beards, despite slurs to the contrary. Their thick luxurious hair is the envy of women from other races, and often grows long enough to reach the floor. Dwarves are hard-working industrialists, and make up a large part of the gentry and skilled labour in many towns where mining and building are primary industries. Unsurprisingly after the industrial revolution, large parts of the nouveau riche are Dwarves. Dwarves have a strong work ethic, often shunning anyone not doing something to contribute to society.

Dwarves suffer from legendary stubbornness. They often harbour bad feelings toward Eldren, due to the Civil War over two centuries ago. However, this is mainly due to their irritation with people they consider weak or too fey to get their hands dirty.

Little Legs: *Dwarves are a short race and, as such, their legs are much shorter than those of the average Human (or Eldren or Beastman for that matter). When calculating movement speeds, your scores are halved (but rounded up).*

Stubborn As A…: *The stubborn, pig headed intransigence of the Dwarven people is famous (and infamous) world wide. Any mundane attempt to dissuade a Dwarf from something he has set his mind to is considered one difficulty level harder than usual. A sorcerer using magic to coerce or affect the mind of a Dwarf suffers a penalty of one of their successes from their casting roll.*

Halflings

Halflings are a transient people, who take great pleasure in food and drink, tall stories and a warm fire. They are short and, although they are naturally a slender race, their excesses often leave them portly. So, they generally consider a rotund appearance an attractive sign of success and good living. They also have tough, hairy feet, and few wear shoes. Their hair can be any colour, as can their eyes. Halflings mature quickly and have a short life span. They are considered adult at 10, and the oldest recorded Halfling lived until 45. Given their shorter lifespan, Halflings are rather fertile (a trait often used to insult them) and often form strong family bonds, so most of them come from large families.

Halflings are all (as a race world-over) afflicted with an almost insane fascination with something or other. They are constantly intrigued with some aspect of the world to the point of obsession. On the whole, Halflings are a cheerful and curious lot, rarely without their noses in somebody else's business (or possibly their wallet). Halflings have little concern with all this 'society' nonsense; most find it quite amusing. For this reason, society places them (as a race) at the bottom of the lower class.

Fascination: *Each Halfling must choose a reasonably broad subject that fascinates them. It could be anything from people to travel to clockwork, but is subject to Gamemaster approval. This is not an academic interest, though. Halflings have little interest in learning dry lore; they want to experience what fascinates them. Those with a fascination for people spend all day watching them*

in the markets. Those who love travel never stop moving. Scattered watches they have taken apart and tried to repair will always surround a Halfling with a love of clockwork. This fascination can be as much of a benefit as it is a curse. Any time the player wishes his Halfling character to stop indulging in their particular fascination they must roll their Wits dice and score 2 successes unless someone else physically drags them away. However, given their concentration on whatever fascinates them, the Gamemaster should lower the difficulty to notice something that involves what they are absorbed in (such as a new face at the market or a missing piece of clockwork).

Fragile Physique: *Due to their size, Halflings cannot ever enhance their Strength attribute in the same way some of the other races can. Regardless of their Rank and attribute cap, their Strength attribute can never be higher than 3.*

Little Legs: *Halflings are a short race and, as such, their legs are much shorter than those of the average Human (or Eldren or Beastman, for that matter). When calculating movement speeds, your scores are halved (but rounded up).*

Sensitive Nose: *Halflings are blessed with an excellent sense of smell and taste, which is probably why they love cooking so much (and living in the country rather than the city). All Halflings begin the game with the Talents 'Acute Sense (Smell)' and 'Acute Sense (Taste)' at no cost, which doesn't count to their total amount of talents.*

Gnomes

Gnomes are short, wiry Humanoids, easily mistaken for starved Dwarfs or undernourished Halflings. They often appear older than they are; their faces are lined like an old man in middle age. Their hair can be any colour, and their dark eyes sparkle with intelligence. Gnomes are generally shrewd, intelligent creatures. They are at their best when taxing their brains. Accountant, teacher and solicitor are all occupations at which the humble Gnome excels. Being frail, they shy away from physical work when they can. So, they have a reputation as academics and researchers.

Fragile Physique: *Due to their size, Gnomes cannot ever enhance their Strength attribute in the same way some of the other races can. Regardless of their Rank and attribute cap, their Strength attribute can never be higher than 3.*

Little Legs: *Gnomes are a short race and, as such, their legs are much shorter than those of the average Human (or Eldren or Beastman, for that matter). When calculating movement speeds, your scores are halved (but rounded up).*

Night Creature: *Originally, Gnomes evolved (if you are to believe Mr Darwin's controversial theories!) from nocturnal creatures, and so often prefer the later hours. They like to sleep in as long as possible and any mental or academic tasks they perform in the morning have an additional 2 Black Dice penalty. However, when it is past Midnight, they receive a bonus +1 to their Dice pool for such tasks. In addition, they have retained very good night sight and suffer one less difficulty level for lack of light than other races do when attempting a task in darkness.*

Ogres

The Ogre is a humanoid powerhouse. On average 8 ft. tall and almost as wide, an Ogre is best described as a large slab of pure muscle. Ogres may have any colour hair or eyes; their skin is usually rough and callused all over. Often their teeth are overdeveloped tusks (approx. 75%); facial features are always very deep set and crude.

Ogres are considered to be pretty dumb. However, it is truer to say they are extremely gullible. They frequently believe anything they are told, as they lack the facility to distinguish lies from truth. This often leads to fanatical (and misplaced) devotion to even obscure causes, a fact that the army plays on with glee. Indeed, Ogres are ruthlessly taken advantage of due to their dubious intelligence and, aside from the occasional rabble-rousers, nobody (including the Ogres) cares about how they are treated.

Blunt Wits: *Ogre characters often believe anything you tell them. Any attempts to Bull or Charm (or similar skill) them are considered one difficulty level easier than usual. The Ogre also receives an additional 3 Black Dice when attempting to resist such attempts. If two characters voicing different commands attempt to convince the Ogre, they must shout each other down to end the confusion, the one with the most successes getting the upper hand. If both manipulators get the same number of successes, the Ogre can make his own judgement call (heaven help us) on which of the nice people is telling the truth.*

Iron Constitution: *Ogres are renowned for their ability to shrug off wounds and pain. To represent this, every Ogre calculates his Health using his Fortitude x2, rather than the standard Fortitude x1 that every other race receives.*

Long Legs: *In the same way that Dwarves, Gnomes and Halfling must reduce their movement rates, the Ogre can increase his. Ogres can multiply their movement rate scores by 1.5 due to their vast size.*

Example: *We know that Edwina is going to be Human. Jane might well explore playing a non-human with another character, later, but like most beginning players she'd prefer something familiar to start with.*

Attributes

While a character's skills represent his knowledge and abilities, attributes reflect a character's aptitude, areas of excellence, or tragic flaws. There are six attributes, three physical (Strength, Dexterity and Fortitude) and three mental (Presence, Wits and Resolve). Think of each of these sets of three as either physical or mental power, agility and resistance (in the order listed above). While they don't rise as high as skills, they are far more useful, given that they show a broad aptitude in an area. Each Attribute is expressed as either a positive or negative rating in points. If your attribute is above zero, it adds to your dice pool when you attempt a task. If it is negative, it adds to the Black Dice you must roll for the task. The details of each attribute are explained below.

Strength
As you may guess, Strength defines a character's raw physical power (or lack thereof). A strength bonus is clearly useful in hand to hand combat, as brute force can increase the damage done by most weapons. Strength is also useful in many feats of athleticism, and can provide a bonus to intimidation attempts under certain circumstances. A high Strength bonus could indicate bulging muscles, but could just as easily be described by steel-like sinews, or simply a 'hidden reserve'. A negative Strength bonus could represent infirmity, physical immaturity, decrepitude, or disablement.

Dexterity
Your overall physical agility, as pertains to balancing, leaping, jumping, and general hand-eye coordination. A gymnast or ballerina would have a high number of Dexterity dice, but Dexterity dice could also indicate excellent co-ordination in the case of a marksman or stage magician. A negative number of Dexterity dice could represent tremors, poor hand/eye co-ordination or even obesity.

Fortitude
Fortitude reflects a character's physical resistance, their toughness and constitution. Fortitude helps a character resist diseases and poisons (intentional and accidental). Fortitude dice also affect the amount of physical abuse a character can take before being adversely effected by their wounds. A character with a high number of Fortitude dice frequently radiates good health, while negative Fortitude dice might denote decrepitude, impairment from illness, or just reflects the susceptibility of a 'sickly child.'

Presence
Your ability to impress and influence people through your character and charisma; how well you get along with others; how you interact in social situations. It is a measure of your mental power and force of personality. A high Presence bonus can indicate physical attractiveness, pleasant character, or a mixture of both. Characters with high Presence can command the attention of a room without uttering a word. A negative Presence denotes an unpleasant personality, or perhaps physical ugliness or disfigurement.

Wits
How generally bright and observant a character is: your mental agility. This covers more than sheer intelligence, also including cleverness, awareness, perception, and the ability to learn. A negative Wits denotes a mental or perceptual difficulty or a lack of 'common sense'. Poor education is not reflected by negative Wits, but by low skills.

Resolve
This represents force of will, mental resistance and determination, the ability to face danger or stress with courage. Resolve dice are especially useful to magic users, as wielding the raw forces of magic require a great deal of willpower. Negative Resolve dice can reflect a great many traits – cowardice, impulsiveness, a submissive nature, or just a simple lack of willpower.

A positive attribute level represents how many bonus dice are added to the dice that characters roll when performing skill tests. A negative attribute does not reduce the character's dice pool; instead, it adds its value to the Black Dice that oppose the task. In this way, attributes increase or decrease the chance of success in the areas in which the character is exceptionally gifted or cursed.

Attribute Levels
With all this talk of dice and bonuses, it might be tricky to understand exactly what each level of attribute really means. So, consider the list below as a guide for what the numbers denote in physical or mental terms.

-3	Crippled
-2	Feeble
-1	Weak
0	Average
1	High Average
2	Talented
3	Impressive
4-5	Gifted
6-8	Superior
9+	Incredible

It is important to note that a high attribute need not directly impact on the appearance of the character. As attribute levels improve for a character, they learn how to use the attribute more effectively. So, if you improve your strength you are not necessarily getting more muscular, just able to apply your strength better.

A typical 'average' Human has few bonus dice: their attributes are mostly 0, with maybe one or two attributes at +1. Naturally, player characters are heroes (or great villains) – the stuff of legend and the stars of the story, so it's only right that our heroes should be exceptional in some way. Player characters begin with a base of +1 in all their attributes. However, this number is modified by their race, as shown on the table below.

Racial Attribute Modifiers Table

Race	Attribute Adjustments					
	Strength	Dexterity	Fortitude	Presence	Wits	Resolve
Men	None	None	None	None	None	None
Eldren	-1	+1	-1	+2	None	None
Dwarves	None	-1	+1	None	None	+1
Gnomes	-3	None	None	None	+2	+2
Halflings	-3	+2	None	+1	+1	None
Ogres	+4	-1	+4	-2	-3	-1
Beastmen						
Large (Bear, Lion)	+1	None	+1	-1	-1	None
Common (Dog, Horse)	+1	None	None	-1	None	None
Agile (Rat, Weasel)	None	+1	None	-1	None	None

To make life easier (and to involve less maths), we've summarised the starting attribute scores for each race in this table below. The figure in brackets shows you the Attribute cap for a Rank 1 character too, just to make things easier.

Beginning Attribute Scores Table

Race	Attribute Adjustments					
	Strength	Dexterity	Fortitude	Presence	Wits	Resolve
Men	1 (3)	1 (3)	1 (3)	1 (3)	1 (3)	1 (3)
Eldren	0 (2)	2 (4)	0 (2)	3 (5)	1 (3)	1 (3)
Dwarves	1 (3)	0 (2)	2 (4)	1 (3)	1 (3)	2 (4)
Gnomes	-2 (0)	1 (3)	1 (3)	1 (3)	3 (5)	3 (5)
Halflings	-2 (0)	3 (5)	1 (3)	2 (4)	2 (4)	1 (3)
Ogres	5 (7)	0 (2)	5 (7)	-1 (1)	-2 (0)	0 (2)
Beastmen						
Large (Bear, Lion)	2 (4)	1 (3)	2 (4)	0 (2)	0 (2)	1 (3)
Common (Dog, Horse)	2 (4)	1 (3)	1 (3)	0 (2)	1 (3)	1 (3)
Agile (Rat, Weasel)	1 (3)	2 (4)	1 (3)	0(2)	1 (3)	1 (3)

You must also remember to modify your Fortitude if you are lower (+1) or upper (-1) class. Once you have modified your attributes according to your race (and class), you can allocate up to 3 additional bonus dice among your character's attributes. You might choose to buy off some of your character's racial flaws, or improve on their strengths. However, you cannot add more than 2 of your 3 additional points to any one attribute, and you cannot improve any attribute beyond your Rank's attribute cap. For a Rank 1 character this is 3; however, the attribute caps are also modified by the race and class adjustments. As your character increases in Rank, you'll have the opportunity to further increase your attributes.

Example: *Edwina is going to need a reasonable spread of Attributes to be portrayed as Jane wants her to be. As a human, she begins play with 1 point in all six attributes, which are not modified by her race. As she is middle class, her Fortitude remains unmodified too. She doesn't need any more Strength than average, so she spends no dice there; her skill with a sword is not reliant on brute strength. On the other hand, both Fortitude and Resolve are important to any travelling adventurer, who might have to undergo a number of hazards and privations in pursuit of an intriguing winged piece of natural history soaring over an African jungle. So, she uses her 3 bonus Attribute Dice to add +2 to Resolve and +1 to Fortitude. As a human, she has the Adaptable trait, which allows her to add a further point to her attributes. She uses it to improve her Presence by +1 to 2. A bit of Presence ensures that at least people are talking about her, and means she should be able to hold her own in polite company when absolutely necessary – such as when trying to convince the Royal Society to finance an expedition to the Australias to examine Kangaroos. This leaves her with +1 in all her attributes apart from Presence, Fortitude (which are both now +2), and Resolve (which is now +3, the attribute cap for a Rank 1 character). Note that though she has +2 Resolve, there is no great game benefit to her for having such a high score, given that she's not a wielder of occult forces. Still, it fits the character very well, and could still come in handy when resisting the weird magics of native sorcerers out in India...*

Example 2: *Mark is creating the Ogre detective Arthur Markham. Applying the racial modifiers to the base attribute level of 1, he ends up with Strength+5, Dexterity 0, Fortitude +5, Presence -1, Wits -2, Resolve 0. Mark wants Arthur to be*

a lot cleverer than most Ogres, so puts 2 points into Wits (now 0) and 1 point into his Presence (now 0). His Strength and Fortitude might seem to exceed his Attribute cap but, due to his racial modifiers, both Attributes could be raised as high as 7 for a Rank 1 character! Conversely, even though his Wits is 0, it is now at his attribute cap, given his racial modifier on Wits of –2. Most Ogres are lower class, so Mark would be able to add another 1 to his Fortitude attribute as well as the cap (for a Fortitude cap of 8), but he is actually going to spend points later on to become middle class (with 'Social Anomaly') and so doesn't apply any class modifiers.

Derived Attributes

Derived attributes are calculated from your other attributes. You can't directly increase derived attributes with experience points. Instead, they improve as the attributes they are derived from improve. Some talents may increase derived attributes but, other than talents, the only way to increase these attributes is to increase the base attributes as you increase in Rank.

Initiative

[Dexterity + Wits + Perception Skill]

This characteristic measures a character's reactions in combat. Initiative is used to determine when you move during the course of a combat turn.

Health

[Fortitude +2]

This represents how much damage you can take before you are battered into unconsciousness or killed. On the character sheet, health is recorded as dice with 2 pips each. Every character has a base of 2 'dice' of health plus the bonus dice from their Fortitude (Ogres double their Fortitude bonus, see 'Iron Constitution'). When characters receive combat wounds or other damage during play, the pips of these dice are ticked off. When a character runs out of these dice, he marks points off the 4 shaded dice on the character sheet. At this point, he starts to take penalties to actions to represent the pain and shock of the wounds taken. The penalty is noted on each of the three dice (-2, -4, -8, -16) and applies to all the character's dice pools. When all of a character's health pips have been crossed out, the character is dead, or very nearly so. If a character has a negative Fortitude, they subtract the attribute value from the base 2 Health dice. So, a character with -2 Fortitude has no Health dice and marks off the shaded dice as soon as they are wounded. A character with -3 Fortitude suffers a constant penalty to all actions (even in perfect health), due to their decrepitude.

Mana

[equal to Base Mana (0) plus Resolve dice]

This is a pool of points used by magic users to track their force of will. At Rank 1, characters start with a number of Mana dice equal to their Resolve dice. The Mana dice each consist of 6 pips. Each use of magic in the game will require an expenditure of Mana, which is ticked off the pips in the Mana dice. When all a magic user's Mana pips have been ticked off, they are finally mentally exhausted and are unable to use further magic until their Mana returns. If a character has a negative Resolve, they will have to improve it (or their Rank) to gain any Mana dice at all. As they rise in Rank they receive additional Mana dice but, if their Resolve is negative, it will be a while before the bonus dice outweigh the penalty. There are ways to use your own Health to power spells, but it isn't recommended.

Movement Speeds

All characters have a movement rate in yards/combat round of 5 plus their Dexterity dice. This also dictates how far the character runs (in a flat-out run), swims, and leaps in 3 seconds as dictated below.

Sneak	[5+Dexterity]/2
Run	[5+ Dexterity] x 3yds
Swim	[5+ Dexterity]
Leap horizontal	[1+ Dexterity]
Jump Vertical	[1/2 horizontal leap]

Example: *Edwina's Initiative will be 2 (Dexterity 1+ Wits 1 = 2). Her Health will be a base 2 dice + 2 for Fortitude, giving her a very respectable 4 dice/8 pips of Health. Edwina has 3 Mana (18 pips), but has no spells to cast with them, nor any plans of ever acquiring any. Her base movement is 6 so her Sneak is 3 yards, Run 18 yards, Swim 6 yards, Horizontal Leap 2 yards, and Vertical Jump 1 yard.*

Character Points

Now you have your Race, Social Class and Attributes out of the way, you also have 50 Character Points to spend. These can be spent on skills and additional traits for your characters. Additional traits are divided into Talents (special abilities), Privileges (mundane abilities and advantages), Contacts (friends and allies or just people who owe you favours) and Assets (resources and property). Which traits are available for your character depends on your character's Social class. In general, the upper classes have some of the best options, but are also very limited. The middle class have the most variety, and the lower classes have learned to expect very little from life.

You are free to spend your 50 Character Points on any combination of Traits and Skills that you like, but you must spend at least 30 points on Skills. While the cost of Traits varies, Skills cost 1 Character Point for each level. So, to buy Perception Skill at level 4 costs 4 Character Points. So, your best plan is to spend 30 Character Points on Skills, then choose the Traits you want. If you then have any remaining points, you can spend those on additional Skills. If your Gamemaster allows, you may buy additional attribute points for 10 character points. However, you may not buy more than 2 extra points and may not use this method to improve any attribute higher than 1. You can also 'sell' attribute points, gaining

5 Character points for ever attribute you lower by 1. However, you cannot lower any Attribute below –2. You must also get your Gamemaster's permission to gain more than 15 Character points in this way.

Competence

So, how many skill dice does your character need, if you want to be reasonably competent with a particular skill?

Put simply, if you're trying to be a jack-of-all-trades, with several skills that have only 1 die in each, you're unlikely to accomplish any but the simplest of tasks with those skills – particularly if you don't also have a die or two in the relevant Attribute. Remember, you may be a hero, but you are not a very experienced one yet! So, try to have at least one or two skills that you are especially good at, which can be your specialties in the character group.

As a guideline, consider the total dice pool (Skill + Attribute) to be an indication of your character's competence, as follows:

Dice Pool	
0-4	Novice; beginner
5-10	Experienced character; time-served apprentice; gifted amateur
11-15	Expert in the field; noted craftsman
16+	Master in the field; renowned character.

Most characters will have dice pools ranging from 0 to 15 in their skills. Any character with a dice pool of 16+ is exceptional in one or more ways, perhaps very highly Ranked, or a non-human, such as an Ogre.

Skills

Where characteristics define what your character's strengths and weaknesses are, skills define what he knows. Like attributes, skills are defined, recorded and rated by their 'dice' – namely the number of dice that are rolled in play.

For example: *Swordplay 4 means that the character rolls 4 dice to hit with his sword.*

Your character's skills represent his acquired knowledge, the summation of childhood experience, career skills, knowledge picked up from hobbies, and knowledge of the world around him. As your character develops through role-playing, you may increase and expand upon his starting skills by spending experience points, reflecting the growth of his knowledge and experience.

As there are no character classes or suchlike in Victoriana, a player is free to apply whatever skill knowledge to his character he wants. Skills come in three types: Common skills, Specialties and Magical skills, although all three work in much the same way. Common skills are the sort on things everyone in 1867 had at least some sort of experience with. Either that or you need little or no training to use them. Even if you have no points in a common skill, you can still attempt a task involving that skill, using just your attribute dice. A Specialty is a skill that requires at least some training to perform. If you don't have a particular Specialty, you simply cannot even attempt tasks based on that skill. Magical skills are like Specialties, but you need to take a particular talent to be able to put any points in them. They take a long time to learn and understand, requiring time and dedication beyond most other academic pursuits.

We have avoided reserving particular skills for each class. After all, while 'Etiquette' tells an upper class character how to address a Duke, it also tells a lower class character what not to say to an East-end crime lord. Skills that have a 'class modifier' are marked with an asterisk (*). Additionally, some skills cover a wide range of related subjects. For instance, the Science skill covers Botany, Chemistry, Physics and even Phrenology. Buying points in Science doesn't grant you knowledge of all these subjects, so you must pick one. However, you can take the skill multiple times, choosing a different area of expertise each time. These all count as different skills but, if you are familiar with one area of expertise, the Gamemaster may grant you a bonus in other areas. We'll return to these areas of expertise in the next chapter.

Skills Listing

Common Skills

Act	Presence
Athletics	Dexterity
Blunt Weapons	Dexterity
Bull	Presence
Charm	Presence
Conceal	Wits
Concentration	Resolve
Dance*	Dexterity
Disguise	Wits
Dodge	Dexterity
Drive Carriage	Wits
Empathy	Presence
Etiquette*	Wits
Firearms	Dexterity
Fisticuffs	Dexterity
General Knowledge	Wits
Hide & Sneak	Dexterity
Horse Riding	Dexterity
Improvised Weapon	Dexterity
Intimidate	Presence
Might	Strength
Perception	Wits

Streetwise*	Presence
Swordplay	Dexterity
Throwing	Dexterity

*social class modifier usually applies

Specialties

Accounting	Wits
Ad hoc repair	Wits
Airborne Rider	Dexterity
Animal Handling	Wits
Archery	Dexterity
Art (specify)	Presence
Appraisal	Wits
Boating	Dexterity
Bribery	Presence
Business	Wits
Conversation	Presence
Craft (specify)	Strength/Wits
Cryptography	Wits
Criminology	Wits
Culture (specify)	Wits
Demolition	Wits
Engineer (specify)	Wits
Gambling	Wits
High Society	Wits
History	Wits
Instrument (specify)	Dexterity/Wits
Fashion	Presence
Forgery	Wits
Interrogation	Presence
Language (specify)	Wits
Legal Matters	Wits
Lip Reading	Wits
Lore	Wits
Medicine	Wits
Navigation	Wits
Photography	Wits
Politics	Wits
Pick Pockets	Dexterity
Pick Locks	Wits
Research	Wits
Science (specify)	Wits
Sewer Lore	Wits
Sleight of Hand	Dexterity
Specialist Weapon (Specify)	Dexterity
Survival	Wits
Tactics	Wits
Teaching	Presence
Theology (specify)	Wits
Tracking	Wits
Ventriloquist	Presence

Magical Skills

Channelling Medium	Presence
Demonology	Presence
Faith Medium	Presence
Enchanting	Resolve
Necromancy	Resolve
Runelore	Resolve
Sensate Medium	Presence
Thaumaturgy	Resolve

Background

If you're feeling a little lost when deciding what skills an 1800s character would have, don't panic, we have provided a list of potential backgrounds for your character to choose from. These backgrounds are divided into 'Childhood Experience' and 'Vocations'. You should choose a Childhood Experience and a Vocation for your character, either from these listings or invent one of your own. Each background has a few skills listed that will give you an idea of the sort of things your character might have learned.

If you need more guidance, you can use these backgrounds as templates. Simply spend at least 5-10 Character Points on the skills listed for a Childhood Experience, and at least a further 15-20 Character Points on the skills listed for a Vocation. You may choose to mix several backgrounds together, but remember to save some points for traits! Even if you choose completely different skills for your character, you should still note something down for their Childhood Experience and their Vocation. These form the starting point for creating a full background for your character.

Childhood Experience

In the Victorian age, it is important to note that there is no transition or teenage years between childhood and adulthood. Up until the age of 21, a person is a child, and is treated as such, even dressed much as a child until

the right age. (Although it is worth noting that, until the Criminal Law amendment act was passed in 1885, the age of sexual consent was only 13! So, many girls might be married and even mothers before officially becoming adults.) The instant a child turns 21 they are an adult and must take on all the responsibilities expected of any other adult.

Upper class children are usually kept in the nursery for most of their lives, and provided with private tutors to ensure an appropriate education. Such tutors often function as a Governess, and take on some of the duties of nanny as well as educator. Some children are educated at prestigious boarding schools, such as Eton and Harrow, but nowhere that the middle classes are allowed.

Before an upper class child makes their way into adulthood, many go on a 'Grand Tour'. This trip is taken around the world in the company of an elder relation of the same gender, with the intention of giving the child a worldlier outlook. However, the teenager (not that such a thing truly exists) usually sees very little of the native culture, and is left with an impression of the wealth and power of the empire. Female children are far less likely to take such a tour, or spend so long on one, but in the richer families some girls still sometimes get the opportunity.

In the middle class, most male children go to boarding school; most female children stay at home and attend church school. Some go straight into industrial apprenticeship, but this would be rare, and probably in a family business. The middle classes love nothing better than to ape the upper classes. So, rich middle class families often try to get private tutors if they can afford it.

In the lower classes, children are frequently expected to follow in the footsteps of the parents; rural children would become farm hands by default as they grow up assisting in the daily chores. Urban children have far more diverse upbringings. Some work in the same factories as their parents; others are sent (or even sold) to travelling sweeps, or the military as the family literally cannot support them. Others still run away and rear themselves on the streets, inevitably falling into the gangs of pickpockets and urchins.

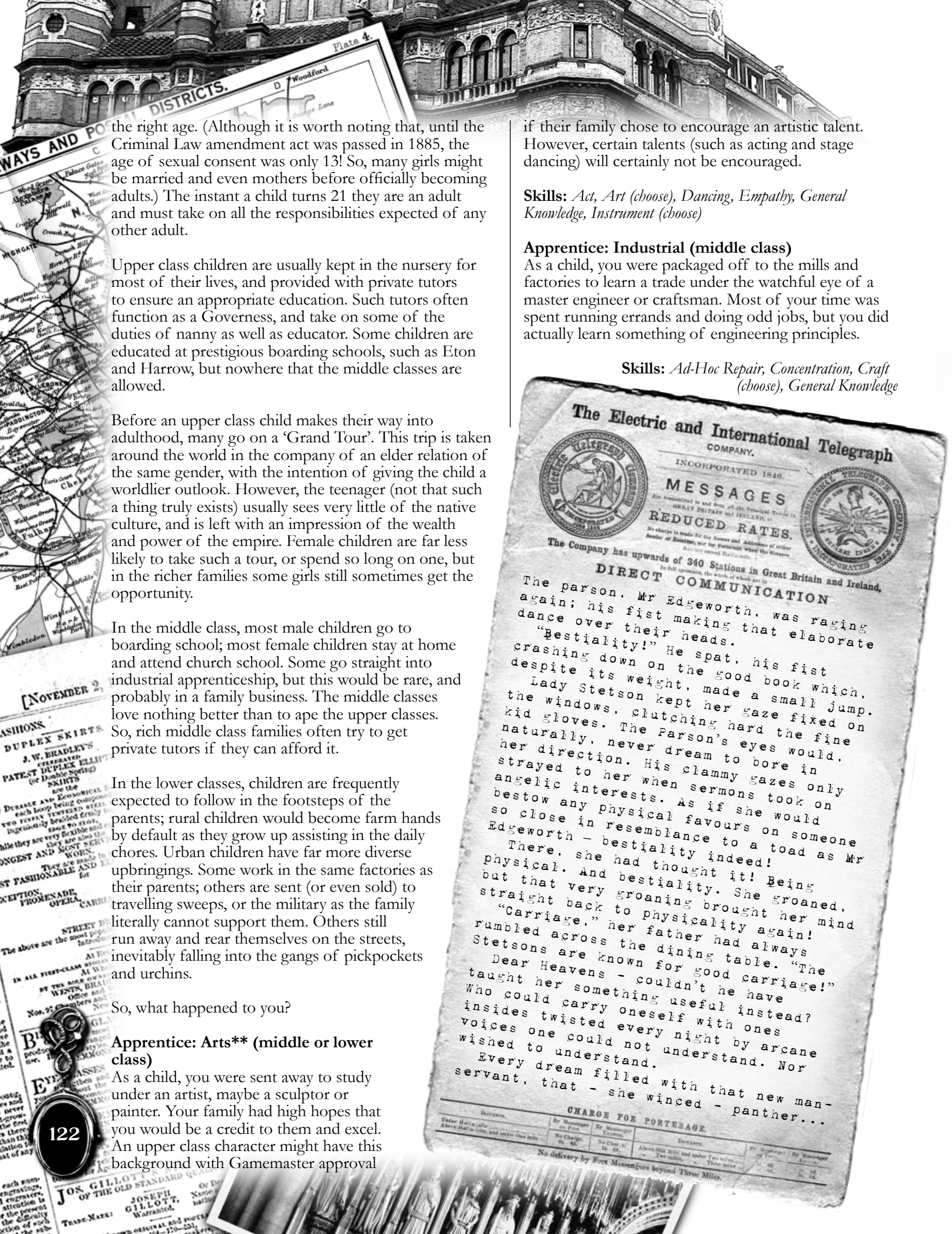
So, what happened to you?

Apprentice: Arts (middle or lower class)**
As a child, you were sent away to study under an artist, maybe a sculptor or painter. Your family had high hopes that you would be a credit to them and excel. An upper class character might have this background with Gamemaster approval if their family chose to encourage an artistic talent. However, certain talents (such as acting and stage dancing) will certainly not be encouraged.

Skills: *Act, Art (choose), Dancing, Empathy, General Knowledge, Instrument (choose)*

Apprentice: Industrial (middle class)
As a child, you were packaged off to the mills and factories to learn a trade under the watchful eye of a master engineer or craftsman. Most of your time was spent running errands and doing odd jobs, but you did actually learn something of engineering principles.

Skills: *Ad-Hoc Repair, Concentration, Craft (choose), General Knowledge*



Apprentice: Textiles (lower class)**
Your childhood was spent in the textile factories, where your small size got you hazardously employed to dive between the moving looms and spindles to retrieve lost looms. Factory hours were long and you had no time for school.

Skills: *Athletics, Concentration, Dodge, Perception*

Boarding School (middle class)
You were sent to boarding school. Depending on the budget your parents could afford, it could have been anything from a filthy prison to an entire campus with a variety of facilities. Naturally, the actual quality of education received from school to school varied immensely. Discipline, however, remained harsh across the board.

Skills: *Art (Art History, Classical Literature), Athletics, Bull, Etiquette, Fisticuffs, General Knowledge, History, Theology (Aluminat)*

Cabin Boy (lower class)
At an early age, you were shipped off to join the navy as a cabin boy, performing odd jobs and cleaning duties for the officers aboard ship. Discipline is extremely draconian on-board navy ships, and you were expected to behave, understand and obey like the rest of the adult crew.

Skills: *Ad Hoc Repair, Athletics, Boating, Dodge*

Chimney Sweep (lower class)**
As a small child, you were sold to an itinerant chimney sweep as an 'apprentice'. In reality, you were the chimney sweep's human brush, forced to climb up chimneys in order to dislodge the soot and dirt that might be blocking them. Getting stuck was a constant threat, but your master was usually on hand with a great big stick to send up the chimney after you and urge you on. Many chimney sweeps were also burglars, returning to a house later on to remove any valuables that caught their eyes on the first visit.

Skills: *Athletics, Navigation, Perception, Streetwise*

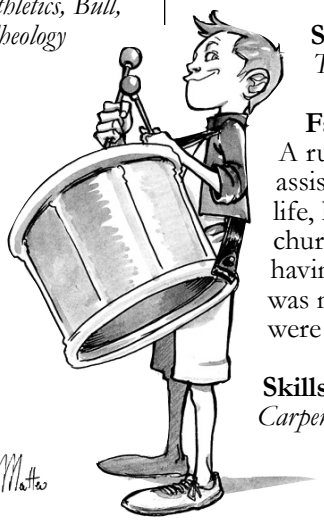
Church School (middle class)**
Where male middle class children were sent to boarding school to toughen them up and make men out of them, middle class girls were not meant to be tough. Young girls were sheltered, and led a life of luxury in many ways. They were not expected to learn a trade, and were groomed from an early age for marriage. Education came in the form of church school, several mornings a week to provide a basic literacy and general knowledge.

Skills: *Art (Art History, Classical Literature, Painting), Craft (Sewing), Dancing, General Knowledge, History, Theology (Aluminat)*

Costermonger (lower class)**
Your childhood was spent on street corners hawking a wide variety of wares, from ribbons to matches, or flowers. More girls tended towards this trade, with match girls and flower girls being a very common sight on the London streets. The days were long and you had little time for school.

Skills: *Appraisal, Bull, Charm, Empathy*

Drummer Boy (lower class)
You were packed off with the army as a drummer boy. Your job as a child was to learn the drum rotes that signalled changes in formation and marching pace. Military discipline was rough & tumble in the 1800's, if not quite as extreme as the naval codes. Drummer boys served close to, if not in, the front lines, and many never made it home.



Skills: *Athletics, Fisticuffs, Instrument (Drum), Tactics*

Farm Hand (lower class)**
A rural child, your formative years were spent assisting with the daily business of farm life, herding, harvesting, milking, baking and churning. With huge masses of the population having left the countryside for the cities, there was no time for idle hands if the estate's farms were to be run properly.

Skills: *Animal Handling, Athletics, Craft (Blacksmith, Carpenter, Farming), Drive Carriage, Horse Riding*

Mud-lark (lower class)
Your childhood was spent scavenging off the river banks and cargo barges while dodging the workhouse authorities.

Skills: *Athletics, Boating, Bull, Conceal, Hide & Sneak, Perception, Streetwise*

Pick Pocket (lower class)**
As a young child, you were a runaway and before long you fell in with a 'swell-gang' of pickpockets. Your childhood was spent learning how to pick pockets undetected, and running amok through the city streets.

Skills: *Athletics, Dodge, Perception, Pick Pocket, Sleight of Hand, Streetwise*

Personal Tutor(upper class)**
Your education was facilitated by a series of private tutors in the seclusion and comfort of the ancestral home. This was a favoured form of education for young ladies of the upper class, as it allowed education and control.

Skills: *Art (Art History, Classical Literature), Concentration, Dance, Etiquette, General Knowledge, High Society, History, Science*

Public School (upper class)
Contrary to the name, public schools were very privately funded and existed purely to educate the future masters of the empire. The educational facilities were the greatest, the discipline was firm, and luxury was standard. Senior students, for example were allowed servants to tend their needs.

Skills: *Art (Classical Literature, Art History), Athletics, Bull, Etiquette, Fisticuffs, General Knowledge, High Society, History, Politics, Swordplay, Theology (Aluminat)*

Stage Hand (lower class)**
Your childhood was spent in the theatre assisting with set changes, message running, line prompting, and even dressing the actors on some occasions. Most of your job involved running around the theatre, calling actors to the stage when their entrance was due.

Skills: *Act, Athletics, Bull, Dodge, Fashion, Hide & Sneak, Might, Perception*

Urchin (lower class)**
You spent your childhood on the streets, dodging the workhouse and the authorities. You made a living through a variety of desperate activities like begging, theft and pick pocketing. You never had the time to dedicate yourself to any one thing, but learned a lot of different skills to help you survive.

Skills: *Act, Athletics, Conceal, Dodge, Hide & Sneak, Perception, Pick Pocket, Streetwise*

Workhouse Poor (lower class)**
Your family was so poor that they couldn't even afford to be poor! They were cast into the union workhouses to pay for their debts. Your childhood was spent in dark, cramped prison-like conditions while you were worked to the bone to pay for your parents' poverty.

Skills: *Bull, Conceal, Dodge, Might, Theology (Aluminat)*

Vocations

Adventuress (upper class)**
The adventuress is a lucky lady. She has sought danger and excitement, travelled extensively and formed graphic views on the world, its cultures and politics. Normally, this would be considered disgraceful behaviour for a young woman, but the adventuress, through luck, political skill, and determination, has managed to maintain her social place and lead her own life. Her pastimes and anecdotes make her exotic to society and thus suitors often pursue her. However, many people in society consider her actions scandalous and seek her downfall.

Skills: *Act, Appraisal, Bribery, Bull, Charm, Conceal, Conversation, Empathy, Etiquette, Fashion, Firearms, General Knowledge, Hide & Sneak, High Society, Horse Riding, Language (any), Politics*

Army Officer (upper or middle class)
It is tradition for the second son of titled families to be bought a commission in one of her majesty's regiments. Your rank is bought and does not reflect military experience. You should select a suitably pretentious and long winded regimental title such as 'Her Majesty's Own 23rd Royal Hussars: The Tigers of Huddersfield'. Most of your time is spent womanising rather than fighting, a spell in a real war would be quite a shock. However, there are plenty of wars in 1867, and a tour of the Crimea may have made your name and fortune, or broken your spirit.

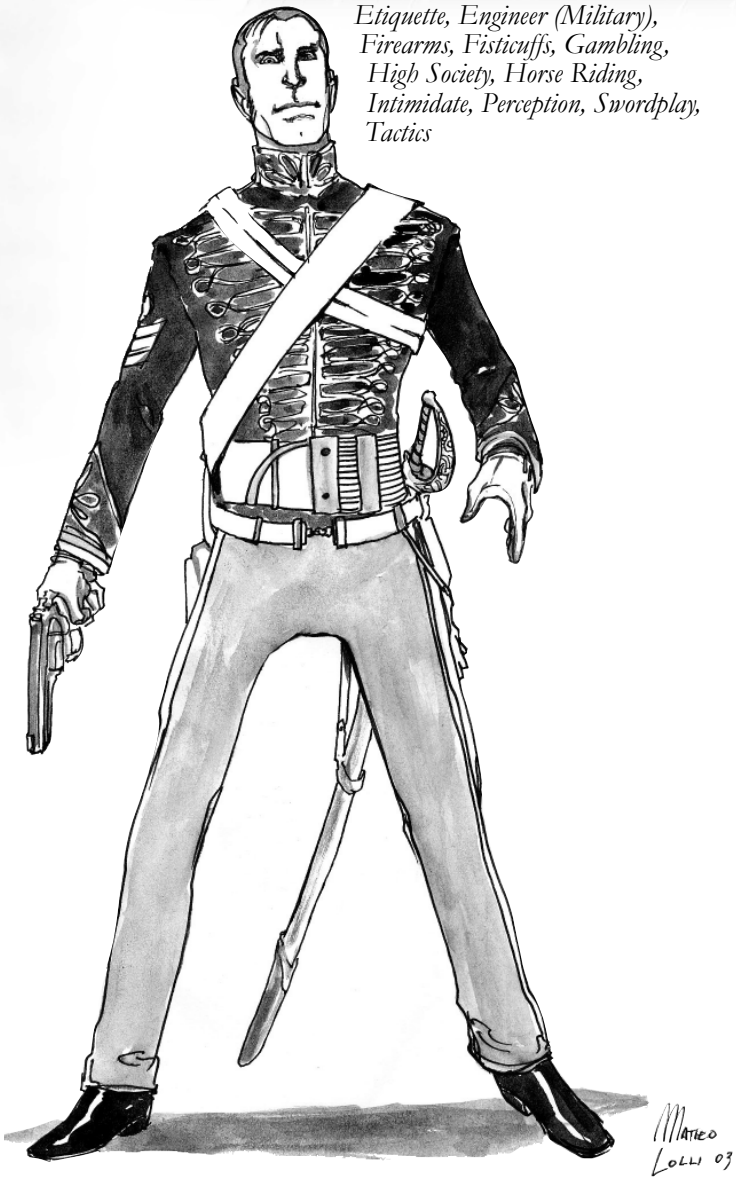
The Burdens of Womanhood

Regrettably, the world of Victoriana, like our own 19th century, is very sexist. If you take a moment to scan over the occupations list, you will notice that women have very few choices open to them. If you are playing a female character, you may only choose from Childhood Experiences and Vocations marked with a **.

Although a female character may be limited in the choice of occupations available, this can be compensated for. Victorian society holds women to be frail, delicate, and ideally both harmless and innocent. Indeed, it would not be unfair to say that the role of mother and hostess is the most revered aspect of womanhood to the upper and middle class. At the same time, a man's hands are quite tied to do anything against a woman. To strike at a woman in any way would be the action of a cowardly beast unworthy of friendship or honour, thus a thoughtful adventuress can use the bigotry of society as a shield, disguise, and as a highly effective weapon.

If you require a female character without the bonds of a family to govern her, you can declare the family dead. The character gains her income from a trust fund governed by lawyers. Such an adventuress is free to do as she pleases, although she may still be scorned by society for her actions.

In the slums and the country, low/lower class women had comparatively few social restrictions. They, like their men-folk, are simply trying to scrape enough pennies together for the rent and evening meal, often a daunting and unsavoury task in urban areas. Indeed, if you review the careers a female character can choose, the majority are criminal occupations. This is simply because the lower class social stratum holds less prejudice than the upper classes. When every day is a struggle, everyone has to pull their weight and bring in an income, whatever that may mean.



Skills: *Athletics, Bull, Concentration, Etiquette, Engineer (Military), Firearms, Fisticuffs, Gambling, High Society, Horse Riding, Intimidate, Perception, Swordplay, Tactics*

Artist/Artisan (middle or lower class)**
You are an artist of some sort. It could be that you are a successful violinist, a music hall singer, an actor, a painter or a poet. Whichever art it is, you live from the donations of patrons who support you so that they might further enjoy your works (and experience them first). Regrettably, living at the whims of the arts is often lacking in pay. Upper class characters may make their name as an artist (as long as it isn't as an actor!) but they had better have another form of income…

Skills: *Art (any), Bull, Charm, Craft (any), Etiquette, High Society, Perception*

Beggar (lower class)**
As a professional beggar, you devote your life to ensnaring money from passers by, thinking up new stories (with real wounds or false ones) by which you separate people from their cash. You probably have contacts in organised crime and, if you don't do what they say, they'll beat you up.

Skills: *Act, Bull, Conceal, Fisticuffs, Hide & Sneak, Improvised Weapon, Pick Pocket, Streetwise*

Bodyguard (lower class)
You contract to defend those under threat in return for pay. Maybe you've finished your latest job and you're looking for employment. You might tolerate 'soft' people and academics but basically you're a physically minded person.

Skills: *Athletics, Blunt Weapons, Dodge, Empathy, Firearms, Fisticuffs, Intimidate, Perception, Swordplay*

Bounty Hunter (lower or middle class)
The world may seem civilised, but you live underneath that veneer, chasing after the most dangerous criminals, monsters and rogues. Somebody has to keep the land clean until the police get their act together.

Skills: *Act, Athletics, Bull, Dodge, Empathy, Firearms, Fisticuffs, Intimidate, Legal Matters, Perception, Tracking*

Businessman (middle class)
You make a living from accounts and agents; documents flow through your fat account books, and you don't really need to travel. Mostly, you sit in your warm office and drink scotch.

Skills: *Accounting, Appraisal, Bribery, Business, Charm, Empathy, Etiquette, Legal Matters, Politics*

Cabby/Coachman (lower class)
You are a coach driver; typically, you work for a coach hire or cab firm and simply drive their vehicles. Maybe one day you will have your own hansom cab and horse team. For now, at least, you have a little money for yourself and it's an honest living.

Skills: *Animal Handling, Conversation, Drive Carriage, Etiquette, Horse Riding, Navigate, Perception, Streetwise*

Clergyman (middle class)
A lay priest, you have been invested with the ability to perform the rituals of the faith. Perhaps one day your devotion will be noticed and you will be assigned a parish of your own to guide and protect.

Skills: *Charm, Concentration, Empathy, Etiquette, General Knowledge, Theology (usually Aluminat), Language (any)*

Clerk (middle class)**
An administrative worker, all day you file, cross-reference, and type letters. Not the most thrilling career but, if you stick at it long enough, you may be offered an assignment and promotion.

Skills: *Accounting, Business, Empathy, Legal Matters, Language (any), Politics*

Costermonger (lower class)**
You are a street vendor, you own a small cart or stand from which you sell your wares, the margins are low and it takes long days to pay for even a modest rent.

Skills: *Appraisal, Bribery, Bull, Charm, Empathy, Perception, Streetwise*

Detective (middle class)
The police are still a new introduction in England, and the idea of plain-clothes detectives is scandalous. Just like their street patrolling counterparts, corruption is commonplace and investigations are rarely anything near thorough. Quick results are valued higher than prolonged investigations. If you are good at what you do, you may be able to find work as a private detective. While the money is better, you will have fewer resources and no help from the police (unless you still have a few friends on the force).

Skills: *Bull, Criminology, Dodge, Empathy, Firearms, Fisticuffs, Hide & Sneak, Legal Matters, Perception, Research, Streetwise*

Dockhand (lower class)
You make your living loading and unloading ships in the docks; the work itself isn't exactly riveting, but you (or your peers) can make tidy sidelines from 'misplacing' some of the cargo for river pirates and smugglers to pick up later on.

Skills: *Athletics, Boating, Bull, Dodge, Fisticuffs, Improvised Weapons, Might*

Engineer (middle class)
An inventor and tinkerer, many institutions pay highly for your skills and improvisational talent. You might work to improve a particular area of science and engineering, or have wild new theories and projects you seek sponsorship for.

Skills: *Ad hoc Repair, Concentration, Engineer (any), Research, Science (any)*

Factory Worker (lower class)**
You heard that there was plenty of work in the cities, so you came. Little did you know what the conditions would be like. You work in a deafening and filthy factory, where you actually come close to death a couple of times a week as a result of the machinery around you. You work 10 hour shifts every day for a pittance and, when you can't meet the rent (most weeks), you have to sleep on the factory floor.

Skills: *Ad hoc Repair, Dodge, Fisticuffs, Perception*

Footpad (lower class)
The common criminal, your kind is two a penny in any city. You make your living by mugging, theft, pimping and a thousand other evils.

Skills: *Appraisal, Blunt Weapons, Dodge, Fisticuffs, Hide and Sneak, Intimidate*

Gambler (lower or middle class)
You can't help it! At the first sight of a pack of cards, you go weak at the knees. Unfortunately, your winning streak didn't hold out and you're pretty broke at the moment but, not to worry, you'll soon win it all back! Upper class characters may have this background, but if they lose everything at cards their social standing will suffer catastrophically.

Skills: *Appraisal, Bull, Charm, Dodge, Etiquette, Gambling, Sleight of Hand*

Governor/ess (lower or middle class)**
Someone has to teach the children of England's rich how to read, write and act in society, and that someone is you. You usually teach privately to children aged 4-14, for a wage and accommodation. It can be a lonely life. Even with your close relationship with the children of the family, you are considered little more than a servant and, because of that relationship, the other servants may not see you as 'one of them'.

Skills: *Art (Art History, Classical Literature), Concentration, Empathy, Etiquette, General Knowledge, High Society, Intimidate, Legal Matters, Lore, Science (any), Teaching*

Guild Associate (upper or middle class)**
A doctor of thaumaturgy, you always had your head in a book while growing up. After years of pestering your parents, they agreed to pay for your Guild education at one of the great universities, perhaps even Cambridge. Under the watchful eyes of the Guild, your magical talents have blossomed. You are fully aware of the Guild's duty to seek and quash the vile arts of

Necromancy and Demonology, but sometimes you wonder what it would be like to wield such power...

Note: *to take this background you must remember to spend Character Points to buy the appropriate magical ability from the Talents section, and 'Thaumaturgical doctorate' from the Privileges section.*

Skills: *Concentration, Etiquette, High Society, Language (any), Lore, Science (any), Thaumaturgy*

Highwayman (lower class)
Although the arrival of the train has taken a lot of trade off the roads, there is still enough coach and carriage traffic for a skilled bandit such as you to ply a living.

Skills: *Athletics, Appraisal, Charm, Drive Carriage, Firearms, Fisticuffs, Horse Riding, Intimidate, Swordplay, Tactics*

Journalist (middle class)
The power of the press is starting to flex its muscles, and you are always looking for the latest news, gossip or scandal to sell your agency's news-sheet. It's a competitive business so you and your colleagues need to supply the stories for several editions a day.

Skills: *Art (Writing), Bull, Charm, Conversation, Dodge, Etiquette, Empathy, High Society, Fashion, Photography, Politics*

Itinerant Peddler (lower class)
You are an opportunist of the first order. Many people scorn you and despise your ways, calling you a thief, tinker, gypsy or vagabond, and most of them are right. Someday, you will have made enough money to settle down and enjoy a quiet life without dodging the police. For now, you are out on the road, travelling from village to village, liberating and redistributing the wealth.

Skills: *Bull, Charm, Conceal Item, Drive Carriage, Empathy, Navigate*

Itinerant Entertainer (lower class)**
You are one of a dying breed, the travelling showman. To many of the villages and small towns that you visit with your act, you are the only person that they know who has seen farther than the valley. Someday, you will have made enough money to settle down and enjoy a quiet life. For now, you are out on the road, travelling from village to town to village, entertaining the working people as best you can.

Skills: *Act, Art (any), Charm, Drive Carriage, Instrument (any), Sleight of Hand*

Medium (middle class)**
You make a living by organising séances for those with an interest in the uncanny; admittedly, your séances are merely acted out, but you do have some knowledge of the unknown.

Note: *if you want to play a true medium rather than a charlatan, you must remember to spend Character Points on at least one medium ability from the Talents section.*

Skills: *Acting, Concentration, Conversation, Etiquette, High Society, Lore, Sleight of Hand*

Navvy (lower class)
Navvies are the labour force for the huge engineering projects of the empire, trained in the use of demolition equipment and railroad building, which is where they are most commonly found. Railway construction 'navvy gangs' possess highly prized skills in the rising world of railway construction and are rarely out of work. Navvies have a great reputation for drunkenness, disrespect, violence and lewdness.

Skills: *Athletics, Craft (Blacksmith, Carpentry), Demolitions, Dodge, Fisticuffs, Might*

Orderly (lower class)
You are a military butler; you tend to the every need of the officer that you serve. As friend, aide and 'batman', at the moment you are in your home nation either with your master at his home, or maybe he died in combat and you have made your own arrangements, or maybe you (or he) were dismissed dishonourably, but why?

Skills: *Bull, Drive Carriage, Etiquette, Fashion, Firearms, Fisticuffs, High Society, Perception*

Petty Conjurer (lower class)**
You are a magic user, but not an academic of the Guild. Rather, you are one of those the Guild would suppress. All the abilities you already know may be completely self-taught, or maybe a mentor set you on your path. You often find it to your advantage not to make your expertise public as it often causes mistrust.

Note: *if you want to play a 'Petty Mage', you must remember to spend Character Dice on an appropriate magical ability from the talents section.*

Skills: *Craft (any), Empathy, Lore, Medicine, Petty Magic, Survival*

Physician (middle class)
Trained in the science of medicine, you are one of the few who are adept in this still young field. Fortunately for you, the fees for expert medical attention are not cheap, whether you are a private doctor or working at a

hostel for the less fortunate. While it is extremely rare, it is not completely unknown for women to enter this profession, although only as private practitioners. Some women learn the skills and work as nurses, secretly practising medicine where they can.

Skills: *Charm, Empathy, Medicine, Perception, Science (any chemical or biological)*

Pick Pocket (lower class)**
You make your living by stealing from others, often in broad daylight. The bustling shopping districts are your favourite haunts, where you can take rich pickings from the quality as they walk from shop to shop. Make no mistakes, your trade is not a crime, it is an art and you are an artist trained from an early age.

Skills: *Appraisal, Dodge, Hide & Sneak, Pick Pocket, Sleight of Hand, Streetwise*

Prize-fighter (lower class)
A modern gladiator, your sport of bare-knuckle fighting is becoming illegal in many areas but is still highly popular.

Skills: *Athletics, Dodge, Fisticuffs, Improvised Weapon, Intimidate, Might*

Poacher (lower class)
You prowl forests in search of the local lord's deer, pheasants and other prey. You have to know the land and be very careful and quiet to avoid the gamekeeper. You see townsmen as foolish loudmouths. You're also a wanderer, and innately curious about anything new in your area.

Skills: *Athletics, Firearms, Hide & Sneak, Perception, Survival, Tracking*

Policeman (lower class)
The police are still a new introduction in England; more often than not these officers of the law are just as brutish as the criminals during an investigation. Corruption is commonplace and investigations are rarely anything near thorough. You may be a beat bobby, or a river police officer investigating piracy and smuggling.

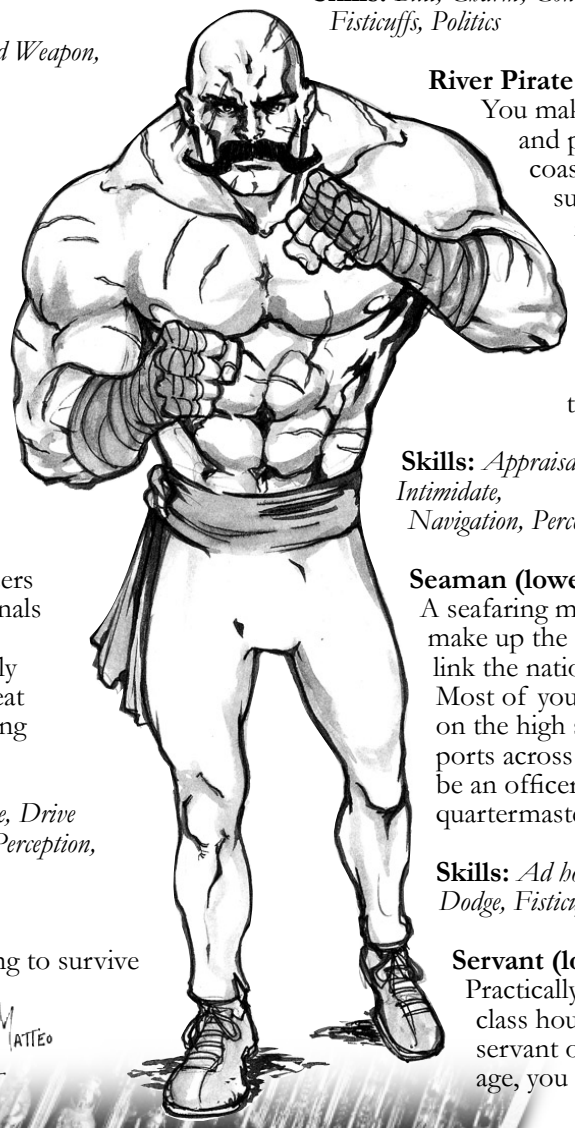
Skills: *Athletics, Blunt Weapons, Bull, Dodge, Drive Carriage, Empathy, Fisticuffs, Legal Matters, Perception, Streetwise*

Prostitute (lower class)**
You ply the oldest trade, your body. Trying to survive on your own is difficult in the cities of Britain and money goes fast. Fortunately, you can usually earn enough for each night as it comes. The selling price for flesh in the slums can be as little as 6d for an evening. Much of the small wealth that you gain is lifted from one pocket as they pay out of the other. If your Presence is 3 or higher then you can have risen out of the slums and own your own flat to receive your 'gentleman callers'. With a fixed address, it is unlikely that you indulge in petty theft (replace the skill Pick Pocket with Etiquette). A male prostitute is a rarity in comparison to his female counterpart, but he does exist. Victorian society simply cannot deal with the issues of homosexuality, and society refuses to acknowledge its existence.

Skills: *Athletics, Bull, Charm, Dodge, Fashion, Pick Pocket, Perception, Streetwise*

Revolutionary (lower or middle class)**
You are a politician, a rabble-rouser, a mob leader, no doubt at some time you have been called all of the derogatory names that society uses. One thing that you have always been is a man of faith and conviction. It is time for change, and you could cause that change.

Skills: *Bull, Charm, Conceal, Demolitions, Dodge, Fisticuffs, Politics*



River Pirate (lower class)
You make your living by looting and pillaging ships along the coasts and rivers. In cities such as London, your kind is a plague to commerce. You and your peers have connections among the dockhands, who tell you about choice targets in return for a cut of the take.

Skills: *Appraisal, Boating, Dodge, Fisticuffs, Intimidate, Navigation, Perception*

Seaman (lower class)
A seafaring man, born and bred. You make up the crew of the clippers that link the nations of the world in trade. Most of your adult life has been spent on the high seas, sailing to exotic ports across the empire. You might be an officer (petty officer/1st mate/quartermaster) on your ship.

Skills: *Ad hoc Repair, Athletics, Boating, Dodge, Fisticuffs, Navigation*

Servant (lower class)**
Practically all upper and middle class households keep at least one servant on retainer; depending on age, you could be anything from

maid to cook. If you have a Wits score of 3 or more then you could be a butler or housekeeper. You should decide what sort of house you serve, or possibly be the servant of one of the other characters.

Skills: *Athletics, Bull, Conceal, Craft (Cooking, Menial Tasks), Dodge, Drive Carriage, Etiquette, Fashion, High Society, Perception*

Shopkeeper (lower or middle class)**
As a shopkeeper, you trade with the public on a daily basis, you probably rent your shop and live above it. What do you sell in your shop? Curiosities? Books? Food? Shoes or clothes? Rags & iron?

Skills: *Accounting, Appraisal, Bull, Business, Charm, Empathy, Perception*

Smuggler (lower class)**
There is a lot of business for those with your skills; most things are legal in England but, still, nobody likes to pay taxes on their cigars, spirits, etc. If it sells, then you provide. Some smugglers even sell slaves; despite its illegality a surprising number of young boys and girls arrive on and leave European shores as slaves.

Skills: *Athletics, Appraisal, Boating, Fisticuffs, Hide & Sneak, Navigate, Perception*

Socialite (upper class)**
You are one of the fashionable set, a wallflower or a swell. Your days are spent in gentlemen's clubs, afternoon teas, croquet or tennis matches. Your evenings are spent at dances, dinner parties, operas, the theatre - anywhere it is presently the right place to be seen.

Skills: *Act, Art (any), Charm, Dance, Etiquette, Fashion, High Society, Horse Riding, Instrument (any), Perception, Swordplay*

Soldier (lower class)
You are or were a soldier in one of Her Majesties' regimental orders. You probably fought in the first Boer rebellions or in the conquests of India and Africa. If you are still in the army, then you could be shipped to the Crimea any day to meet your death at the hands of the Russian armies.

Skills: *Athletics, Bull, Demolition, Dodge, Engineer (Military), Firearms, Fisticuffs, Might, Perception, Swordplay*

Spy (any)**
You are an agent of either a foreign power or even a secret order within the British government, maintaining a cover identity to get close to your target. Either way, you are watching and reporting to your superiors; what they do with your information, you do not know.

Skills: *Act, Bribery, Bull, Charm, Conversation, Empathy, Etiquette, General Knowledge, Hide & Sneak, Interrogation, Perception, Pick Locks, Pick Pockets, Politics*

Student (upper or middle class)
You study at one of Europe's universities; either because you are very intelligent or because your family wish you were or maybe just want you out of the way.

Skills: *Accounting, Art (Art History, Classical Literature), Athletics, Business, Bull, Concentration, General Knowledge, History, Language (any), Legal Matters, Research, Science (any)*

Thief (upper or middle class)**
You lead a secret life, as a dilettante by day and a cat burglar or thief by night. Maybe you are hired for a considerable fee, or you just do it for the thrill. You are educated and cultured, so you can get closer to your target and find where the real valuables are kept. This makes you very different from the common and opportunistic footpad of the slums, or so you keep telling yourself.

Skills: *Act, Athletics, Appraisal, Charm, Conversation, Dodge, Hide & Sneak, High Society, Perception, Pick Lock*

Tosher (lower class)
The sewers beneath the cities of Europe are vast sprawling affairs, invariably invested with rodents. Armed with knife, nets and possibly a faithful Tosher-hound, it is your job to insure that the aforementioned rodents do not overrun the city. Not an easy or pleasant job and, to top it all, the interesting and provocative aroma that you carry with you has often been the downfall of an otherwise perfect evening.

Skills: *Athletics, Animal Handling, Dodge, Fisticuffs, Perception, Sewer Lore, Tracking*

Woodsman (lower class)
You live a reclusive life by trade and choice, often the subject of bogie-man tales from the local villagers. You have become indifferent to the thoughts and notions of others, retreating instead further into the woods, back into the arms of nature to discover more of her secrets.

Skills: *Animal Handling, Athletics, Firearms, Improvised Weapon, Survival, Tracking*

Example: *Well, it seems that Edwina's parents and family must be dead! No great hardship – lots of great heroes and heroines in tales are orphans.... Jane decides that Edwina needs 4 dice in Swordplay to be a truly renowned swordswoman (46 Points left). She makes a list of the skills she needs to be an adventuring naturalist, and puts 2 points in each as a starting point. Once she has decided on the actual skills she wants, she plays with the points until she's satisfied and ends up with Athletics +3, Dodge +2, Etiquette +1, Firearms +2, Hide & Sneak +2, Perception +2, Photography +2, Research +3, Science (Botany) +3, Science (Natural History) +4, Swordplay +4, Tracking +2. She doesn't bother with Culture or Language skills; she'll hire native guides and interpreters instead. That's 30 Points used up, leaving her with just 20 Points for Talents, Perks, and so forth. If she has anything spare after buying traits, she can add further to her skills. While she doesn't use the backgrounds to define her skill choices, Jane decides Edwina had a Church School education (Childhood Experience) and has worked (Vocation) unsurprisingly as a Naturalist. It doesn't matter that there is no Naturalist vocation on the background list, as Jane is free to create whatever tag she likes to describe Edwina's experiences.*

Character Traits

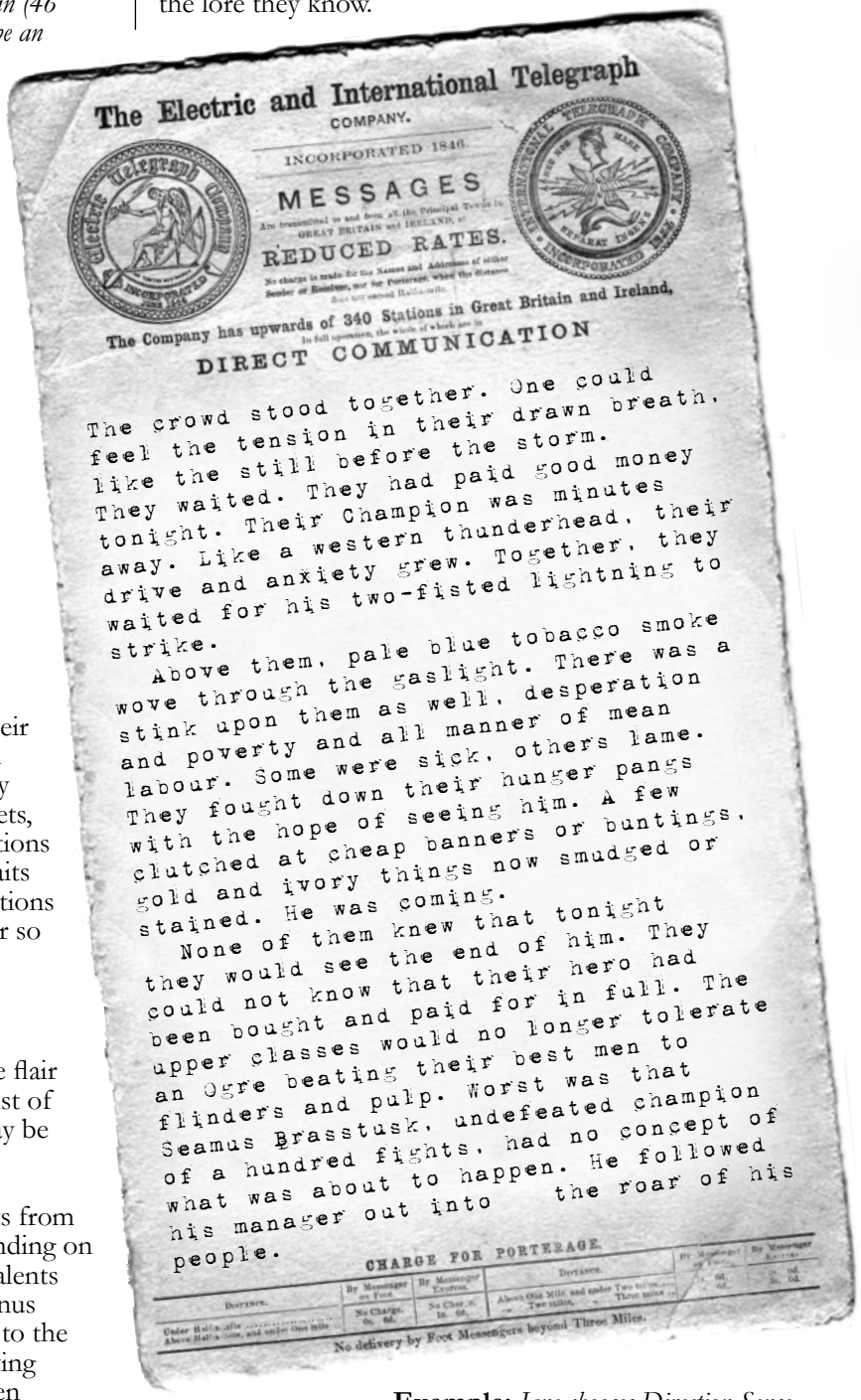
There is a lot more to any character than just their Attributes and skills. Traits represent the special abilities and advantages your character has. They come in three types, Talents, Privileges and Assets, although we also count Contacts and Complications as traits. You will find a listing of the various traits in each section below, but we've put the descriptions of the individual traits at the end of this chapter so they don't get in the way.

Talents

Talents represent innate abilities, knacks and the flair that separates a virtuoso from the crowd. The list of talents below is a general one; Gamemasters may be creative in adding more to the list.

Talents are bought by spending Character Points from your starting quota. The costs vary a little depending on how powerful, rare or useful it may be. Many Talents can be bought multiple times, increasing the bonus they offer in some way. However, there is a cap to the number of Talents you can have at Rank 1. Buying a Talent twice counts as having two Talents when considering the Talent cap. However, you can acquire more Talents with experience points (see page 228) and it is easier to improve ones you already have than develop new ones.

Important Note for Magic Users! The ability to use magic or medium abilities is included here in the talents section. Without the appropriate talent, a character cannot use magic, and any associated skills simply relate to study of the phenomena rather than its use. The study of magic is long and intense, so even those without the spark that allows them to cast spells must study hard for the lore they know.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The crowd stood together. One could feel the tension in their drawn breath, like the still before the storm. They waited. They had paid good money tonight. Their Champion was minutes away. Like a western thunderhead, their drive and anxiety grew. Together, they waited for his two-fisted lightning to strike.

Above them, pale blue tobacco smoke wove through the gaslight. There was a stink upon them as well, desperation and poverty and all manner of mean labour. Some were sick, others lame. They fought down their hunger pangs with the hope of seeing him. A few clutched at cheap banners or buntings, gold and ivory things now smudged or stained. He was coming.

None of them knew that tonight they would see the end of him. They could not know that their hero had been bought and paid for in full. The upper classes would no longer tolerate an Ogre beating their best men to flinders and pulp. Worst was that Seamus Brasstusk, undefeated champion of a hundred fights, had no concept of what was about to happen. He followed his manager out into the roar of his people.

CHARGE FOR PORTERAGE.

No delivery by Foot Messengers beyond Three Miles.

Example: *Jane chooses Direction Sense, Polyglot and Weapon Master (the last 2 being taken once each for 9 points in total). Direction Sense will be very useful in the wilds of Africa. Polyglot lets her avoid having to hire native interpreters, at least in the country she intends to spend most of her time, Africa. Weapon Master makes her even more formidable with a blade than she already was. Not bad for 9 points, leaving her with 11 points remaining.*

Talents Listing

**denotes a Talent that may be taken several times*

Acute Sense*
Ambidexterity (4 points)
Animal Empathy (5 points)
Animal Trait*
Agility
Angelface
Assassin's Lore* (4 points)
Backstabber*
Beautiful / Handsome*
Blind Fighting
Cavalry Combat
Channelling Medium* (6 points)
Combat Sense*
Contortionist*
Deadly Shot*
Deduction* (2 points)
Demonologist (7 points)
Direction Sense
Double Tap
Drink like a Fish*
Expert
Faith (7 points)
Fast Reload*
Feign Death
Flashing Blade (5 points)
Gambler*
Glib*
Haggler
Ham Fisted
Hawk Eyed Aim*
Inspiration* (4 points)
Iron Grip*
Iron Will*
Juggernaut
Light Sleeper
Local Expert*
Lunge
Mana Manipulator (5 points)
Marksman (5 points)
Mere Flesh Wounds* (4 points)
Natural Charisma (5 points)
Necromancer (7 points)
Night Vision (5 points)
Petty Magician (5 points)
Perfect Pitch*
Point Shooter
Polyglot*
Powerful Charge
Pugilist*
Quick Draw*
Rapid Healer (5 points)
Runemaster (5 points)
Sensate Medium* (6 points)
Speed Reader
Swift Casting*
Thaumaturgist (5 points)
Time Sense
Weapon Master*

Privileges

These traits are a little more mundane than Talents, but no less useful. They represent useful things a character possesses in social terms. They might grant authority, or offer position in social circles. As with any character trait, they are purchased with Character Points, but the cost can vary depending on just how useful the Privilege is. Unlike Talents, your social class limits the Privileges you have available to you. Some Privileges are available to more than one social class, or even all classes, but you can only buy those that are allowed for your social class.

Privileges Listing

Blackguard	(any, 3)
Dark Magic Licence	(any 2)
Ear of the Street	(lower 3/middle 5/upper 8)
Friend of the Library	(middle/upper, 5, 8)
Gang Member	(lower 3)
Hero	(any, 5)
Higher Station	(any, 3)
Local Hero	(any 3)
Medical Practitioners License	(middle, 3)
Military Commission	(upper, 3)
Museum Trustee	(upper, 5)
Notary Public	(upper, 3)
Political Legacy	(middle/upper, 5)
Private Club Membership	(upper/middle, 3)
Private Club Membership -Elite	(upper, 5)
Pub Regular	(lower, 3)
Pub Regular - Landlord's Mate	(lower, 5)
Public Carriage License	(middle/lower, 3)
Second Family	(any, 3)
Social Anomaly	(any, 3)
Society Friends	(lower 5, middle 4, upper 3)
Street Informant	(lower, 3)
Street Informant –Peeler's Pet	(lower, 5)
Thaumaturgical Doctorate	(upper/middle, 3)
Theatre Box	(upper/middle, 1)
Theatrical Patron	(upper/middle, 3)
Union Member	(middle/lower, 3)
Warrant Card	(middle/lower, 3)

Example: *Jane is determined not to spend too many more points, and decides not to spend any on Privileges. With Edwina being rather outspoken for a lady, Jane might have chosen 'Blackguard', but decides Edwina has just about remained in society's good graces.*

Assets

In this section you can buy some of the larger trappings of a Victorian adventurer's life, such as property, transport, or livestock. Such items are often well beyond the starting funds available to most characters, so they are the things you have saved and worked for (or stolen!).

We also give you the option of buying an income. This income is intended to offset the ongoing costs of property and day-to-day life; we don't want you to get bogged down recording every shilling and penny that your characters spend on meals each day! The incomes below reflect part time employment, or money from trust funds for the upper classes. After all, your character is going to be spending significant time adventuring, which isn't conducive to full-time employment; so we'll be generous and assume that your character can gain his income from investments (upper and middle class), or from consulting contracts (middle class), or from occasional labour contracts (lower class) and crime.

Social class limits the availability of property and assets: a lower class character cannot start with a 'fashionable Kensington flat,' and an upper class character cannot start with lodgings at a 'padding-ken'. Even though the character dice costs are similar, the two social classes reflect different worlds that will take much dedicated fortune-seeking (or ill fortune) to cross. We realize it isn't fair, and we sympathize, but then the Victorian world most definitely isn't fair!

Another point to bear in mind is that most upper class assets are provided by the family. An ill-behaved nobleman (or woman) can find privileges and assets cut off at the Gamemaster's discretion. The threat of being 'cut off' is a very real one, not only reducing an upper class character's cash but possibly getting them cast out of society when they can't afford to keep up. A lower class character's meagre assets may not be much, but they are at least gained by personal toil and cannot be curtailed or snatched back by an overbearing parent.

What do I get to start with?

Even without any income from the Asset Traits, there are certain things members of each class can be assumed to have. After all, they will each have at least some standard of living. These beginning assets are not counted in addition to their assets unless noted. For instance, if an upper class character buys the asset 'Fashionable City Flat' they don't have it in addition to their starting accommodation, but instead of. What the various classes begin with is as follows:

Upper Class: *You have a decent but not very large flat in an unfashionable but (just about) appropriate area of the city. However, your income does afford the bare minimum of servants to run it. You can afford to clothe yourself according to your station, but not keep up with the fashions very well. You may have to do some form of consultancy work or teaching to bump up your income. If your family disowns you, you have nothing. You also begin each adventure with 6 shillings in your pocket, in addition to any income from your Assets.*

Middle Class: *You have a rented room in a reputable boarding house in a reasonable part of the city. It isn't great, but you aren't very likely to get robbed. You have no actual servants, but the landlady does some of those duties for an affordable rate. Your clothes are probably a little threadbare, but you can look presentable in most places. You have to do some form of work to make ends meet, but what you own is yours. You also begin each adventure with 1 shilling in your pocket, in addition to any income from your Assets.*

Lower Class: *You get nothing, nada, zip. You sleep on the streets or, on a good day, pay for space in a hostel or tied to a pew in an overcrowded church overnight. Your clothes are rags and what little cash you earn from begging goes on barely edible food or possibly gin.*

Assets Listing

Ancestral Estate	(upper, 4, 8)
Ancestral Sword	(middle/upper, 3, 5, 8)
Barge	(any, 2)
Bolt-hole	(any, 2)
Coach	(any, 5)
Fashionable City Flat	(upper/middle, 4)
Fashionable Cit/Country Villa	(upper/middle, 5)
Foreign Redoubt	(upper, 5)
Frendal Lizard	(any, 3)
Hansom Cab	(any, 3)
Horse	(any, 2)
Hunting Dog	(any, 1)
Income – Lower class	(lower 2/5/10)
Income – Middle class	(middle 2/5/10)
Income – Upper class	(upper 2/5/10)
Independent Income	(upper, 5)
Laboratory	(middle, upper, 3)
Library	(middle, upper, 3, 5, 8)
Loyal Servant	(middle, upper, 5, 8)
Padding Ken Landlord	(lower, 5)
Padding Ken Lodgings	(lower, 1)
Rented Court Lodgings	(lower, 2)
Rented Terrace House	(middle/lower, 3)
Respectable Boarding House	(lower/middle 4)
Servant's Quarters	(lower/middle 2)
Shop	(middle, 2)
Stalwart Friends	(any, 5, 8, 10)
Trained Pet	(any, 1 +2 points per trick)
Trusty Rifle	(middle, upper, 3, 6, 8)
Wardrobe	(middle, upper, 3)
Wyvern	(Upper, 15)

Example: *Jane was hoping to get away with only spending 5 points on Assets, for a medium middle class income, and maybe a Botany library, but she decides that an ancestral sword would be just the ticket! It's the only thing that Edwina has left from her father's once vast estates and, at 5 Character Points in cost (with a 5 point income taking her down to 1 point left), she can give it +2 Dice damage, making up to a large degree for her relatively low Strength. She doesn't have much need for a place to live at the moment; as an adventuress, she'll always be on the move. So, what she gets for being middle class will do. Jane still really wants that Botany library though, but has only 1 character point left, so she asks the GM about getting more Character Points.*

Starting Cash and Income

Every character has some money in savings at the beginning of play. As you may expect, social class dictates the exact amount, but it's mostly from your income. Every player is recommended to take the Income asset in some form or they will have little or no spare cash. Those with the Income asset receive an additional amount of money at the beginning of each adventure. They are free to save or spend it as they will. The Gamemaster should also take into account that the income they have covers most of their living expenses. So, a middle class character (even with a low income) need not worry about the cost of a round of drinks, but lower class characters of any income will have to count every penny. It is up to the Gamemaster what can be assumed covered by the character's income, and what they must pay for out of their cash funds. If even an upper class character is too free with their money, the Gamemaster can rule they have run out of it. However, he should warn the player they are living beyond their means beforehand.

Example: *From her middle class background and income, Edwina has 11 shillings in Petty Cash. 10 from her income added to a base of 1 for her class.*

Contacts

Everybody has at least some friends, and the same is true in Victoriana. Contacts are friends, colleagues or social acquaintances that you can turn to for information or aid when stuck. A contact might lend you small amounts of money, give you shelter, or share information that will aid you. Aid from a contact is a two-way thing: they are people with agendas, priorities and a living to make as well and they might just as easily call in favours from you. When choosing contacts, think about how your character met them, and what makes them friends.

Every character starts the game with a number of contacts equal to 1 plus their Presence bonus. If you have a negative bonus then yes, you start the game with no friends! However, additional contacts can be bought with Character Points. Due to the lack of social mobility in Victorian society, the contacts you can choose are dictated by social class. Choosing contacts from your own class costs one point per contact, but the cost of contacts in different social layers is doubled to 2 points per contact. Contacts obtained from your Presence can be from any class, but the Gamemaster may veto any he feels are inappropriate, or unbalanced. Also, the further removed from your own class, the less chance your contact can be relied upon as a friend.

Favours are a cheaper alternative to full contacts, but favours are a 'one shot' option; you can make use of the contact only once, but they must do what you ask (as long as it's appropriate). You should think about what indebts this person to you – did you save their life? Or are you blackmailing them? If you choose to take a contact as owing you a favour only, the cost for the contact is halved.

You should define who your contacts are at the start of the game. However, the Gamemaster may allow you to decide who they are as the adventure goes on. So, when you need a favour you know you can find

the right person. A few examples of contacts are: Barmaid, Beggar, Cabby, Charity Worker, Costermonger, Detective, Dockhand, Factory Worker, Footpad, Guild Lecturer, Gutter Quack, Gypsy, Industrialist, Investor, Labourer, Lawyer, Magician, Mudlark, Shopkeeper, Smuggler, Squire, Pagan Priestess, Physician, Police Sergeant, Priest, Professor, Prostitute, Pub Landlord, Reclusive Inventor, Revolutionary, Sailor, Servant, Socialite, Soldier, Street Urchin and Woodsman.

Example: *Edwina's Presence is 2, so she begins with 3 contacts. Sadly (for Jane), the Gamemaster wants Edwina's contacts defined at the start. So Jane decides that Edwina needs at least one Contact in the Upper Classes, a stalwart & highly regarded member of the Royal Society. She hopes that this Contact will be sufficient to ensure she is always at least listened to when she returns from foreign parts with a new discovery. She is also on good terms with a Sea Captain, who has taken her on expeditions before. Finally, she is a friend of an eminent female scientist, who often shares Edwina's frustration at the inequalities of the genders. Jane decides to save her remaining character points for other things and not buy any more contacts.*

Complications

Running out of Character Points? That's a real shame, but you might be pleased to know that there's a way to get more: Complications. However, don't expect to get something for nothing. Complications can set you up for a whole heap of trouble, but then, trouble is why you became an adventurer in the first place, isn't it?

Just as with any other trait, you should think about how your character came by these quirks, problems, or situations, and spend some time to link them in to your character's history.

You may only take 3 Complications; and only one may be a mental complication (though if you are creating an Eldren character, the Eldren 'Artistic Eccentricity' does not count towards any of these limits). Your first Complication gives you an extra 5 Character Points, the second gives you an extra 3 Character Points, and the third complication gives you 2 Character Points.

Example: *Jane picks the Lecherous Complication. She decides that Edwina's dodgy reputation has to come from somewhere.... and maybe Edwina is somehow striking a blow for the women of Victoriana, by being publicly licentious and lecherous? She gets +5 Character Points for this (so she now has 6 remaining) enough for that small Botany Library for 3 points (leaving 3 left). She'd like to improve her Swordplay, but it is already at the maximum of +4. So she uses her remaining 3 points to add 2 to her Bull (now +2) and 1 to her Perception (now +3) skills. Jane considered taking the 'Impoverished name' Complication, but her family's fallen status is already explained by their middle class status.*

Fate Pool & Scripting Dice

All characters are heroes, and (sometimes regrettably) often push luck to its limits. This ability to succeed though heroic destiny or dumb luck is represented by a Fate Pool. A character's Fate Pool is made up of Scripting Dice, which each have 6 Fate Points. Fate Points can be added to any dice roll to add one definite (or 'automatic') success to the result. However, this additional success can still be cancelled by Black Dice like any other success, and only a maximum of three can be spent on any single dice roll.

If a character has a full set of 6 Fate Points, they can spend them instead as one Scripting Die. When a Scripting Die is spent, fate intervenes in a big way, saving a character from death or averting personal catastrophe. More information on Scripting Dice and Fate Pool are found later on in the Dramatic Systems chapter (see page 227).

All characters start play with a Fate Pool of 8, meaning they start with 1 full Scripting Die and 2 spare Fate Points

Example: *Edwina starts with a Fate Pool of 8, but her Destiny ability for being Human adds another Scripting Die for a total Fate Pool of 14.*

Finishing Touches

Characters are more than scores on a piece of paper; this is why they are called characters, and not counters or playing pieces. Who is your character? Why does he seek adventure? What was he before he started to adventure? You should now think about your character's past experiences, starting assets, contacts, and any complications you have chosen, then think about what he is doing now. If your character was a mud-lark who ran off to join the army, is he still in the army? Is he on leave – did he leave or was he discharged?

You should also consider the following things:

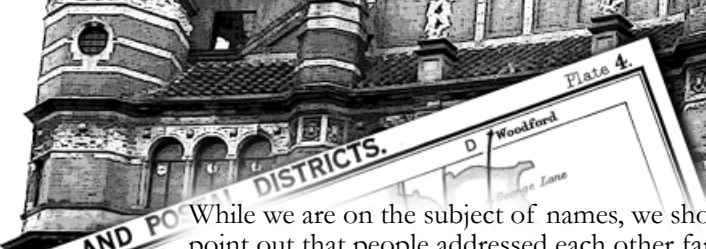
Name

If you haven't done so already, choose a name that you find appealing. In the middle and upper class there is a trend toward long-winded "authoritative" Christian names, but this is not at all the majority. Apart from that note, all the classes of England use many names that would be given to a child today. There is a certain amount of class division between names. This isn't conscious, or a rule, it is just that certain names are popular with different classes. So, you see few lower class people called Theodore or Levinia and few upper class people called Amos or Nora. Generally, the grander sounding names are reserved for the upper classes, because the lower classes feel a bit odd giving grand names to their children.

Complications Listing

**denotes a mental complication*

Absent Minded*
Aggravating Landlord
Addiction*
Amnesia*
Annoying House Mate
Bad Humours*
Bad Reputation
Blackmailed
Black Sheep
Bon Vivant*
Code of Honour*
Criminal
Cursed
Dependents
Disinherited
Distinctive features
Enemy
Evil Twin
The Evil Eye
Exalted Twin
Family Feud
Foreigner
Glass Jaw
Haunted
Illiterate
Impoverished Name
Insufficient Income
Irksome Neighbours
Jealousy*
Kleptomania*
Klutzy
Late Starter
Lawyers
Lecherous*
Malodorous
Missing Limb
Misunderstood Finances
Narcissist*
Odious Personal Habits
Personality Flaw*
Phobia*
Police Harassment
Policy of Truth*
Proper Sensibilities*
Public Figure
Rage*
Rebel
Responsibilities
Shy*
Spy
Stubborn*
Theological Debate
Vengeful Dead
Vow
Watched



While we are on the subject of names, we should point out that people addressed each other far more formally in the Victorian era. You had to really know someone well to use their first name, even if it was just the two of you together. At dinner parties and other formal occasions (for any class), people are referred to as Mr, Mrs or Miss, as over-familiarity is considered inappropriate. You need to gain both trust and permission to be allowed to use someone's first name. "Miss Carlton, or may I call you Elizabeth?" or "Please, Lady Preston, call me Jonathan." Note that you'd never ask to refer to someone by a nickname, such things are for children, and only old childhood friends might use such things in private to denote a shared history. Children are spoken to using their first name and, when they are gradually addressed as Mr or Miss, it is a sign of their growing up. So, when you have picked a first name for your character, make sure you have a surname as well. You'll probably use it far more often.

A few popular English names in 1867 are:

Names for Gentlemen

Aaron, Abraham, Alan, Allen, Albert, Alexander, Ambrose, Amon, Amos, Andrew, Archibald, Arthur, Arnold, Augustus, Barnabas, Bartholomew, Benjamin, Bennet, Benedict, Bernard, Bertram, Buford, Byron, Charles, Christopher, Clarence, Clinton, Cole, Daniel, David, Edmund, Edward, Edwin, Eldon, Eli, Elijah, Ezra, Francis, Franklin, Frederick, Gabriel, Garrett, George, Gideon, Gilbert, Granville, Harrison, Harold, Harvey, Hiram, Horace, Horatio, Hugh, Isaiah, Isaac, Jacob, James, Jasper, John (also Jack), Jonathan, Joseph, Joshua, Julian, Julius, Lawrence, Leslie, Lewis, Louis, Levi, Lucas, Lucian, Lucius, Luke, Luther, Matthew, Marcellus, Mark, Martin, Maurice, Maxwell, Merrill, Meriwether, Michael, Mordecai, Morgan, Morris, Nathaniel, Nicholas, Ninian, Orville, Oscar, Owen, Paul, Patrick, Paul, Perry, Peter, Pleasant, Ralph, Raymond, Reuben, Robert, Richard, Roderick, Rudolph, Rufus, Samuel, Silas, Simon, Stanley, Stephen, Thaddeus, Thomas, Theodore, Timothy, Uriah, Victor, Walter, Warren, Washington, Wilfred, William, Zachariah.

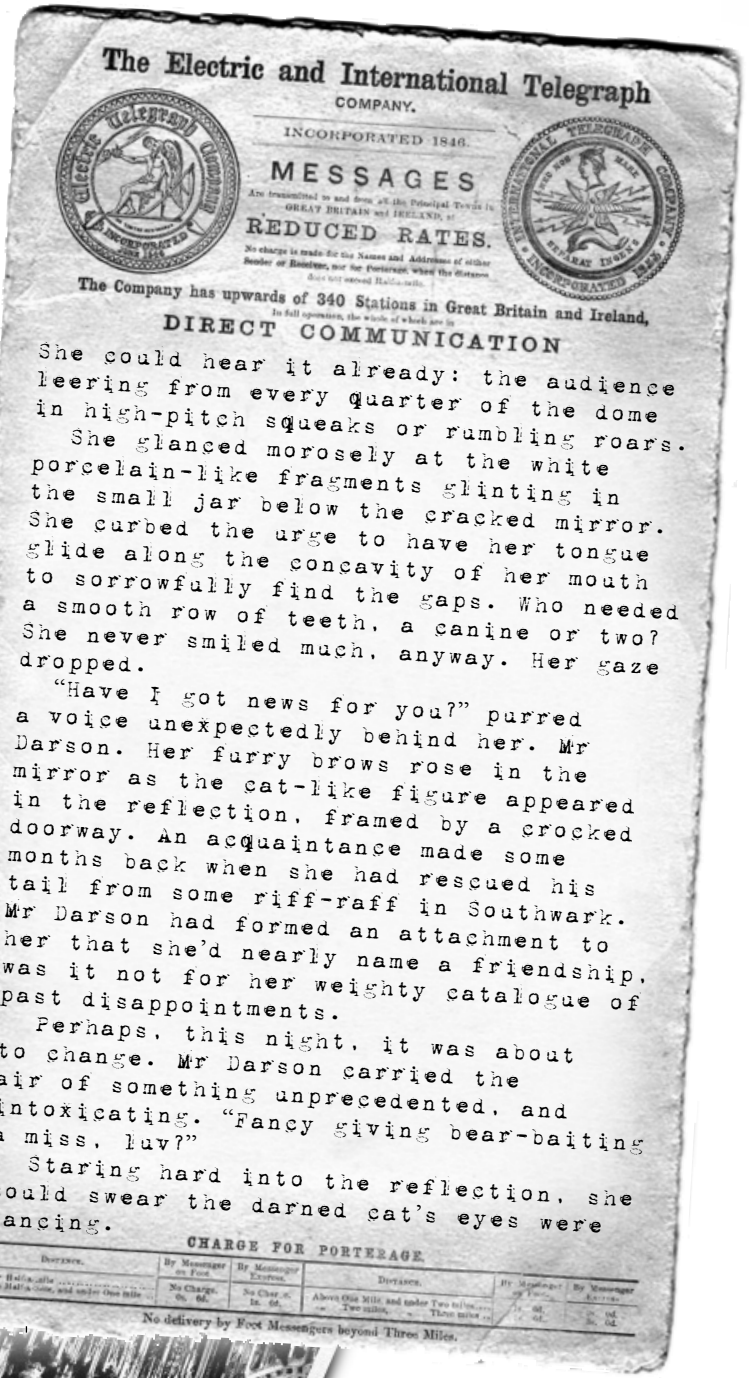
Names for Ladies

Abigale, Ada, Adelaide, Adella, Agnes, Allie, Almira, Alva, Amelia, Ann (also Nancy), Annie, Beatrice, Charity, Charlotte, Chastity, Claire, Constance, Cynthia, Dorothy, Edith, Edna, Edwina, Ella, Eleanor, Ellie, Elizabeth (also Eliza, Liza, Lizzy; Bess, Bessie, Beth), Elsie, Emily, Emma, Esther, Ethel, Ettie, Eudora, Eugenia, Eva, Fidelia, Frances, Fanny, Flora, Florence, Genevieve, Georgia, Gertrude, Gladys, Grace, Hannah, Hattie, Helen, Henrietta, Hester, Hope, Hortence, Isabell, Isabella, Ivy, Jane, Jennie, Jessamine, Josephine, Judith, Julia, Juliet, Katherine, Laura, Leah, Lenora, Letitia, Levinia, Lila, Lilly, Lorena, Lorraine, Lottie, Louise, Louisa, Lucy, Lulu, Lydia, Mabel, Margaret (also Peggy), Mary (also Molly), Martha, Matilda, Maude, Maxine, May, Melanie, Mercy , Mildred, Myrtle, Natalie, Nettie, Nora, Pearl, Phoebe, Philomena, Rachel, Rebecca, Rosa, Rose, Rowena, Rufina, Ruth, Samantha, Sally, Sarah, Selina, Sophronia, Stella, Theodosia, Vertiline, Victoria, Virginia, Vivian, Willamina, Winnifred.

Example: *Jane has already decided on Edwina.*

Appearance

What does the character look like? Does he have any distinctive features or mannerisms? What clothes does he wear?



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She could hear it already: the audience heering from every quarter of the dome in high-pitch squeaks or rumbling roars.

She glanced morosely at the white porcelain-like fragments glinting in the small jar below the cracked mirror. She curbed the urge to have her tongue glide along the concavity of her mouth to sorrowfully find the gaps. Who needed a smooth row of teeth, a canine or two? She never smiled much, anyway. Her gaze dropped.

"Have I got news for you?" purred a voice unexpectedly behind her. Mr Darson. Her furry brows rose in the mirror as the cat-like figure appeared in the reflection, framed by a crocked doorway. An acquaintance made some months back when she had rescued his tail from some riff-raff in Southwark. Mr Darson had formed an attachment to her that she'd nearly name a friendship, was it not for her weighty catalogue of past disappointments.

Perhaps, this night, it was about to change. Mr Darson carried the air of something unprecedented, and intoxicating. "Fancy giving bear-baiting a miss, luv?"

Staring hard into the reflection, she could swear the darned cat's eyes were dancing.

CHARGE FOR PORTERAGE.

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Fashion and clothing is a booming business. For those with the money to spare on such extravagance, fashion changes with each season; for those with no money, hand-me-down rags are readily available. Society places great store in presentation, and those who can afford the latest wardrobe and styles are universally well regarded.

Clothes are made from natural fibres, typically wools and cottons among the middle class. For the wealthy, silks, velvets and linens are the norms. In Europe, it is considered fashionable for men to sport facial whiskers of all styles. The morning suit is the height of fashion; also popular is the frock coat. A waistcoat, hat and gloves are essential, and a walking cane often completes the ensemble.

For ladies, it is considered beautiful to have porcelain-white skin, making the use of make-up common. So, many ladies also carry a parasol to avoid getting a suntan (like the lower class ladies who toil outside). A respectable lady always wears a corset, despite the fact that some have suffocated while wearing them. The present ladies' fashion is currently between the wide crinoline dress and the early form of the bustle called a 'Polonaise'. This means the wide skirt is worn without the hoop frame underneath and swept behind in a train. Whatever the style, a dress always reaches the floor (for a lady's ankles to be revealed is, after all, highly promiscuous).

In harsh weather, both genders don huge woollen or fur greatcoats to protect against the elements. Colours vary dramatically, but the middle class tends toward sombre black and dark neutral shades, while the opulent and flamboyant upper classes frequently array themselves in a bright variety of hues.

The poor cannot afford fashion, and dress in a ramshackle variety of rags and used clothes, bleached of colour and distorted in shape. Underclothes and changes of clothes are luxuries the lower classes are unlikely to afford.

Example: *Edwina often scandalously wears trousers (when she can get away with it!), a habit she picked up riding in the American West while studying Bald Eagles. As a nod to social norms, she will sometimes wear a skirt over the top, as the coal mining women of Victorian Wigan were said to do (also shocking all who saw them), hitching it up to the waist when working or adventuring. She can't be doing with corsets, as they ruin her ability to fight for more than a few seconds at a time. She's attractive, with a steady but impudent gaze.*

Birthplace

It will make things a lot easier if everyone is already in the same country. Most Victoriana games are assumed to take place in Britain, and usually London, but that need not be the case. If you really want a character from one of the other countries, then discuss it with your Gamemaster. You will need to have a reason why the character is abroad (visiting relatives, education at university, stowed away from own country). Also consider how long they can be around for, and what funds or resources they have access to while in the campaign nation.

Example: *Edwina is English, since the campaign is set in England.*

Age

The character's age is largely at the player's discretion. In our 1800s game world, a male is not considered adult or able to vote until 21, yet the age of sexual consent is only 13! Women are expected to marry at 14-16 and considered old maids at 21. An abundance of children as young as 6 work full time in the mills and factories, a typical example of Victorian society's dual values.

Typical lifespan varies with class. The upper classes, who can afford hygiene and medical care, can expect to see their 7th decade before death comes. The lower classes are placed in conditions of such squalor that they rarely last beyond 50 before dying of chronic illness, exposure or exhaustion.

In general, most characters begin the game aged around 18 to 21 years old, which is why they begin at Rank 1. You can choose to play an older character if you desire (see the complication 'Late Starter'), but they too will begin at Rank 1 and you will have to explain why they waited so long before finding a career! For most upper class characters this is easy, as many spend their days living in luxury, doing very little. However, given the age of marriage and the war in the Crimea, a female character might even be married and then widowed by the time she is 21. If you want to play a more experienced character, they will need to begin play at a higher Rank. We'll provide detail on how to go about that in the Appendices later on.

Example: *Edwina is definitely an old maid, unmarried at 23! Positively outrageous!*

Personality

Everybody has a different view of the world, a different way of dealing with things that come their way. Player characters are not excluded from this. A character's personality is often very layered and complicated, and a lot of it will develop as you play the game. However, you still need a place to start, so it may help to choose a specific personality trait. Choose an inner nature for your character from the list on the next page, or if you prefer make up another. Don't feel constricted by your choice, or you may create a caricature of a single trait. So, when you have picked a personality trait, consider why your character is like that. What events in their life led them to feel that way, and how dominant in their personality is that particular trait?

Most characters develop as the game goes on. The reactions they have to the various problems they come

up against as adventurers will gradually build their personality. However, even at this point you may want to consider a couple of points about them. Firstly, what do they want, and what do they need? What they want is something the character could tell you quite easily; it may be a new fur coat or a better house. What they need is something they cannot usually vocalise and is usually the root of their desires. Wanting a fur coat might show a need to be seen as one of the rich elite. Wanting a bigger house might suggest they are feeling constrained and constricted and need freedom. Jot down a few of their wants, and consider how they might show you what they really need.

The second thing to remember when creating characters is that they are full of inconsistencies. Nobody is a one trick pony. Your Gnomish scholar might have a love of popular dancing. A society lady might be a connoisseur of wine and good food, and wishes she could be the one cooking rather than hosting. Have a look at your character's skills and try to consider how they apply and why your character spent time learning them. What does he or she really enjoy, and what were they forced to learn?

Example: *Jane decides that Edwina is Energetic in personality. Whether she's fencing, cataloguing curious creatures, or arguing about women's place in society, there's an inner fire to her that is reflected in all that she does.*

Social Ethics

What rules does your character live by? What is his view of the society around him? The answers to these questions define your character's 'ethics'. The society section contains a small list of social groups and their common ethics. Look through them and see where your character's sympathies lie.

Example Personality Traits

Bruiser
This person prefers to barge through a situation with physical force, never pausing for a moment to think about the situation. This person will ridicule those less physically powerful than themselves and cannot accept the true power that a physically inferior person might wield.

Cynical
This person has seen it all, done it all, read all about it and, to be honest, the whole thing (whatever it is) makes him sick. The cynic's disillusionment with life, society and relationships is usually unbreakable.

Devious
This person is sneaky and deceptive in all matters, even when unnecessary. They act as though their life is a dark secret that has to be covered up. Many devious characters are compulsive liars.

Energetic
This person throws all of their energy into whatever they are doing, no matter how stupid or trivial. Their all or nothing approach is applied to their love life, work and leisure.

Honourable
Even with the unfairness in Victorian culture, there are still rules and a certain code to live up to. This character takes those rules of conduct very seriously indeed. He might still be a villain, but when he gives his word he always means it.

Jaded
This person is constantly seeking stimuli and entertainment. They have seen and done practically everything they could think of and now they are searching for new, less boring and passé thrills.

Loner
This person finds it hard to accept friendship; they will always claim to have no friends and find ways to be alone. They often find themselves yearning for a relationship, but unable to deal with the prospect of sharing time with someone.

Masochist
These people are not happy unless they are being hurt in some way, whether it is a physical pain, emotional stress or financial pressure. They often put themselves in danger and make sure they get beaten, either for the attention, or to prove it couldn't be done in the first place.

Naive
This person has led a sheltered life. They often have poor character judgement and are used by others without realising it. Their naiveté is like a shield from baser Human needs and activities. These people only believe the obvious, the possibility of an ulterior motive will not even occur to them.

Optimistic
An optimist believes (sometimes against all odds) that things will work out. They think life has a way of making sure everything turns out fine in the end. So don't worry, something will happen to make everything alright.

Paranoid
Everybody is looking at them! Everyone is laughing! The paranoid quite honestly feels that every whisper is a conspiracy, that every laugh is directed at them. There is no pleasing a paranoid.

Perfectionist
Every thing that this person does is totally planned and organised. This person can leave nothing to chance; they find nothing more infuriating than a loose end and many find failure a personal affront.

Pessimistic
In this person's eyes, everything they do is bound to go wrong, and they honestly think that nothing will ever go right for them. Even when they do excel themselves, it is not enough, because they know that no one will notice.

Sadistic
There is nothing this character likes more than another person's suffering. Often a sadist goes out of his/her way to upset another, just so they can gloat afterwards.

Sheep
This person has little use for independent thinking; they are happy to follow the herd in clothes, music and politics, and just don't understand the burning need to stand out that some others possess.

Show off
The glamour of the spotlight is what this person craves. They love being the centre of attention and will do anything if it puts them in a good light. Reputation can be everything, but even a bad reputation is better than none at all.

If none of the more radical appeal, you can choose to write your class under ethics, as your character generally has the same attitudes as most people in their class. You need not be a card-carrying member of whatever group your character sympathises with, and it may not just be one case that they agree with. However, even if the character doesn't fit with any of the usual groups, they will have at least some ethical beliefs. So, take a moment to decide what they are and how forthright your character is in those beliefs.

Example: *Edwina doesn't especially fit with any of the social groups; her sympathies lie somewhere between the upper and middle classes, but with a broad hint of Communism and Anarchism. Still, if the Communists or Anarchists ever achieved their aims, she'd be looking back at all that was good about the old world... she just hasn't made her mind up yet! Jane writes down Upper/Middle class with Communist leanings, to cover all the bases.*

Personal Equipment
Although you have the basics taken care of, your character may need additional pieces of equipment to begin their adventuring career. They may want to carry a reliable revolver or a study walking cane. In addition to their Assets, each character can pick up to 5 additional pieces of personal equipment to begin the game with. However, none of these picks can duplicate an Asset (so no Ancestral swords or Frendal Lizards!). What actually counts as 1 equipment 'pick' is up to the Gamemaster. For instance, making each bullet count as one pick is a little unfair, but so is the player simply writing down 'ammo' and expecting an inexhaustible supply. In the case of such items, 'a box of' is appropriate, be it bullets, climbing pitons or pencils. How many items are in each 'box' is up to the Gamemaster.

However, equipment picks should not be limited to weapons. In fact, each player should only choose 1 weapon for each weapon skill they put points in during character creation. For the remaining picks, consider what the character might value – their Grandfather's pocket watch or an old photograph of a lost lover. Your equipment need not be directly related to adventuring, use it to describe your character. You are not tooling up to go down a dungeon, but rounding out your character description.

That's it!
Now your character is ready to enter the world of Victoriana. Take a moment to look over your character sheet and make sure you have everything you need. After all, your character concept may have changed as you worked your way though the lists. It isn't too late to swap a few things about and reorganise things.

Finally, you may want to talk to the other players about how your character fits into the group. You should have been discussing this a little as you created your character to make sure everyone fits together properly. You need

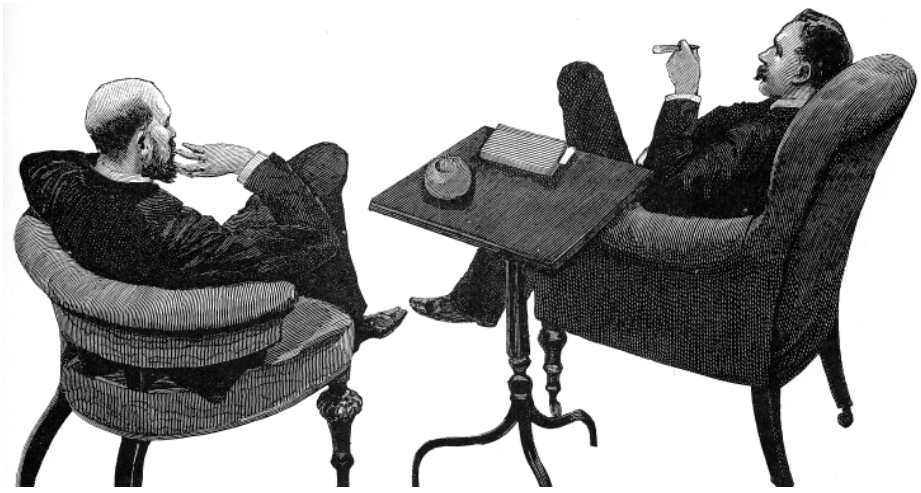
not tell each other all your secrets, but you should discuss how you might meet for your first adventure (unless the Gamemaster already has something in mind). Maybe you are all part of the same social club, as members or even servants. You might be related, either as brothers or sisters, or even husband and wife. A female character off on adventures with her husband is a little less scandalous. You might all be members of a society dedicated to a scientific, charitable or even magical cause. There may be some interest they all share, such as Revolutionary theory, Religion or Philosophy, which they have corresponded about on occasion. Some characters might be employed by others, or work together, perhaps having served in the military together.

When you are happy with your character choices and you have established your player character group, you are ready to begin. The world of Victoriana awaits.

Character Creation Checklist

1 Consider your character's concept
2 Choose Social class (Upper, Middle or Lower)
3 Decide on your character's Race (as appropriate to their social class)
4 Record your character's Rank (1) and trait caps
5 Assign attribute points (3), after recording racial and class modifiers, and calculate derived attribute values
6 Spend your 50 Character Points*
a) Buy a minimum of 30 skill points, possibly choosing a template from the Childhood Experience or Vocation listings. The maximum skill level for a Rank 1 character is 4
b) Buy Talents (up to Rank cap limit), Privileges, Contacts and Assets
6 Realise you need lots more Character Points and select up to 3 Complications (the first gains you 5 Character Points, the second gains you 3 and the third adds a further 2)
7 Put the finishing touches to your character, such as name, appearance and personality.
8 Calculate your beginning resources and decide on any equipment (5 picks) you need to begin your adventuring career.

**Magic users and Mediums must remember to select the right Talents and Skills, some may need a Resolve score of 2 or 3 to use magic.*



Name: Edwina Fanthorpe

Player: Jane
Social Class: Middle
Race: Human
Rank: 1

Nationality: British
Age/Gender: 23 / Female
Build: Slim
Hair/Eyes: Brown / Blue

Childhood: Church School
Vocation: Naturalist
Personality: Energetic
Social Ethics: Upper/Middle with Communist leanings

Characteristics

1	Strength	2	Presence
1	Dexterity	1	Wits
2	Fortitude	3	Resolve

Derived Attributes

5 **Initiative** Dex + Wits + Per

6 **Movement** 5 + Dex in yds/round

Sneak (5+Dex) /2	[3]
Run (5+Dex) x3	[18]
Swim (5+Dex)	[6]
Leap Horizontal (1+Dex)	[2]
Jump Vertical (0.5 x Dex)	[1]

Health

-2 -4 -8 -16

Mana

Racial Special Abilities

Adaptability, Destiny

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Common Skills

Act	(Presence)	[–]	Firearms	(Dexterity)	[2]
Athletics	(Dexterity)	[3]	Fisticuffs	(Dexterity)	[–]
Blunt Weapons	(Dexterity)	[–]	General Knowledge	(Wits)	[–]
Bull	(Presence)	[2]	Hide & Sneak	(Dexterity)	[2]
Charm	(Presence)	[–]	Horse Riding	(Dexterity)	[–]
Conceal	(Wits)	[–]	Improvised Weapon	(Dexterity)	[–]
Concentration	(Resolve)	[–]	Intimidate	(Presence)	[–]
Dance*	(Dexterity)	[–]	Might	(Strength)	[–]
Dodge	(Dexterity)	[2]	Perception	(Wits)	[3]
Drive Carriage	(Wits)	[–]	Streetwise*	(Presence)	[–]
Empathy	(Presence)	[–]	Swordplay	(Dexterity)	[4]
Etiquette*	(Wits)	[1]	Throwing	(Dexterity)	[–]

*social class modifier usually applies

Specialties & Magical Skills

Photography	(Wits)	[2]		( )	[ ]
Research	(Wits)	[3]		( )	[ ]
Science (Botany)	(Wits)	[3]		( )	[ ]
Science (Natural History)	(Wits)	[4]		( )	[ ]
Tracking	(Wits)	[2]		( )	[ ]
	( )	[ ]		( )	[ ]
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CHARGE FOR PORTERAGE.

Distance.	By Messenger on Foot.	By Messenger Express.	Distance.	By Messenger on Foot.	By Messenger Express.
Under Half-a-mile	No Charge.	No Charge.	Above One Mile and under Two miles	1s. 0d.	2s. 0d.
Above Half-a-mile, and under One mile	0s. 6d.	1s. 0d.	" Two miles, " Three miles	1s. 6d.	3s. 0d.

No delivery by Foot Messengers beyond Three Miles.

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Equipment & Notes

Ancestral Sword
Camera
Collecting boxes
Pistol
Sturdy travelling clothes

Personal Fortune & Income

	Income	Savings
Pounds		
Shillings		
Pence		

Experience, Ranking & Fate

Experience Points

Ranking Points

Reputation Names:

Fate Pool

Total: 14

Spells, Medium Powers & Runes

Complications

Lecherous

You can't resist grabbing or pawing someone you find attractive, or at least making lewd comments. You must get at least one success on an Average Resolve roll to resist these base urges.

Talents, Privileges & Assets

Direction Sense

You are rarely lost. You always know where north is and can orient yourself easily without any external cues.

Polyglot (African)

You are naturally adept at foreign tongues. You may speak, read, and write an additional language as well as your native language. You can take this talent again to speak another language.

Weapon Master (+1)

You are particularly adept with a specific weapon type. You should choose a weapon from the weapons list that this talent will apply to. Each time you take this talent adds 1 die to any combat dice pool with the chosen weapon.

Ancestral Sword (5pts / +2 damage)

This sword has been passed down through generations until it reached you. Rather than hang it over the mantelpiece, you're going to do something with it! Perhaps it's magical, imbued by the spirits of generations past, or the legacy of those who've wielded the sword in the past is just too strong to ignore.

Income – Middle class (5)

You earn a regular wage, usually from business ventures and trade. For 2 points these ventures allow you begin each adventure with +1 shilling in your pocket. For 5 points you begin with 10d shillings, and for 10 points you begin with +8 Shillings

Library (Botany 3pts)

You have an extensive private collection of books on a particular subject. When an appropriate amount of time is spent studying the subject, the GM might allow you a bonus to a roll concerning this subject (a small collection of books).

Contacts

Armour

Total

Weapons

Weapon	Skill	Dmg Dice	ROF	Shots	Reload	Range	Notes
Ancestral Sword	Swordplay	6 Dice (+2)					
Pistol (Adams, 036)	Firearms	11 Dice	2	5	5	40 yards	

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Talents

Unless otherwise noted, all Talents cost 3 character points.
** means it can be taken more than once*

Acute Sense*

One of your five senses (sight, sound, smell, touch, taste) is extremely acute. If the sense is touch, you can read print with your fingertips, feel tumblers moving in a lock, and determine subtle differences in materials by feel. If the sense is smell, you can instantly detect people or substances by scent alone and can track them like a bloodhound. If the sense is sight, you gain a +2 Pool Modifier to all sight-related Perception rolls and ranged weapon attacks. If the sense is taste, you can perceive subtle additions to food and detect harmful substances with the barest taste. If the sense is hearing, you gain a +2 Pool Modifier to all hearing-related Perception rolls. You can pick this talent more than once, but only to improve a different sense.

Ambidexterity (4 points)

You can use tools and weapons with either hand. You suffer no penalty for using your 'off-hand'. Normally this penalty is an increase to the difficulty by one level.

Animal Empathy (5 points)

Animals like you; they will never harm or attack you unless severely provoked (or rather hungry!). You always seem to attract whatever animals are common to the area, and they will immediately gravitate to your side, although they may not necessarily do what you ask them to.

Animal Trait*

You can choose one of the Animal Traits listed for Beastmen. Your character may be a Beastman with a few more of these abilities. However, you could be one of the other races under a strange curse or who has been the subject of obscure experimentation.

Agility

You have astounding balance and hand-eye coordination. You can add +2 Pool modifier to any actions involving acrobatics, stealth, running or climbing. The Gamemaster may allow this bonus to apply for other Dexterity related actions at her discretion.

Angelface

You have the ability to appear innocent, even when you're not, through your sweet and angelic demeanour. Your big brown eyes, sugary voice or childlike manner can get you out of a lot of trouble. You get a +2 bonus to skill rolls where you actively seek to appear innocent. Likewise, the difficulty rating for anyone trying to pin any misdeed on you is one level higher; you're just too darned sweet. Of course, gentlemen with this talent might come of as slightly too effeminate to be appreciated in polite society, though some charming fellows are sure to pull it off without attracting attention to themselves.

Assassin's Lore* (4 points)

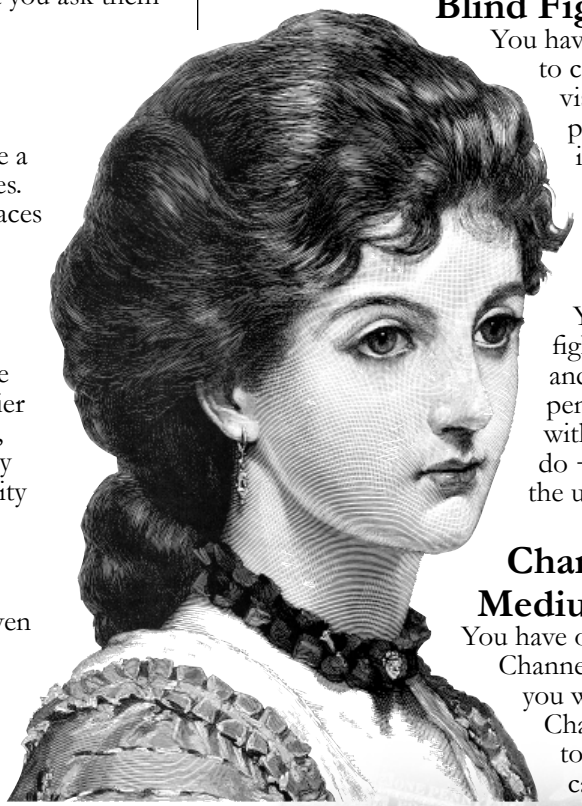
Your knowledge of anatomy, blades, and the potential relationships between the two is unrivalled. You are able to strike with surgical precision. Each point spent in this talent adds +1 damage to melee attacks with an edged weapon. This talent cannot be taken more times than you have skill points in the Swordplay skill.

Backstabber*

You are skilled in stealthy violence. When launching a surprise attack from cover or from behind your target, you may add your Dexterity bonus to your attack roll twice. This talent may be taken twice; on the second choice you also add your Dexterity bonus as well as your Strength to your attack damage.

Beautiful / Handsome*

You are extremely good-looking. People stop and stare when you pass, and you are surrounded by admirers. In addition, you automatically have a +1 Dice Pool bonus to rolls for social interactions where your beauty might be appreciated. You may take this talent as many as 5 times, each time gaining a further +1 bonus.



Blind Fighting

You have trained your senses to compensate for lack of vision; you may ignore the penalties for poor lighting in a combat situation. However, you cannot actually see in the dark.

Cavalry Combat

You are experienced in fighting from horseback and do not suffer the -3 penalty usually associated with doing so. You can also do +4 damage rather than the usual +2.

Channelling Medium* (6 points)

You have one ability from the Channelling Medium list, but you will need to buy the Channelling Medium skill to make use of it. You can purchase the skill as

you would any other specialty in character creation. If you select this talent more than once, you gain a further ability from the same list.

Combat Sense*

Your reflexes are keyed for danger and you react faster than most people. You can add 1 to your initiative derived attribute. This talent can be taken as many times as you have Bonus dice points in Dexterity.

Contortionist*

You have the ability to manipulate your body to get out of ropes and similar bonds. It may be a gift of your birth, or something you have trained to be able to do. You may also contort your body to fit into generally inaccessible places or spaces. Any attempt to escape bonds or squeeze through small spaces is 1 difficulty level easier that usual for you. You can take this Talent a second time (only), improving the bonus to 2 difficulty levels.

Deadly Shot*

Through practice or intuition, you know how to make your shots count. This talent adds one die to damage in ranged combat. You must decide if this bonus applies to Firearms, Thrown weapons or Archery. This talent can be taken multiple times (and for each different skill) but cannot be taken more times than you have points in the appropriate skill.

Deduction* (2 points)

This is the art of taking inconclusive evidence and leaping to a non-obvious yet logical (if improbable) conclusion. You gain +1 to your dice pool to any Perception, Research or Science rolls made during the course of investigating a crime or crime scene. You may take this Talent multiple times, gaining a further +1 each time you do. The Gamemaster is the final judge of where or how this bonus can be applied. However, she may also allow you a Wits + Deduction roll to discover a new clue in your investigation.

Demonologist (7 points)

You have 1 skill point in the magical skill Demonology. You can now use your character points to improve your Demonology skill in the same way as any other magical skill. You also begin the game able to cast one spell from the Demonology spell list. You may buy additional spells for 3 character points each from the Demonology listing.

Direction Sense

You are rarely lost. You always know where north is and can orient yourself easily without any external cues.

Double Tap

When you make an attack with your pistol, you may make one more attack per round than its Rate of Fire would usually allow, so long as all the attacks are aimed at the same opponent. You may take all the actions at once, on your initiative order, rather than waiting till the end of the round. The usual penalty for taking more than one action in a round applies.

Drink like a Fish*

Either though building up a tolerance or a quirk of biology, you can drink far more alcohol than most people your size can. It still has an effect, but about half as much as it does for anyone else. You may double your Fortitude bonus dice when determining the effects of alcohol. You may take this Talent a second time, which triples your Fortitude dice instead.

Expert

You have the spark of genius for a particular skill. You may ignore the skill cap for that particular skill, improving it as high as you like regardless of your Rank to a maximum of 12. However, you may not begin the game with a level in that skill higher than 8. The Gamemaster may restrict this Talent to non-combat skills. If the skill is a group skill, the ability does not extend to all the possible areas it may cover, just one.

Faith (7 points)

You have one ability from the Faith Medium list, and you will need to buy the Faith Medium skill to make use of it. You can purchase the skill as you would any other specialty in character creation. If you select this talent more than once, you gain a further ability from the

same list. However, you do not get to choose the actual abilities; the Gamemaster does that secretly, although they can vary the exact abilities every so often. You need to pray to use the abilities, and have faith that the Gamemaster picked what you need.

Fast Reload*

You have been trained to rapidly reload a firearm or other ranged weapon. You must apply this Talent to one type of ranged weapon (Bow, Crossbow, Pistol, Rifle etc) but may take it multiple times to gain a wider weapon selection. With this Talent you may reduce the reload time of the weapon by 1. You may take the Talent a second time to reduce the reload by 2 instead. If this means the weapon now has a reload time zero, you may reload and shoot as one action. However, you suffer a -2 penalty to your attack roll. If you reduce the reload time to –1, you do not suffer this –2 penalty.

Feign Death

You can lower your heart rate and breathing to such a low level that it is extremely difficult to tell whether you are dead or not.

Flashing Blade (5 points)

You are so swift and precise with a sword that you can send an opponent's blade spinning out of his hand with a quick flick of your wrist. As an action, you may roll Dexterity + Swordplay against your opponent's Dexterity + Swordplay/Blunt Weapons (add any applicable modifiers to accuracy to both rolls). If you are successful, your opponent is disarmed, his weapon landing one yard away from him for every success you roll above his. You can't disarm an opponent who is wielding a two-handed weapon. You also gain a +2 bonus to your dice pool when attempting to impress people with a display of your sword handling (which is rolled using Dexterity + Swordplay)

Gambler*

Whether through luck or through extraordinary skill, you excel at gambling. Every time you join a new gambling game of any form you gain 2 Fate Points to spend on rolls you make during the game. When you leave the table these bonus dice are lost, until the next time… You can take this Talent as many as 3 times, gaining 2 additional Fate Points each time. On RARE occations, the Gamemaster may allow you to use the additional Fate Points on rolls that do not relate to the game as long (such as perception rolls or drawing a weapon) as you are at least playing, reflecting your command of the table.

Glib*

You are a glib liar, and receive an additional +1 dice in social interactions where you are deceiving others. This talent can be taken as many as 5 times.

Haggler

When you're poor, or just miserly, you learn to get things for the cheapest possible price. A character with a talent for haggling can lower the cost of one item per shopping trip by 25% if he spends 30 minutes haggling with the storekeeper. The player is encouraged to role-play at least a part of the haggling.

Ham-Fisted

You don't know your own strength, which is handy in a fight where your bloody great paws do an additional +2 damage (on top of your strength bonus). However your great strength does tend to spill over into the mundane world as well. Small or fragile objects seldom survive your presence; you are not usually welcome in china shops.

Hawk-Eyed Aim*

This talent extends the range of a ranged weapon by 20%. This talent can be taken up to 3 times, each adding a further 20% bonus.

Inspiration* (4 points)
Something or someone inspires you to exceed your limitations. Having an inspiration means that an object, a certain personal ritual or even the attentions of a certain someone grants you a +3 bonus to a chosen skill in a single scene (or a single action). Remembering your sweet, forbidden love's gentle kiss on your cheeks two hours prior to battle makes your heart race and gives you that extra edge as you let your sword dance through the air. This talent can be bought several times for different inspiration and skill combinations, but not to improve the bonus. The GM should always approve your choice, and will limit its usage (probably to once per game session). And, of course, you'll have to role-play your moment of inspiration in order to get the bonus.

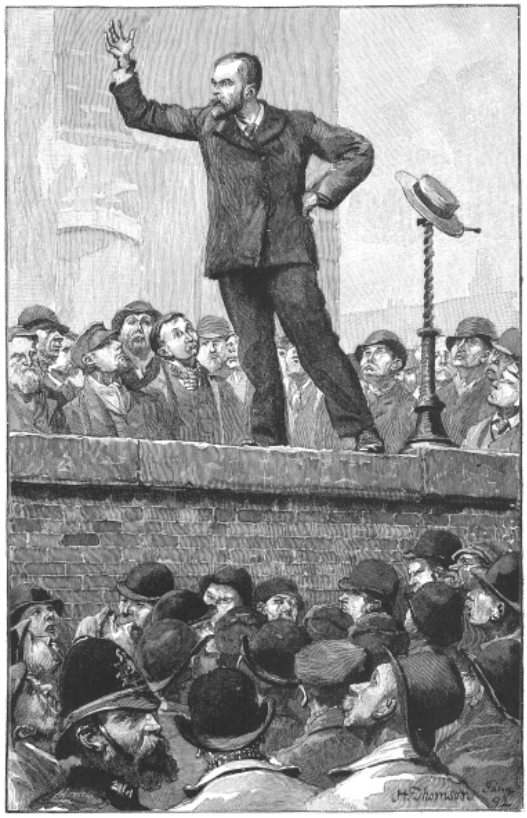
Iron Grip*
You gain +1 die to your combat roll and damage for any grapple or choke attacks you make. You also gain +2 dice to any to avoid being disarmed. This talent may be taken up to 3 times, stacking the bonuses.

Iron Will*
This talent confers an additional die in attempts to resist mind-controlling magics, and attempts at coercion or torture. This talent can be taken multiple times, but cannot be taken more times than you have Resolve dice.

Juggernaut
Some characters are able to continue despite the most ferocious assaults and wounds. This talent represents that by yielding you an additional health die. This talent may be taken multiple times, but cannot be taken more times than you have Fortitude dice.

Light Sleeper
You wake instantly from even the lightest touch or smallest sound (no Perception roll required).

Local Expert*
You know a particular area very well indeed. The area is the size of a London community, such as Belgravia or Whitechapel. All Streetwise rolls you make pertaining to that area suffer 2 less Black Dice than usual. The Gamemaster may not require you to make such a roll to find out who the local movers and shakers are, or for recent local news. You can take this Talent a second time (only), in which case, instead of reducing Black Dice the difficulty levels of the action is reduced by 1. Instead, you could choose another area you are familiar with. You can have several different versions of this Talent to cover different areas of a city.



Lunge
If you are armed with a sword, dagger, or similar edged weapon, you may declare a lunge when you come to roll Initiative. You gain a +2 pool modifier to Initiative, and a +2 to your damage roll. However, you suffer a –2 penalty to your combat roll, as you must forgo your defence to lunge at your opponent.

Mana Manipulator (5 points)
You are a natural manipulator of magical energy. When casting spells you may reduce the final cost of the spell by 1 mana point (to a minimum of 1 point). You may take this ability up to 3 times.

Marksman (5 points)
When you use aimed fire you gain 2 dice each round, instead of 1 die each round, to your next shot.

Mere Flesh Wounds* (4 points)
This talent gives your character an incredible resistance to pain. You may reduce all dice pool and Black Dice penalties from wounds by 1 point. This talent may be taken a maximum of 3 times.

Natural Charisma* (4 points)
You radiate a subtle presence which makes dealing with others easier. Your social interaction rolls suffer 2 fewer Black Dice than usual. You can take this ability a second time to reduce the difficulty of social rolls by 1 level rather than reduce the Black Dice.

Necromancer (7 points)
You have 1 skill point in the magical skill Necromancy. You can now use your character points to improve your Necromancy skill in the same way as any other magical skill. You also begin the game able to cast one spell from the Necromancy spell list. You may buy additional spells for 3 Character points each from the Necromancy listing.

Night Vision (5 points)
You can see in all but absolute darkness. However, this magical ability may mean your eyes turn a different colour or resemble cat's eyes during the night.

Petty Magician (5 points)
You have 1 skill point in the magical skill Petty Magic (Enchanting). You can now use your character points to improve your Petty Magic skill in the same way as any other magical skill. You also begin the game able to cast one spell from the Petty Magic spell list. You may buy additional spells for 3 Character points each from the Petty Magic listing.

Perfect Pitch*
You always know if something's in tune, and automatically gain a + 1 bonus to any musically related task (singing, playing instruments, etc). This talent can be taken twice.

Point Shooter
You aim your pistol instinctively at short range, simply pointing at the target rather than using the sights. You gain +2 dice to your attack roll when using a pistol at either Point Blank or Close range.

Polyglot*
You are naturally adept at foreign tongues. You may speak, read, and write an additional language as well as your native language. You can take this talent again to speak another language. This ability may be taken a maximum of 3 times.

Powerful Charge
When you make a Charge attack (see p. 206), you gain +5 dice to your damage roll instead of just +3 if you connect. The usual penalties for Charge attacks still apply.

Pugilist*
You gain +1 die to damage for any punching Brawl attacks you make. You may select this talent more than once, but not more than you have Strength dice.

Quick Draw*
You are able to draw, ready and use a weapon in the same action with far less of a penalty. You can only use this ability with a certain type of weapon (sword, knife, pistol, rifle, whip, etc) but may take this talent several times for more weapon options. You have no penalty to your combat roll when you do this, but you have a -2 penalty to Initiative (see Drawing a Weapon, p. 203). You may take this Talent a second time for each weapon to ignore the –2 Initiative penalty.

Rapid Healer (5 points)
You heal extremely fast, recovering lost health at double the normal rate.

Runemaster (5 points)
You have 1 skill point in the magical skill Runelore. You can now use your character points to improve your Runelore skill in the same way as any other magical skill. You also begin the game able to understand one Rune. You may buy the ability to understand additional Runes for 3 Character Dice each.

Sensate Medium* (6 points)
You have one ability from the Sensate Medium list, but you will need to buy the Sensate Medium skill to make use of it. You can purchase the skill as you would any other specialty in character creation. If you select this talent more than once, you gain a further ability from the same list.

Speed Reader
You can read one page of any normal text that you are familiar with in three seconds (you can read a 200 page book in 10 minutes).

Swift Casting*
By virtue of mental focus and acuity you are able to cast spells rapidly with fewer penalties. This talent reduces Black Dice gained to Initiative from the action cost of a spell by 1. This talent may be taken multiple times, but cannot be taken more times than you have Wits dice. If you have 4 levels of this skill you may reduce the additional round action cost of a spell by one instead.

Thaumaturgist (5 points)
You have learnt the secrets of sorcery, but if you do not take the Privilege 'Thaumaturgical Degree' it wasn't the Guild that taught you. In such a case you will have to keep your knowledge secret or they will charge you with illegal magical practices or worse. You have 1 skill point in the magical skill Thaumaturgy. You can now use your character points to improve your Thaumaturgy skill in the same way as any other magical skill. You also begin the game able to cast one spell from the Thaumaturgy spell list. You may buy additional spells for 3 Character points each from the Thaumaturgy listing.

Time Sense
You always know what time it is, and always know how much time has elapsed between the present and the last time you checked.

Weapon Master*
You are particularly adept with a specific weapon type. You should choose a weapon from the weapons list that this talent will apply to. Each time you take this talent adds 1 die to any combat dice pool with the chosen weapon. This talent can be taken multiple times, but cannot be higher than the chosen weapon's governing skill divided by 2 (rounded down).

Privileges

Blackguard (any, 3)

You have been recognised as flaunting society's conventions, and polite society is appalled by your actions – but you and the stories around you nonetheless fascinate many. People may recognise your name, and your reputation will affect their opinions of you. In the case of rebels, criminals or revolutionaries the reputation is favourable. A successful Reputation roll may gain you access to people you wouldn't usually get close to, but may also bar you from polite society.

Dark Magic Licence (any 2)

You have a licence from the guild to use one Necromantic or Demonic spell that you know. You must take this Privilege once for each spell you wish to have licensed, but you may only be licensed for demonic or necromantic spells, not both. The guild will keep a strict eye on you, but you may use the licensed spell as often as you like. You don't have to have this Privilege to use dark magic, but without it you'd better be very careful.

Ear of the Street (lower 3/middle 5/upper 8)

The streets do not welcome everyone, especially those of the upper echelons of society. Some people, or some pieces of information, might be unavailable to you. Thankfully you know people who are privy to what's what, and at times you may call on them. This ability doesn't grant you an extra contact; rather it involves knowing the right places to ask. It also doesn't grant you any secret information but will tell you the general rumours and gossip going around. The Gamemaster may also grant you the bonus of making Streetwise rolls 1 difficulty level easier in certain cases.

Friend of the Library (middle/upper, 5, 8)

You have friends and connections at a large and useful library, where you are allowed to search through their rare books at your leisure. The custodians of the library trust you implicitly, and may even call on you and your vast knowledge for aid, whether it is deciphering a strange text, determining a book's authenticity, or acquiring rare tomes. This goes the other way as well, you have access to the many experts and buyers associated with the library, which will come in handy if you just can't figure out a specific text, or you are unable to get your hands on that specific edition of the tome you need. Using the library grants a +1 bonus to any subject that the Gamemaster decides is covered in the collection (see Library under Properties and assets). For 8 points this bonus is increased to +2, to signify the increased size of the library and its resources

Gang Member (lower 3)

You are part of a gang of street thugs, organised criminals or even a triad or tong gang. You can call on the help of your gang for muscle and a little brutality when you need them. The gang might also have a hideout that you can use as a safe house. However, you will be expected to reciprocate as and when the gang requires.

Hero (any, 5)

You have been recognised for courage and bravery, either in military action, or in response to a disaster of some kind. People may recognise your name, and your reputation will therefore affect their opinions of you. You may add 5 dice when rolling your Reputation, and you have the 'reputation name' of 'Hero' in addition to any name you get for Rank.

Higher Station (any, 3)

You are among the upper ranks of your class, making you almost pass for the one above. Upper lower class characters might be foremen or trusted lieutenants to their employer. Upper middle class characters may have some noble blood, but not quite enough. Upper upper class characters may verge on royalty! You begin the game with 50% more starting money than you usually receive, and a little more social position than your peers.

Local Hero (any 3)

You have a good reputation among your peers in your local area. You often get bought drinks in the pub and many people come to you for advice. You automatically get a good reception in your local area and can add 3 to your reputation dice.

Medical Practitioners License (middle, 3)

You are a registered doctor, and as such can legally dispense medical advice, and occasionally might even be called upon by the hospitals or authorities of the area for your professional opinions.

Military Commission (upper, 3)

Your family has bought a commission for you, making you an officer in one of the military forces. You have military rank determined by the GM (usually Lieutenant, and not higher than Captain) granting you command over men and resources in the armed forces. You don't have carte blanche, and the position comes with responsibilities, but you at least have the loyalty of a selection of well-armed and trained men at your disposal. Middle class characters may buy this Privilege for 5 points (if, of course, they have the right sort of character and good family).

The practice of allowing soldiers to buy their rank was gradually being reformed and abolished, but remains quite acceptable in 1867. After all, allowing soldiers to

buy their way up the chain of command ensures officers only come from the 'better classes'. That way they will all 'fit in' in the officer's mess. It is still possible to earn rank by working your way up the system, but military characters without the benefit of 'good breeding' will have to distinguish themselves with adventures rather than their parent's fortune.

Museum Trustee (upper, 5)

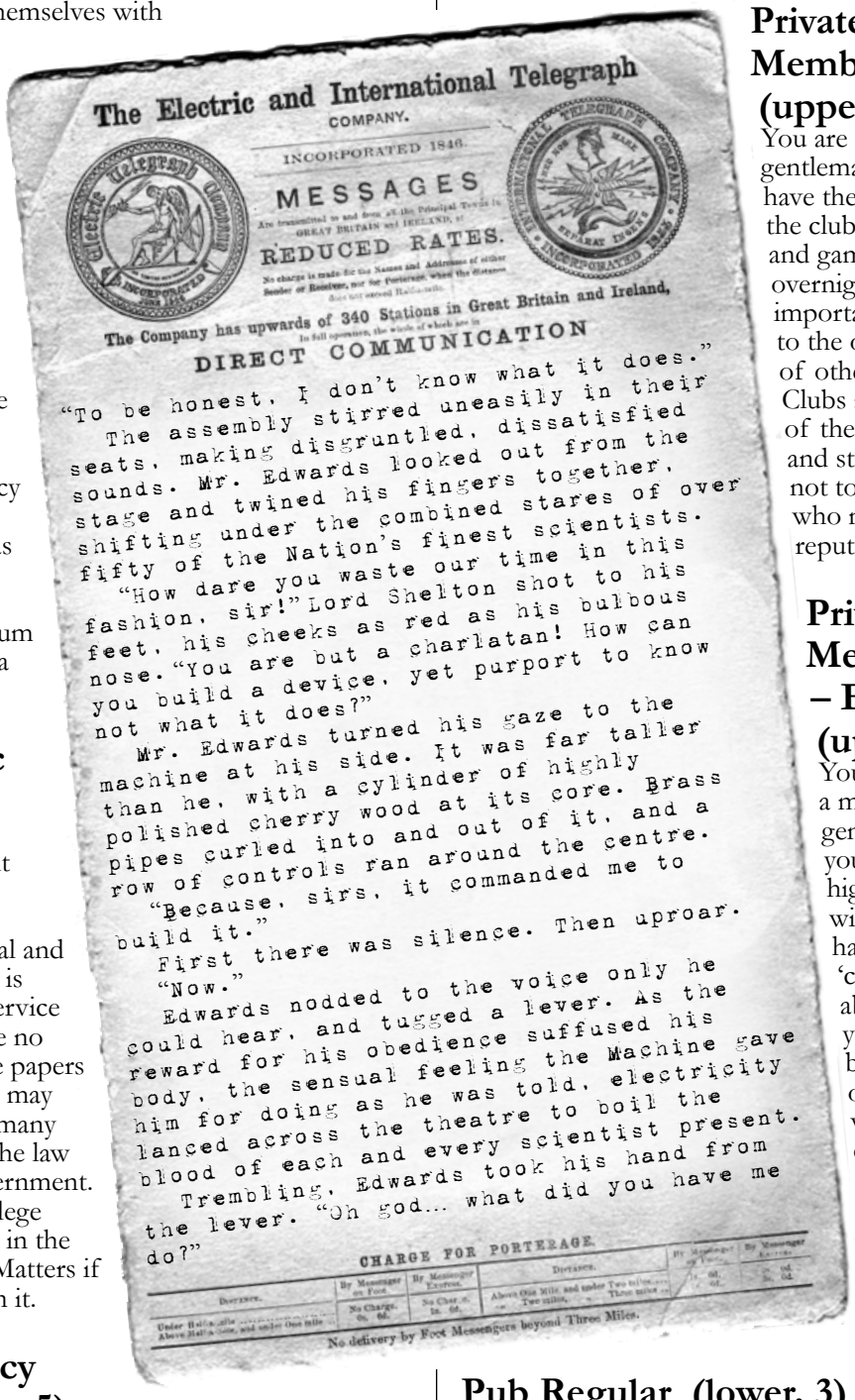
You are counted among the trustees or curators of a museum. This not only gives you a place to conduct research, but also a source of funding and legitimacy should you need to undertake an overseas adventure and can convince the other trustees of the museum that the mission has a valid, scientific basis.

Notary Public (upper, 3)

You are not only considered an upright citizen, but are also qualified to sign and witness certain official and legal papers. The job is effectively a public service for which you receive no money. However, the papers you are asked to sign may keep you abreast of many of the goings on in the law courts and local government. If you take this Privilege you also gain 1 point in the Specialty skill Legal Matters if you have no points in it.

Political Legacy (middle/upper, 5)

You were born into a political or other significant role. It may not be hereditary, but everyone expects you to follow in the esteemed footsteps of your father (or mother). You probably haven't taken up this mantle yet, or you may not intend to do so at all, but people in high position afford you more leeway, considering your future position. Everyone in "the system" knows who you are, the power your father wields and that which you will too, one day.. Of course breaking away from these expectations might cause a scandal, and your privileges might very well turn out to be a complication.



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"To be honest, I don't know what it does."

The assembly stirred uneasily in their seats, making disgruntled, dissatisfied sounds. Mr. Edwards looked out from the stage and twined his fingers together, shifting under the combined stares of over fifty of the Nation's finest scientists.

"How dare you waste our time in this fashion, sir!" Lord Shelton shot to his feet, his cheeks as red as his bulbous nose. "You are but a charlatan! How can you build a device, yet purport to know not what it does?"

Mr. Edwards turned his gaze to the machine at his side. It was far taller than he, with a cylinder of highly polished cherry wood at its core. Brass pipes curled into and out of it, and a row of controls ran around the centre.

"Because, sirs, it commanded me to build it."

First there was silence. Then uproar.

"Now."

Edwards nodded to the voice only he could hear, and tugged a lever. As the reward for his obedience suffused his body, the sensual feeling the Machine gave him for doing as he was told, electricity lanced across the theatre to boil the blood of each and every scientist present.

Trembling, Edwards took his hand from the lever. "Oh god... what did you have me do?"

CHARGE FOR PORTERAGE.

No delivery by Foot Messengers beyond Three Miles.

Private Club Membership (upper/middle, 3)

You are a member of a gentleman's club. You have the right to utilise the club's bar, smoking and games rooms, saunas, overnight rooms and, most importantly, you have access to the opinions and advice of other club members. Clubs are fiercely proud of their reputations and standing, and will not tolerate members who might lower that reputation.

Private Club Membership – Elite (upper, 5)

You are not only a member of a gentleman's club, but you are one of the highly regarded elite within the club. You have all the rights of 'club membership' above, and in addition you have the power to black ball or approve other members in a vote with the other elite of the club. Other members frequently attempt to gain your favour in order to rise upon the club's social ladder.

Pub Regular (lower, 3)

You are a regular habitué of a public house or tavern. Your face is familiar to the staff and other patrons. When needed you can get limited credit for your drinking, and might find your familiarity makes other patrons more conducive to talk or deal with you.

Pub Regular -Landlord's Mate (lower, 5)
Not only are you a regular in a public house, but also you are good friends with the landlord. When needed you can ask him for the use of a room above the pub to stay in (for short periods). On the other hand, sometimes your assistance is required with the removal of unwanted custom.

Public Carriage License (middle/lower, 3)
You have a license from the civic authorities to offer transportation in your carriage in return for pay in accordance with city guidelines. The cab drivers' union swiftly drives non-licence holders out of business.

Second Family (any, 3)
You have a second family unit that you can rely on. Your bond might be one of friendship or love; they might be your in-laws. They will serve as another family for you, granting all the support and attention a normal family of your class would provide – perhaps more than your legal family. They will however expect you to act as a part of that family from time to time, and uphold your familial "duty" to them.

Social Anomaly (any, 3)
You come from a social class that your race does not usually allow. So an Eldren might be lower class, or an Ogre middle class. However, you cannot use this ability to be part of a class more than 1 step removed from usual. So no Ogre, Halfling or Beastman can use this trait to be upper class. You character is a full member of the social class in all respects, and it is important you figure out why. Perhaps your Eldren's family fell to utter destitution, or your Ogre was adopted by kindly parents.

Society Friends (lower 5, middle 4, upper 3)
Whether it is because you are invited to the right parties or you know the right servants, you usually know the goings on in the salons of the rich and powerful. You can be assumed to know the latest gossip and news, especially about fashion. The difficulties of Fashion and High Society rolls may also be 1 level less when the Gamemaster deems it appropriate.

Street Informant (lower, 3)
Officers of the law sometimes rely upon you to know what's going on in the streets, in the dark rookeries where the law is not always welcome. In return for your services they might turn a blind eye to some of your own business, or they might even help you out when you're in dire need. Be careful not to stretch it though, they see you as a necessary evil.

Street Informant – Peeler's Pet (lower, 5)
Similar to Street Informant, but you also have a special relationship to one or maybe two police officers. Whether old friends, lovers, or just comrades, they will be more willing to stick their necks out for you when you're at risk. Bear in mind, they expect the same from you.

Thaumaturgical Degree (upper/middle, 3)
Having studied under Guild supervision on a 'registered' Thaumaturgical degree course you are registered with and licensed by the Guild to be a practitioner of magic. You can also add the letter 'BT Hons' to your name as a 'Bachelor of Thaumaturgy'. This option only covers the study and use of Thaumaturgy; all other uses of magic are either illegal or considered beneath you. As a licence holder you are automatically an 'associate' member of the Guild and have access to their member libraries; you also receive their newsletters and journals discussing magical theory.

Theatre Box (upper/middle, 1)
You are a regular attendee at a specific theatre or playhouse, and as such have a subscription to a private box which you can attend to view any ongoing production.

Theatrical Patron (upper/middle, 3)
Not only are you a renowned theatre goer, but you also donate large sums to your favourite companies. They are obviously keen to remain in your good graces. So you are allowed backstage to meet the performers, and you are often invited to any theatrical soirees. You can usually get a good seat for any performances you want to see as well.

Union Member (middle/lower, 3)
Most professions have a 'union.' For a modest subscription these organisations can advise of the location of new work contracts to bid for and offer some small support in times of unemployment.

Warrant Card (middle/lower, 3)
You hold a 'magistrate's warrant', which entitles you to pursue and detain criminals in exchange for pay. Although the police technically deal with urban crime, most rural areas still depend upon 'bounty hunters' such as you to police their citizenry.

Assets

Ancestral Estate (upper, 4, 8)
You live on an ancestral estate, with several of your family (close and extended) and a flock of servants. You live in pampered luxury, but have little privacy and your time is frequently accountable to others. The estate might be rural and surrounded by the cottages of workers, or it could be an urban mansion in a private enclosure. For 10 points you actually own the estate itself. You might have inherited it from your departed parents, or somehow forced the previous owner to hand it over to you. As the owner you can turn out any of your indolent family if you so choose!

Ancestral Sword (middle/upper, 3, 6, 9)
This sword has been passed down through generations until it reached you. Rather than hang it over the mantelpiece, you're going to do something with it! Perhaps it's magical, imbued by the spirits of generations past, or the legacy of those who've wielded the sword in the past is just too strong to ignore, but this sword seems somehow sharper than others and deals additional damage or has a bonus to hit, (your choice). The type of sword – cutlass, sabre, or broad – is up to you. If you invest 3 character points, the sword has either +1 damage or +1 accuracy, but not both. If you invest 6 character points, the sword has either +2 damage or +2 accuracy, but not both, and if you invest 9 character dice, the sword has either +3 damage or +3 accuracy, but not both. With the Gamemaster's permission you can divide the bonus points between damage and accuracy (such as having +2 damage +1 accuracy for an 9 point sword). Truly old and renown swords may have additional powers (and possibly curses) attached to their long history…

Barge (any, 2)
You own a river barge moored locally. The barge could be used for cargo, or you might live upon it – or both. Such lodgings would be cramped for more than two.

Bolt-hole (any, 2)
You know a secret place where, by trespassing, you can shelter from harm; it might be an abandoned warehouse, or a dry section of sewer, or a secret entrance into the loft or basement of a large building such as a theatre. Regardless of the location, the space is both free and hidden – but the longer you spend there, the more likely your refuge is detected.

Coach (any, 5)
You own a coach. You can use it to transport yourself, but it is more likely used to convey others in return for coin. Coaches require two horses (included in the cost).

Fashionable City Flat (upper/middle, 4)
You own a fashionable flat in a wealthy part of a European city. You might live there, or it might be a second residence for entertaining others. If you choose an allowance for an income (or choose no income) then the flat is family property. If your income is independent then the flat is truly yours.

Fashionable City or Country Villa (upper/middle, 5)
You own a fashionable villa (detached house) in a wealthy part of a European city or suburb. You might live there, or it might be a second residence for renting to others. If you choose an allowance for an income (or choose no income) then the villa is family property. If your income is independent then the villa is truly yours.

Foreign Redoubt (upper, 5)
You have land and a small manor in a foreign country. For an English character, this could be a chalet in Switzerland, chateau in France, or even a dacha in Russia. If you and your compatriots ever need to leave your country in a hurry, you have someplace you can lay low for a while. The manor includes a small staff to take care of the character's needs. Foreign Redoubt can be taken more than once, giving the character a manor in different countries.

Frendal Lizard (any, 3)
Originating from India, Frendal lizards are popular exotic pets for the wealthy. They look like dragons of old shrunken to the size of a small dog, and are intelligent enough to be trained like a monkey. They come in a variety of colours, some of which are rarer than others (or more fashionable). For each additional 2 points you spend on your Frendel Lizard (to a maximum of 6 extra points) it can be trained to do one simple trick. It might be for it to play dead or retrieve something you throw. The Gamemaster must approve whatever you decide, but may allow you to buy one 'big trick' for the price of a few 'smaller tricks'.

Hansom Cab (any, 3)
You own a cab; it is used to convey others in return for coin. Cabs require a horse (included in the option points cost). The Cab will generate enough income to keep it and the horse in good condition.

Horse (any, 2)
You own a horse. It could be a riding horse, or a draft horse for pulling a coach/cab/cart/barrow.

Hunting Dog (any, 1)
You own a hunting dog. Such dogs are highly trained to follow commands such as 'sit', 'stay', 'fetch' and 'kill!' Yours can be so trained for the cost of 2 extra points for

each 'trick'. However, they will all come when called and understand basic commands like 'sit' and 'stay'. Hunting dogs are aggressive and considered very valuable.

Income – Lower class (lower 2/5/10)

You manage to earn a wage for yourself. For 2 points it is a hand to mouth existence. You might be a low grade prostitute or sell wares from a Barrow. You can just about pay the rent and eat but have little else to show for it. You begin the game with 1 extra penny at the start of the adventure. For 5 points you have an irregular wage, from dependable criminal activities or, more likely, factory work. You begin each adventure with 1D6 pennies. For 10 points you have a good job or a prospering small business. You might have an established market stall, work as a factory foreman or be a servant in a good house (or just do very well from criminal activities). You begin each adventure with 10 pennies.

Income – Middle class (middle 2/5/10)

You earn a regular wage, usually from business ventures and trade. For 2 points these ventures allow you begin each adventure with +1 shilling in your pocket. For 5 points you begin with 1D6 shillings, and for 10 points you begin with +8 Shillings.

Income – Upper class (upper 2/5/10)

You have an income provided by your family. If you annoy or upset them, they can cut you off and you get nothing. For 2 points you begin each adventure with £1, for 5 points you have 1D6 pounds and for 10 points you begin each adventure with +£8.

Independent Income (upper, 5)

You have made your own investments and speculations, and as a result have an income that you can call your own, rather than relying on handouts from the family. However, an independent income is rarely as good as what the family provides. So the money you receive from any Income Asset is halved.

Laboratory (middle, upper, 3)

You have access to a small scientific lab designed for working in a specific scientific area, such as Chemistry or Clockwork. Any use of a skill related to the lab is considered 1 difficulty level easier for having the right tools to hand. You can enhance your lab, making its bonus apply in different disciplines, by buying this Asset again. Labs need not be actual laboratories – for instance, a Surgery is effectively a Lab with a bonus for medicine rolls. Characters can have magical labs, but they cost 6 points and do not grant a bonus for casting spells. The Gamemaster can rule that there isn't room for a lab that gets too large, or that certain disciplines cannot be part of the same lab.

Library (middle, upper, 3, 5, 8)

You have an extensive private collection of books on a particular subject. You have to choose which subject when paying for this asset. When an appropriate amount of time is spent studying the (usually Perception-based) subject, the Gamemaster might allow you a bonus to a skill roll concerning this subject. For 3 points (a small collection of books) you get a +1 bonus, for 5 points (an actual library, filling the shelves of a room) you get +2, and you get +3 for 8 points (A collection spanning possibly more than one room or floors, requiring ladders to reach the top shelves). Possible subjects for the library could be education, etiquette, deduction, photography, research, teaching, occult lore, or thaumaturgy. More specific rare tomes should be purchased separately, and are not included in the library. If the Gamemaster allows, you can add a single named tome to your library at its creation at the cost of 2 points per tome. If you wish to add more subjects to your library this will have to be paid for separately. At the Gamemaster's discretion this could be done at a lowered cost, especially in the case of overlapping or similar subjects such as occult lore and thaumaturgy.

Working for a Living

The Income assets are designed to make the whole process of characters and money a lot simpler. After all, you don't want to have to account for every newspaper, or drink in a pub or club. So the Gamemaster should bear in mind these provide a 'lifestyle' as well as raw cash.

However, character incomes are not free, even after character creation. Lower class characters with jobs or even criminal activities will have to go out and earn their money. Middle class characters will have to keep an eye on their business. Upper class characters have plenty of free time, but their family can cut their allowance at any time if they feel their activities are 'improper'. If characters don't spend time maintaining their income (e.g. going to work) it can be reduced or even removed, forcing the character to rely on savings. Characters without an Income are free to do as they like, but chances are they won't be able to afford much.

So the Gamemaster should allow time during an adventure for the group to maintain their income. This shouldn't be allowed to interfere with the adventure too much, but role-playing brief scenes at work can add depth to the setting and the game world. You can sometimes set scenes in the adventure at a character's place of work/business and get the best of both worlds. Characters who are private detectives or police might do this as a matter of course.

Loyal Servant (middle, upper, 5, 8)
You have a loyal servant in your employ; a paid sidekick, if you will, that has bonded with you as a friend and ally. This servant should have a well defined personality and background, and even personal goals of his or her own. The servant has one or two fields of expertise where he or she is particularly useful, and might even be indispensable. Most commonly this servant will supply interesting information and insights, but they could instead be a bodyguard. For 8 points this servant is possibly from some foreign and exotic land and naturally has access to strange and exotic (possibly esoteric) knowledge. Your Loyal Servant must be approved by the Gamemaster.

Padding Ken Landlord (lower, 5)
You run a slum tenement. It shelters the gutter poor and criminals of the area in exchange for 1d a night. This will frequently be a haven of extortion, robbery and prostitution. You need to demand money upfront as otherwise your clients invariably leave without paying.

Padding Ken Lodgings (lower, 1)
You live in a slum lodgings house, sharing a small room with up to ten others, and your bed is sometimes as crude as a pile of dirty straw in a corner. Padding kens are havens of crime and villainy, and your privacy and property are never truly safe in such an environment.

Rented Court Lodgings (lower, 2)
In the poorest sections of the city there are warrens between the streets, crammed with ramshackle buildings. You live in just such an area, in a single room that you call your own. Sanitation is poor, usually with a communal lavatory and open wash area to provide for the whole court.

Rented Terrace House (middle/lower, 3)
You live in a respectable terraced house. It's small, but there are enough rooms for a family's privacy, and your own washing amenities. It is situated in a decent area where you can trust your neighbours not to rob you.

Respectable Boarding House (lower/middle 4)
You rent a very good middle class flat. The place is spacious and furnished well, and has a stoical but respectable Landlady. There are many other guests in the building, but all are of upper middle class stock.

Servant's Quarters (lower/middle 2)
Your job comes with lodgings. You might live in the servant's quarters of the house you work in, or have a room in the shop or factory you are apprenticed in. You could apply this Asset to military characters who live in barracks.

Shop (middle, 2)
You own and run a shop in the city. How much money it makes is already determined by your income. However it does earn enough to keep itself going. You probably have lodgings above the shop itself and owning it makes you a local figure. People may bring all manner of news and gossip to the place. You may also find the stock of your shop is useful in adventures, perhaps your book shop has just the right book to answer a question, or your butcher's shop has the right knife to hand when the bad guys attack. However, if you 'borrow' too much stock you will seriously dent your income. You should decide on the type of shop you run before play, but it need not be so mundane as a butchers or bakers. You might deal in antique books, magical trinkets or even strange delights from the Far East. Again, the Gamemaster has the final say over what your character can have.

Stalwart Friends (any, 5, 8, 10)
Friends help you move, stalwart friends help you move bodies. You have a gang of close friends. Maybe you were all at Oxford together, or maybe you prowled St. Giles as young Turks, but this group of friends will do almost anything for you, depending on the option points invested in the group. If you invest 5 option points, the group will help you with any legal endeavour. If 8 option points are invested, the group will help you with any legal endeavour and most illegal ones. With 10 option points, the stalwart friends will do anything and everything to help you. The friends should be created as though they were Rank 1 player characters, with skills, talents, assets etc. that the Gamemaster feels are relevant. The stalwart friends can be called upon once a scenario to aid you, and their assistance must be arranged before hand, since there are no cell-phones to call them up real quick.

Trained Pet (any, 1 +2 points per trick)
You own a pet that can do a few tricks. It may be a dog, cat, parrot or even a monkey. The pet costs you 1 point, for which you have its loyalty (as long as you treat it well). For each additional 2 points you spend it has been trained to do a simple trick such as bark to order, play dead or fetch. The Gamemaster might allow you more exotic pets (see Frendel Lizard and Hunting Dog above) at a higher base cost. However, she'd be a fool to let you wander London with a trained pet Tiger at little cost.

Trusty Rifle (middle, upper, 3, 6, 9)

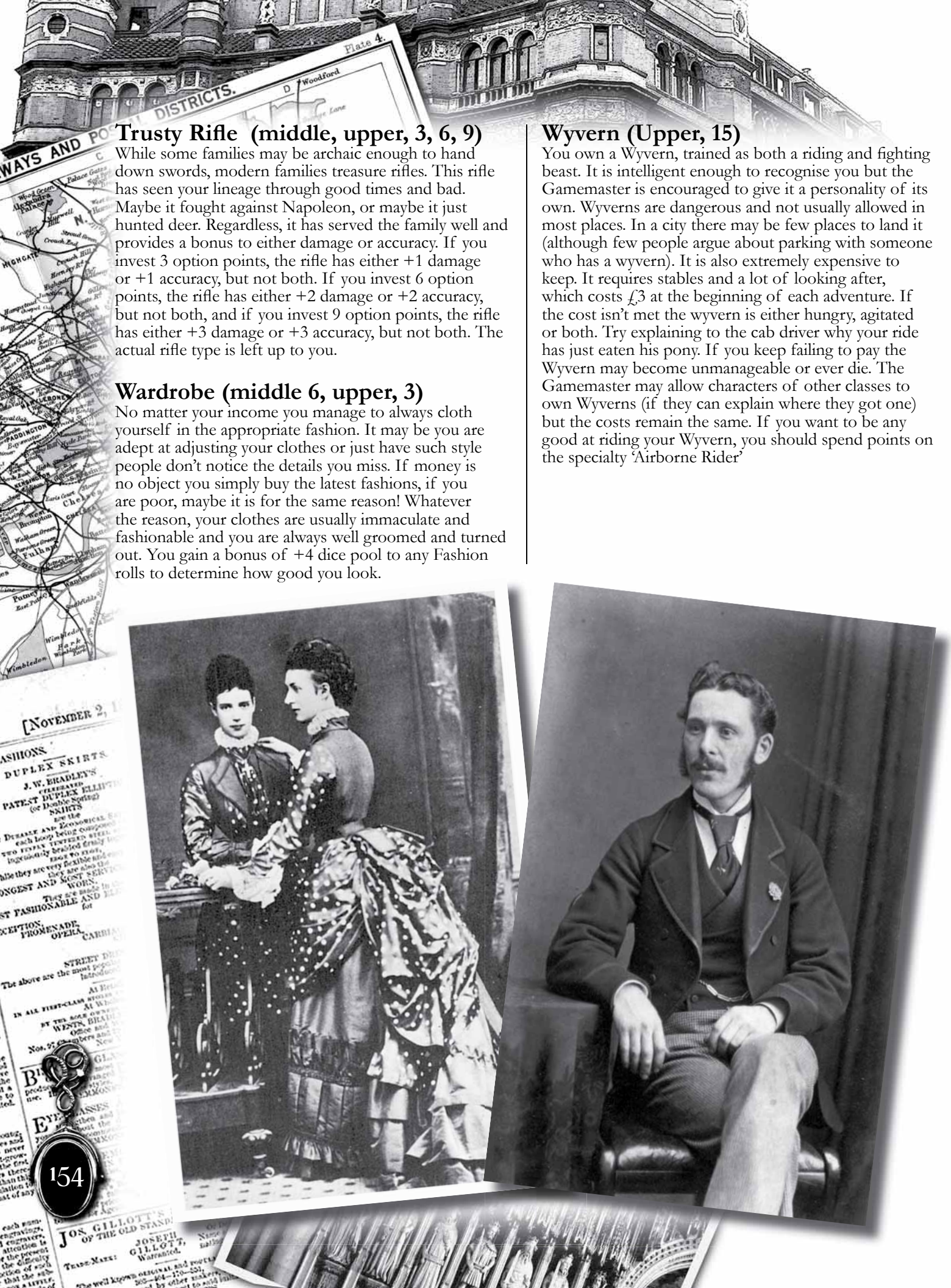
While some families may be archaic enough to hand down swords, modern families treasure rifles. This rifle has seen your lineage through good times and bad. Maybe it fought against Napoleon, or maybe it just hunted deer. Regardless, it has served the family well and provides a bonus to either damage or accuracy. If you invest 3 option points, the rifle has either +1 damage or +1 accuracy, but not both. If you invest 6 option points, the rifle has either +2 damage or +2 accuracy, but not both, and if you invest 9 option points, the rifle has either +3 damage or +3 accuracy, but not both. The actual rifle type is left up to you.

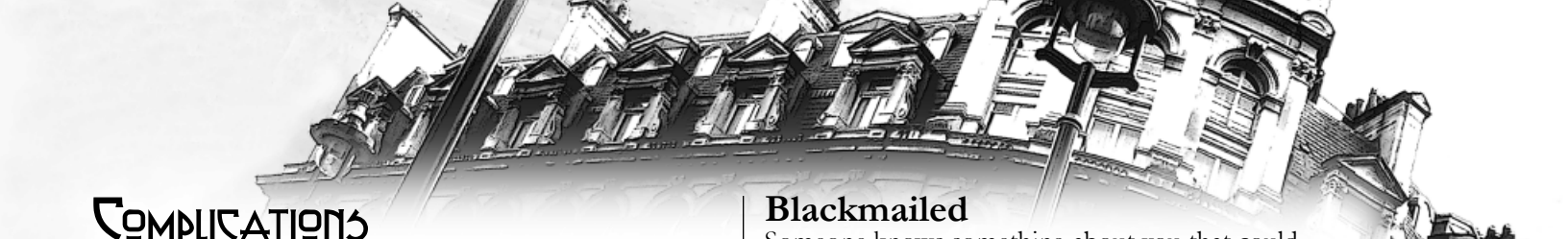
Wardrobe (middle 6, upper, 3)

No matter your income you manage to always cloth yourself in the appropriate fashion. It may be you are adept at adjusting your clothes or just have such style people don't notice the details you miss. If money is no object you simply buy the latest fashions, if you are poor, maybe it is for the same reason! Whatever the reason, your clothes are usually immaculate and fashionable and you are always well groomed and turned out. You gain a bonus of +4 dice pool to any Fashion rolls to determine how good you look.

Wyvern (Upper, 15)

You own a Wyvern, trained as both a riding and fighting beast. It is intelligent enough to recognise you but the Gamemaster is encouraged to give it a personality of its own. Wyverns are dangerous and not usually allowed in most places. In a city there may be few places to land it (although few people argue about parking with someone who has a wyvern). It is also extremely expensive to keep. It requires stables and a lot of looking after, which costs £3 at the beginning of each adventure. If the cost isn't met the wyvern is either hungry, agitated or both. Try explaining to the cab driver why your ride has just eaten his pony. If you keep failing to pay the Wyvern may become unmanageable or ever die. The Gamemaster may allow characters of other classes to own Wyverns (if they can explain where they got one) but the costs remain the same. If you want to be any good at riding your Wyvern, you should spend points on the specialty 'Airborne Rider'





Complications

**denotes a mental complication*

Absent-Minded*

You have strange lapses of memory; you sometimes forget important things, even things that have only just happened. Once each story, the Gamemaster can state you have forgotten something, forcing you to get at least one success on an Average Resolve roll to remember it.

Aggravating Landlord

Your landlord hates you; he is looking for any excuse to get you out of his property and is always complaining about something.

Addiction*

You have a problem, whether its cheap ale or expensive wines that you overindulge in, overindulgence is the key. You may be after something a little stronger, both Absinthe and Opium are readily available if you know where to look. Every time you are under mental or emotional stress you must get at least one success on an Average Resolve roll or feel a powerful need to satisfy your addiction. If you do nothing to try to curtail your addiction, the Gamemaster may rule it is getting worse…

Amnesia*

You have long-term amnesia. You can't remember anything from the distant past, but can recall anything that happened recently. In game terms, you remember everything since character creation. You still have the past occupation and experiences that were decided upon in character creation, but have no earthly idea why you know how to do what you do. As far as you're concerned, it's all instinct.

Annoying House Mate

You share your property with a house mate, or an unwanted family guest. They constantly have their nose in your business, criticise, borrow thing without asking, don't pay their way – the list of the annoyances could be endless, but for some reason you're stuck with them – why?

Bad Humours*

You are beset by nausea when in stressful situations. When beginning combat, or any other stressful situation, such as encountering an angry nobleman or trying to lie to get past guards, you must get at least one success on an Average Fortitude roll or suffer from fits of retching and vomiting for 4 rounds. When under an attack of bad humours, all rolls you make are at a -2 Pool Modifier.

Bad Reputation

People "know" about you. At least, everyone in the area has heard a story or two, even if untrue. When you are mentioned or seen, you are frequently recognised as a traitor or untrustworthy criminal of the direst kind.

Blackmailed

Someone knows something about you that could threaten your position or even get you killed. They may know of some social indiscretion, or how it was you that cheated the local crime lord. Either way, things would be bad if they got out, and this person wants money to stay quiet. The blackmailer can crop up on the whim of the Gamemaster and demand more money. Decide on the secret they know (or think they know) and then you can decide whether they deserve any more money.

Black Sheep

You are a black sheep among your family, profession, or union There has been some argument, some perceived slight or dishonour around you – real or imagined. Your family watches you closely and will disown you if you embarrass them again.

Bon Vivant*

You cannot resist a party. There is something about you that ensures you always do everything to excess. While you are not addicted to anything, you find it hard to stop doing anything you enjoy, such as drinking and gambling. You are usually the life and soul of any party, but your behaviour will be considered shocking, no matter what your class.

Code of Honour*

These are the personal rules you will not break, no matter what. A code of honour might be a code against killing, never attacking from behind, or never suffering an insult without an answer in blood.

Criminal

Rightly or wrongly you have been tried as a criminal. Maybe you owed a merchant some money, or have been accused of murder or rape. Whatever the crime, whether guilty or not, you are hounded by servants of justice and bounty hunters alike.

Cursed

You are afflicted by a terrible curse. This curse could be directed at you personally, or be something you have inherited from an ancestor or one or both of your parents. The nature of the curse is up to you to choose, but it should be something that inhibits you frequently, and probably inflicts a -2 or greater Pool Modifier to one or more skills. It could even be far less statistical, with the Gamemaster targeting random acts of fate at the character on a whim. A personal curse is something you have gained because of who you are and what you have done. Perhaps you insulted the wrong person, or perhaps you are destined to do great good deeds, and evil forces seek to plague you for it. The alignment of the stars themselves might have cursed you at the moment of inception or at birth, a curse that will be very hard to counter. Maybe you are cursed because of your forefathers and what they did, and revoking the curse will redeem your entire family (which should be

an epic undertaking). Curses grow stronger, yet more subtle, for each generation that passes. A good curse will include a well defined reason, a restriction or a condition for the curse to manifest itself and some challenging way of countering the curse and freeing the character.

Dependents
These are those who need your protection and help. They could include children, family, or friends.

Disinherited
Though you were once a noble son, your family name has been cast down in shame. This could be due to the actions of a family member, or perhaps a nefarious plot against you. The only possessions you have are starting equipment and your family signet ring.

Distinctive features
You stand out and are noticed in any crowd. Attempts to disguise your striking or stunning features are at least 1 difficulty level higher.

Enemy
There is someone out there who just plain doesn't like you. It may be an old rival, or perhaps someone you crossed as part of your job. They may even have taken a dislike to you without your knowledge, and secretly masquerade as your friend! It may be they loathe you for doing the right thing, but perhaps they seek revenge for a mistake you made. Even though you said sorry, that wasn't good enough for the pain you caused them. It is up to the Gamemaster to determine this enemy, how hungry they are for your downfall, and whether or not you know who they are. However, you might offer suggestions from your background as to who it might be.

Evil Twin
Separated at birth, the twins took two different paths. One became twisted and evil, robbing banks, murdering innocents and beating up nuns. This causes all sorts of headaches for you, as you're accused of these crimes, and must constantly work to disentangle yourself from the legal morass caused by the twin you don't even know exists.

The Evil Eye
Something about you seems to throw curses and ill fortune on those in the vicinity. It may not actually be the case, but people have a tendency to blame you when accidents occur. They see something unnatural about you, real or imagined and this manifests as a certain unease around the you. This might have dire social consequences for you, or it might even have a very violent outcome. You wouldn't be the first one lynched by the mob for giving someone the Evil Eye. The exact effects are up to the Gamemaster, but she may make social rolls with people you don't know (especially superstitious ones) 1 level difficulty higher.

Exalted Twin
Some would say having an exalted twin is worse than having an evil twin. The exalted twin gives great sums to the poor, cares for the sick and helps nuns across the street. This causes you no end of problems, as you're constantly besieged with requests for help, money, and a sturdy shoulder.

Family Feud
Your family is locked in a dire feud. Perhaps they are noble families fighting over territory, or maybe fishing families fighting over waters. Whatever the background you must further the feud at all costs or be disinherited - they started it but you'll finish it.

Foreigner
You're not European, and stand out like a sore thumb, attracting attention both unwelcome and possibly dangerous. No matter what your social class, you will be looked down on as an outsider.

Glass Jaw
You are easy to knock out in a fight. When rolling to see if you are knocked out from a blow you suffer a -3 penalty to your dice pool.

Haunted
A ghost spirit or even minor demon haunts you or resides in your domicile. If you choose this as your first complication (for 5 option points), this spirit is malign and seeks to actively harm you and anyone else around you. If you choose this as your second or third complication, the spirit is relatively benign and embarrasses you more than it tries to harm you.

Illiterate
While we assume the heroes in Victoriana can all read, you cannot. This is not a rare flaw, as many people (especially in the lower classes) never learn. However, for a hero it can be a burden. Maybe you never learnt to, or you just found it difficult and managed to avoid it. You cannot learn any form of Thaumaturgic magic as they are all extremely academic and the Gamemaster may rule that some other skills are barred to you.

Impoverished Name
You are among the lower ranks of your class, making you almost pass for (and be treated as) the one below. Lower upper class characters have little but their nobility, having lost most of their money and status. Lower middle class characters run a failing business or even work for someone else. Lower lower class characters are certainly unemployed and have nothing but the gutter to sleep in. You begin the game with 50% less starting money than you usually receive, and a far lower social position than your peers, for which the Gamemaster may add a few other effects.

Insufficient Income

You actually don't earn enough to meet your lifestyle, and have amassed a sizable debt. These might be bar tabs, and gambling debts accrued from your spendthrift lifestyle or just loans from unscrupulous people you took out to feed your family. As you always have a line of debts to pay, 20% of all the cash you gain in the game or from your income goes straight to paying off your debts. If you refuse to pay this tithe you can expect a visit from your creditors, who may break more than just a few of your possessions.

Irksome Neighbours

Your neighbours dislike you; there are constant complaints about the noise or smells coming from your home. Also your activities are the subject of incessant observation and gossip.

Jealousy*

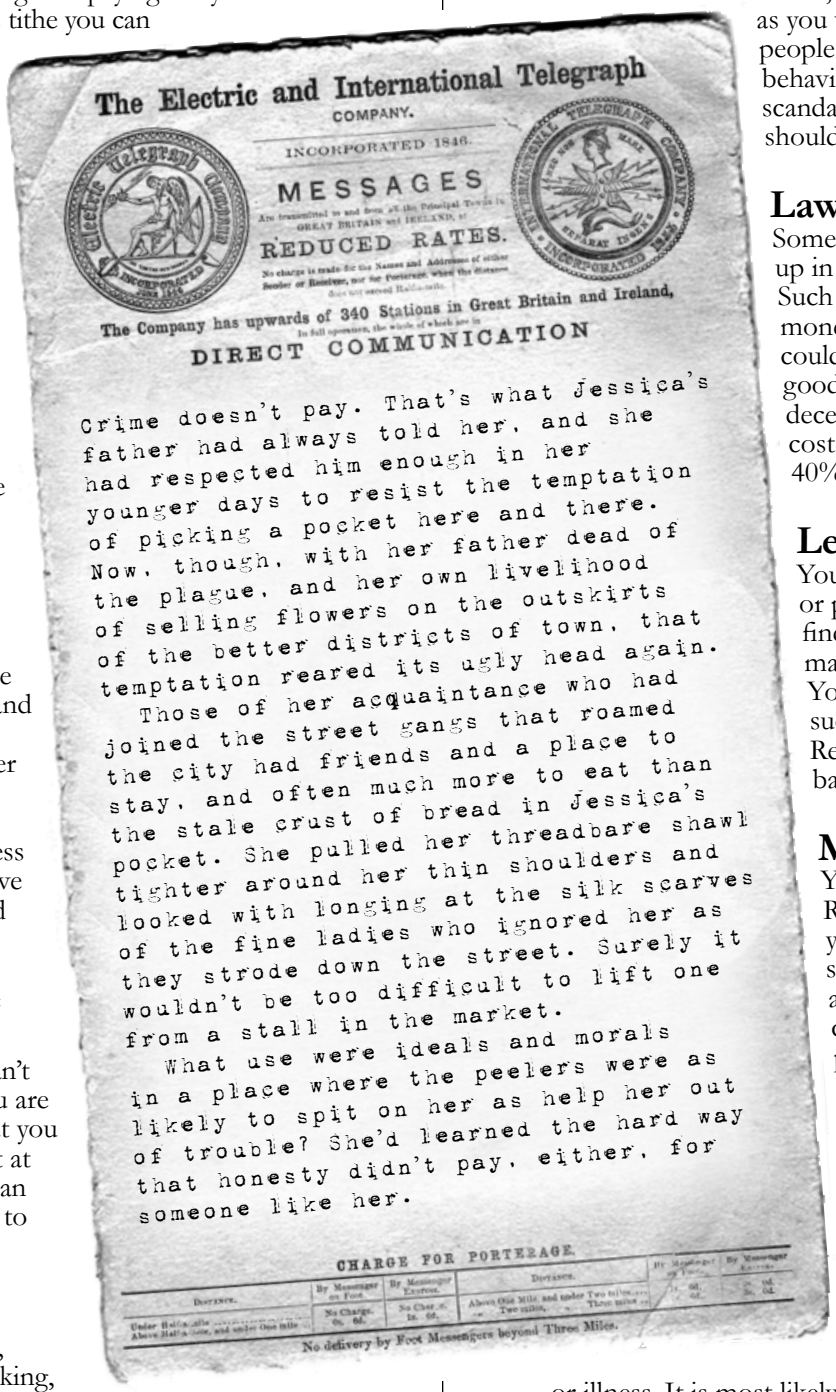
You are jealous to the extreme. Obsessive and watchful of the one you "love". Whenever you observe them socialising you must get at least one success on an Average Resolve roll not to invent and assume the worst.

Kleptomania*

You steal things compulsively. You can't help it; whenever you are close to property that you can lift, you must get at least one success on an Average Resolve roll to resist.

Klutzy

A true butter fingers, you have trouble walking, holding on to things and sometimes even standing. Whenever you are in combat, trying to run, or trying to do any detailed, delicate work, the Gamemaster can rule that you need to get at least one success on an Average Dexterity roll to not drop your gun, fall on your face, or smash your test tube.



The Electric and International Telegraph COMPANY.

INCORPORATED 1846.

MESSAGES

REDUCED RATES.

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Crime doesn't pay. That's what Jessica's father had always told her, and she had respected him enough in her younger days to resist the temptation of picking a pocket here and there. Now, though, with her father dead of the plague, and her own livelihood of selling flowers on the outskirts of the better districts of town, that temptation reared its ugly head again.

Those of her acquaintance who had joined the street gangs that roamed the city had friends and a place to stay, and often much more to eat than the stale crust of bread in Jessica's pocket. She pulled her threadbare shawl tighter around her thin shoulders and looked with longing at the silk scarves of the fine ladies who ignored her as they strode down the street. Surely it wouldn't be too difficult to lift one from a stall in the market.

What use were ideals and morals in a place where the peelers were as likely to spit on her as help her out of trouble? She'd learned the hard way that honesty didn't pay, either, for someone like her.

CHARGE FOR PORTERAGE.

No delivery by Foot Messengers beyond Three Miles.

Late Starter

You are a lot older than the other characters, having begun your adventuring career a lot later. Instead of being a teenager or in your twenties, you are in your thirties or even forties. Maybe you are a bored widow or perhaps now the children are older you have decided to see more of the world. You are not decrepit by any means, but you aren't as young as you were either, and other people may well see your behaviour as a little more scandalous as, being older, you should be wiser!

Lawyers

Somehow you are wrapped up in an extensive legal case. Such a case usually involved money or estate, but you could be trying to clear your good name from slander and deceit (or the truth!). The cost of the lawyers drains 40% of your petty cash.

Lecherous*

You can't resist grabbing or pawing someone you find attractive, or at least making lewd comments. You must get at least one success on an Average Resolve roll to resist these base urges.

Malodorous

You smell bad. Regardless of how often you bath, the odour soon begins to permeate all around you. You can lather yourself in perfume or cologne, but the odour squirms through; in any case, too much perfume and cologne can be as unpleasant

Missing Limb

You have lost a reasonably vital body part, either to injury or illness. It is most likely a leg, which simply reduces movement rates by a half and makes things like climbing a lot harder. However, you may have lost a hand or arm, which would be even more problematic. Your Gamemaster can assign penalties as and when they seem appropriate to him.

Misunderstood Finances
Regardless of how much money you have in the bank, the banks won't let you access it for some reason. When you attempt to withdraw money, you're put through all sorts of embarrassing interrogations, and when you're finally able to withdraw the money, it's always less than you wanted.

Narcissist*
You are obsessed with your good looks, and the steady creep of age and decay. You must get at least one success on an Average Resolve roll to resist flattery.

Odious Personal Habits
People just can't stand you. Maybe it's the bad breath or the nose picking, but they frequently find you annoying.

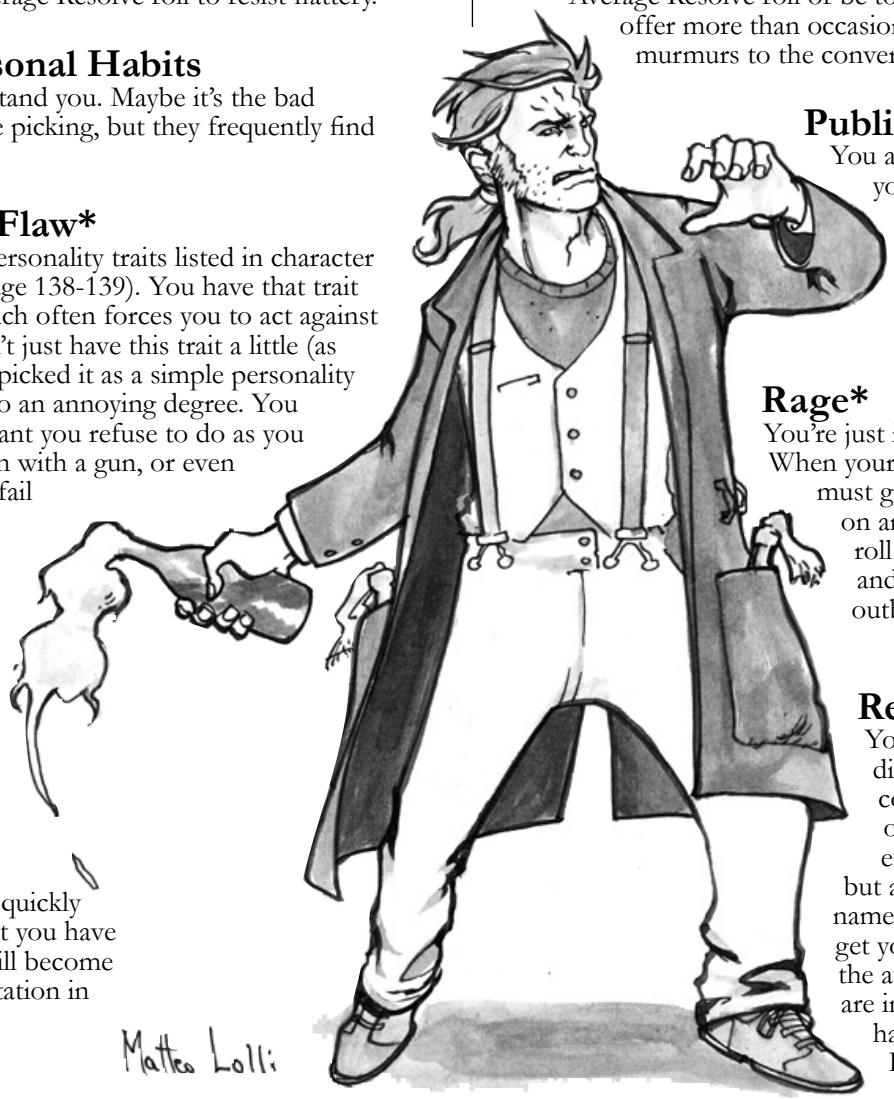
Personality Flaw*
Pick one of the personality traits listed in character generation (see page 138-139). You have that trait in abundance, which often forces you to act against all sense. You don't just have this trait a little (as you would if you picked it as a simple personality trait) you have it to an annoying degree. You might be so arrogant you refuse to do as you are told by a villain with a gun, or even so optimistic you fail to take sensible precautions when adventuring. Your Gamemaster may disallow this complication if it duplicates another mental complication you already have. People who get to know you very quickly become aware that you have this flaw, which will become part of your reputation in society.

Phobia*
You have a phobia; an unreasoning fear of some common thing, such as dogs, heights, confined spaces, sounds or colour. When faced with your phobia, you become irrational and must attempt to end the exposure as soon as possible.

Police Harassment
The local police frequently taunt and harass you over trivia, and blame you for things that are obviously nothing to do with you.

Policy of Truth*
You are honest to a fault. Whenever you should lie you must get at least one success on an Average Resolve roll or the truth comes flooding out.

Proper Sensibilities*
You are so genteel that any mention of uncouth activities such as gambling, theft, fighting or murder sets you all a flutter. If you are involved in a conversation where subjects of such a base matter are being discussed, you must get at least one success on an Average Resolve roll or be too embarrassed to offer more than occasional stammering and murmurs to the conversation.



Public Figure
You are newsworthy and your activities rate an article if a reporter is nearby, no matter how unwelcome their intrusion.

Rage*
You're just irritable, all the time. When your temper flares you must get at least one success on an Average Resolve roll or lose all perspective and burst into a violent outburst.

Rebel
You are a known dissenter, perhaps a communist, Bolshevik or worse. You have 2 extra reputation dice, but also the 'reputation name' 'Rebel' which will get you in trouble with the authorities when you are in an area a crime has been committed. Decide the nature of your rebellion: perhaps you are dishonoured nobility, a defrocked priest, a brigand, or a demagogue.

Responsibilities
Either due to your job or position, you have certain responsibilities that might get in the way of adventuring. You might be a policeman who has to go on a beat, or a servant who must run errands for their master. However, you might have society functions

you have to attend or dine with important nobles to maintain your business interests.

The Sins of the Father

You are the direct descendent of someone despised by good society, and this overshadows your accomplishments. The vile acts of this person are still remembered and taint your name and reputations. The acts in question were particularly brutal or treacherous: perhaps a vicious murder, or treason towards their class or even the Queen. You are believed to be tainted by your lineage and you will find it hard to be trusted or respected by good society. This incurs a -2 Pool Modifier for social interaction in polite society. Most rewards or good reputation gained by your heroic acts will be diminished by slanderous talk and suspicion. Climbing the social ladder will be hard, if at all possible. On the upside though, some groups might consider the villain a hero or at least someone to be respected, and this will reflect positively on you in these groups. The GM might grant you a +1 bonus when interacting with these groups.

Shy*

You hate dealing with others and will need to get at least one success on an Average Resolve roll to overcome your nature in intense social situations.

Spy

You are a spy from another country, secretly reporting to your homeland. Decide which nation is employing you, and what your present mission is.

Stubborn*

You just hate to give in to anyone, and when someone disagrees with you, you must get at least one success on an Average Resolve roll or go to amazing extremes to prove you're right (especially when you know you are wrong!).

Theological Debate

There is a deep and bitter theological argument between you and the official clergy of the home realm. You are branded a rebel and a heretic; the clergy will send troops loyal to the church after you whenever your presence is known.

Vengeful Dead

For some reason, unbeknownst to you, you are being hunted by a shrieker or spectre. This pernicious undead creature will hunt you until either you or it are dead, and since the vengeful dead is already there, you're in big trouble. If the characters manage to somehow slay the hunter, it merely re-manifests in a short while for further mayhem.

Vow

This is a promise you must keep, no matter what. It could be to protect someone, follow an ideal, or just get that stupid ring into that distant volcano.

Watched

There is a group that is keeping an eye on you. It might be the police or the government, who suspect you are up to something criminal. Maybe it is the Guild who believes you dabble in dark magic. It could even be a criminal gang who believe you owe them a favour or might be working for the authorities. Whoever it is, they believe you are guilty of something but don't have enough evidence. You must be careful not to give them what they want.

Example Characters

To help you make sense of all the character creation rules, we present some ready made characters. These denizens of Victoriana are the heroes of our introductory story 'Ripples in the Glass'. This should help to show you how the rules can be used to create all manner of heroes and characters.

Each of the characters listed here has been made using the rules as detailed for creating 1st Rank characters. So you can take them as they are and use them to play our introductory adventure 'Spiritual Matters', carrying on where the story left off.

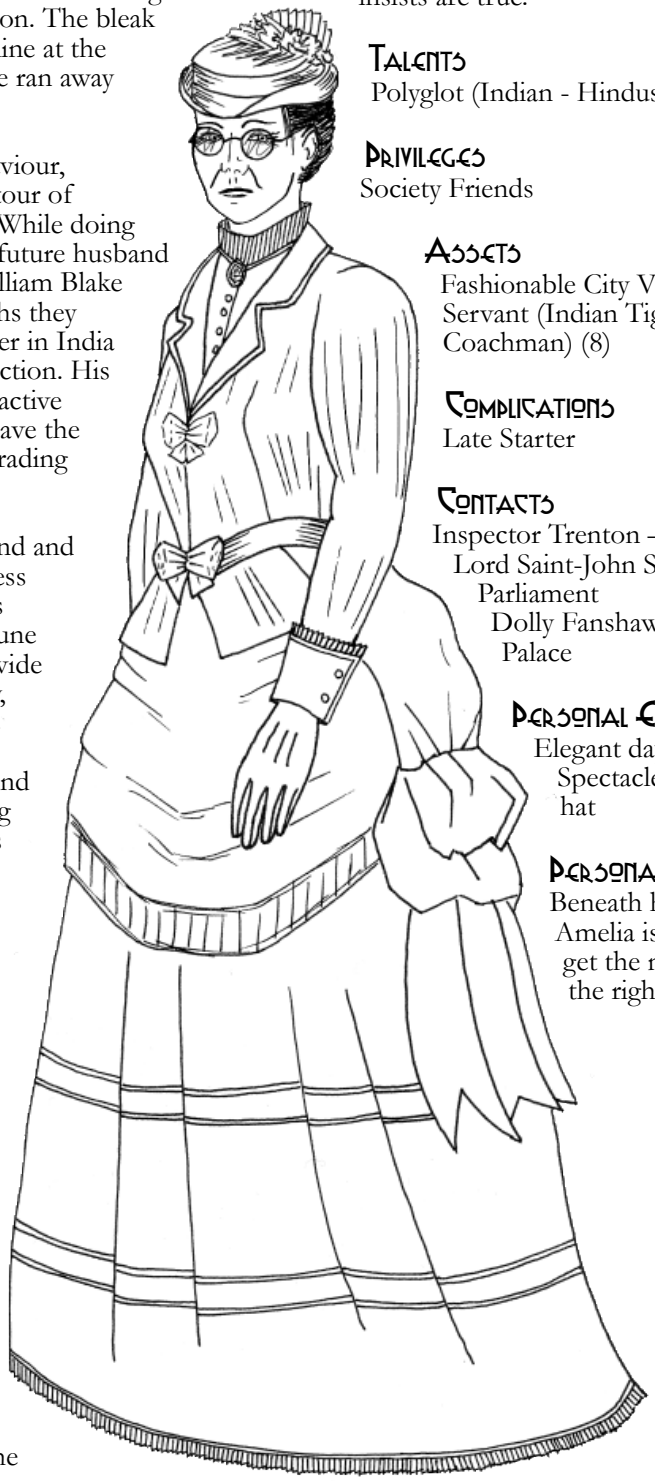
Lady Amelia Wentworth–Smythe

Lady Amelia is the second daughter born into an extensive upper class family. As she excelled in music, the young Amelia was sent to a ladies College in the Highlands for further tuition. The bleak surroundings and strict discipline at the school did not suit her and she ran away several times.

Scandalised by her wilful behaviour, Amelia's family sent her on a tour of India with her Grandmother. While doing charitable works, she met her future husband Lieutenant-Colonel Henry William Blake Wentworth. After a few months they were married and lived together in India until Henry was wounded in action. His leg injury forced him to leave active service, and they decided to leave the army altogether and set up a trading company.

The couple returned to England and established a successful business using Henry's foreign contacts (although the Wentworth fortune was more than enough to provide for them both). Unfortunately, the couple's time together was limited. As a man of action, Henry resented his disability and refused to let it stop him doing the things he loved. Two years after their return to England he was thrown from his horse during a hunt, and died.

Since the passing of her husband, Amelia has taken over the business, although she leaves the day to day running to the directors. She instead busies herself with various charitable endeavours as well as tutoring the wayward granddaughters and grandnieces of well born families. To parents she is a trusted guardian who knows how to instil the proper manners in the young. To her pupils she is an exotic rebel who talks of the magic of India and how to do as you please without anyone knowing.



Lady Amelia is known as a lady who can be approached in confidence to help solve delicate matters. Depending on the problem she has been known to take an active involvement (shadowed by the loyal Tigerman who served her in India) or send her renowned nephew Charles to put matters to right. She is currently intrigued by the tales of family conspiracy her young nephew insists are true.

Talents
Polyglot (Indian - Hindustani)

Privileges
Society Friends

Assets
Fashionable City Villa, Income (Upper) (5), Loyal Servant (Indian Tigerman Bodyguard/Valet/Coachman) (8)

Complications
Late Starter

Contacts
Inspector Trenton – Local Police Inspector
Lord Saint-John Smythe – Member of Parliament
Dolly Fanshaw – Housemaid at Buckingham Palace

Personal Effects
Elegant day gown, Bottle of Holy Water, Spectacles, Indian bracelet, Fashionable hat

Personality Expanded
Beneath her veneer of respectable lady, Amelia is a rebel who knows how to get the most done with a small push in the right place.

Name: Lady Amelia Wentworth-Smythe

Player:
Social Class: Upper
Race: Human
Rank: 1

Nationality: British
Age/Gender: 48 / Female
Build: Slim
Hair/Eyes: Black / Green

Childhood: Private Tutor
Vocation: Socialite
Personality: Sly Rebel
Social Ethics: Upper Class when is suits her

Characteristics

1	Strength	2	Presence
1	Dexterity	2	Wits
1	Fortitude	3	Resolve

Derived Attributes

6 **Initiative** Dex + Wits + Per

6 **Movement** 5 + Dex in yds/round

Sneak (5+Dex) /2	[3]
Run (5+Dex) x3	[18]
Swim (5+Dex)	[6]
Leap Horizontal (1+Dex)	[2]
Jump Vertical (0.5 x Dex)	[1]

Health

-2 -4 -8 -16

Mana

Racial Special Abilities

Adaptability, Destiny

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Common Skills

Act	(Presence)	[2]	Firearms	(Dexterity)	[–]
Athletics	(Dexterity)	[–]	Fisticuffs	(Dexterity)	[–]
Blunt Weapons	(Dexterity)	[–]	General Knowledge	(Wits)	[2]
Bull	(Presence)	[–]	Hide & Sneak	(Dexterity)	[–]
Charm	(Presence)	[2]	Horse Riding	(Dexterity)	[2]
Conceal	(Wits)	[–]	Improvised Weapon	(Dexterity)	[–]
Concentration	(Resolve)	[–]	Intimidate	(Presence)	[–]
Dance*	(Dexterity)	[2]	Might	(Strength)	[–]
Dodge	(Dexterity)	[2]	Perception	(Wits)	[3]
Drive Carriage	(Wits)	[–]	Streetwise*	(Presence)	[–]
Empathy	(Presence)	[–]	Swordplay	(Dexterity)	[–]
Etiquette*	(Wits)	[3]	Throwing	(Dexterity)	[–]

*social class modifier usually applies

Specialties & Magical Skills

Business	(Wits)	[2]		( )	[ ]
Conversation	(Pres)	[2]		( )	[ ]
Culture (India)	(Wits)	[2]		( )	[ ]
Fashion	(Pres)	[2]		( )	[ ]
High Society	(Wits)	[3]		( )	[ ]
Politics	(Wits)	[2]		( )	[ ]
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CHARGE FOR PORTERAGE.

Distance.	By Messenger on Foot.	By Messenger Express.	Distance.	By Messenger on Foot.	By Messenger Express.
Under Half-a-mile	No Charge.	No Charge.	Above One Mile and under Two miles	1s. 0d.	2s. 0d.
Above Half-a-mile, and under One mile	0s. 6d.	1s. 0d.	Two miles, " Three miles	1s. 6d.	3s. 0d.

No delivery by Foot Messengers beyond Three Miles.

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Captain Charles Wentworth III

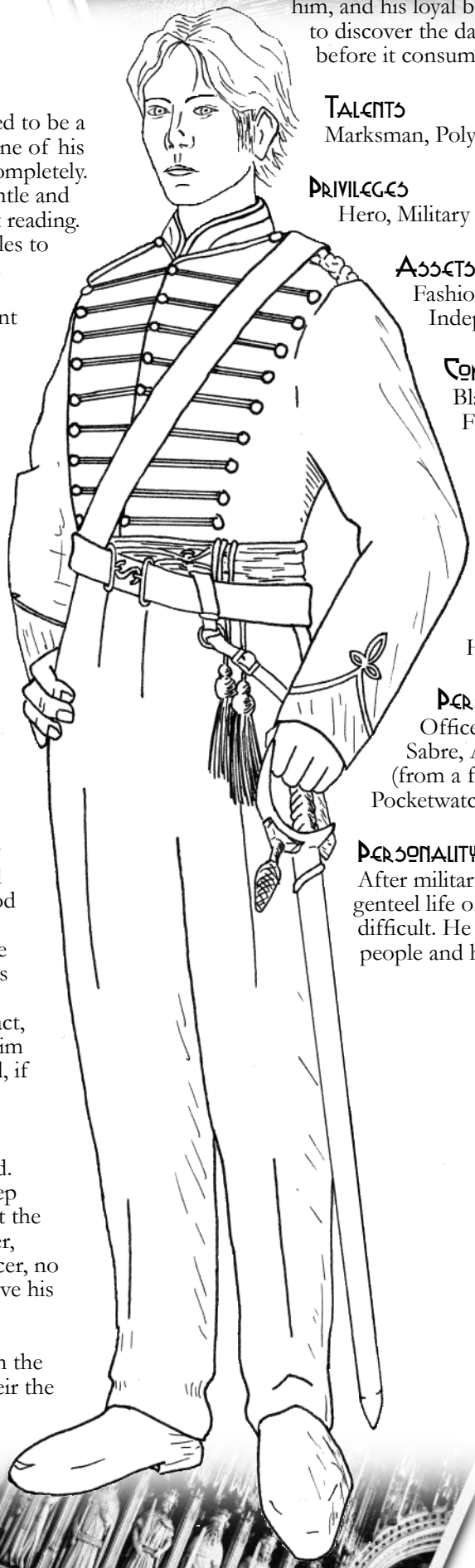
Charles was born a third son, destined to be a priest or an artist, but the death of one of his elder brothers changed his destiny completely. Until that point, his life had been gentle and unpressured, with endless days spent reading. With his brother dead, it fell to Charles to join the army and become an officer.

Army life didn't suit him, but he learnt quickly how to stand up for himself, and make alliances and friendships for both companionship and mutual protection. Upon his commission, Charles was posted to the Crimea. He served with distinction, but fate seemed determined to place him in danger whenever possible. When he was assigned to India, rather than return home, it became apparent that something more than blunders and bad luck dogged his fate. Misfortune followed too closely for his ill luck to be mere chance. It seemed like someone was out to get him.

His suspicions were confirmed in the wilds of India, as danger sought him out wherever he went. He fought with strange cultists and assassins; he narrowly escaped injury in rockfalls, storms and other natural disasters. Luckily he had found a good friend in his army valet, an Eldren called 'Fitzwilliam'. With someone he could trust to watch his back, Charles was able to survive the catalogue of unusually frequent misfortunes. In fact, his unwelcome adventures allowed him to distinguish himself as a celebrated, if accidental, hero.

Eventually Charles was called home, to discover his elder brother had died. Charles was now the family heir. Deep down, a chill feeling told Charles that the death had been no accident. However, even though he was a decorated officer, no one but his Aunt Amelia would believe his tales of a conspiracy.

Charles knows that he has enemies in the shadows, and now he is the family heir the endgame must be in sight. With the support of his Aunt Amelia, the only family member to believe him, and his loyal butler Fitzwilliam, he hopes to discover the darkness that blights his family before it consumes him.



Talents
Marksman, Polyglot 2 (Indian & Russian)

Privileges
Hero, Military Commission

Assets
Fashionable City Flat, Horse, Independent Income

Complications
Black Sheep, Cursed, Public Figure (War Hero)

Contacts
Argyle Farnsworth – The family Lawyer
General Francis Capshaw – His old commanding officer
Vijay Currupta – expatriot Hindu medium

Personal Effects
Officer's Uniform, Ceremonial Sabre, Army Pistol, Thugee knife (from a failed assassination), Father's Pocketwatch

Personality Expanded
After military service, Charles finds the genteel life of a noble confusing and difficult. He wishes he could just shoot people and have done with manners.

Name: Captain Charles Wentworth III

Player:
Social Class: Upper
Race: Human
Rank: 1

Nationality: British
Age/Gender: 25 / Male
Build: Slim
Hair/Eyes: Brown / Brown

Childhood: Private Tutor
Vocation: Army Officer
Personality: Ex Military
Social Ethics: Mostly a military outlook on life

Characteristics

2	Strength	2	Presence
2	Dexterity	1	Wits
1	Fortitude	1	Resolve

Derived Attributes

5 **Initiative** Dex + Wits + Per

7 **Movement** 5 + Dex in yds/round

Sneak (5+Dex) /2	[3]
Run (5+Dex) x3	[21]
Swim (5+Dex)	[7]
Leap Horizontal (1+Dex)	[3]
Jump Vertical (0.5 x Dex)	[1]

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Act	(Presence)	[–]	Firearms	(Dexterity)	[4]
Athletics	(Dexterity)	[2]	Fisticuffs	(Dexterity)	[2]
Blunt Weapons	(Dexterity)	[–]	General Knowledge	(Wits)	[2]
Bull	(Presence)	[–]	Hide & Sneak	(Dexterity)	[–]
Charm	(Presence)	[–]	Horse Riding	(Dexterity)	[2]
Conceal	(Wits)	[–]	Improvised Weapon	(Dexterity)	[–]
Concentration	(Resolve)	[–]	Intimidate	(Presence)	[2]
Dance*	(Dexterity)	[–]	Might	(Strength)	[–]
Dodge	(Dexterity)	[3]	Perception	(Wits)	[2]
Drive Carriage	(Wits)	[–]	Streetwise*	(Presence)	[–]
Empathy	(Presence)	[–]	Swordplay	(Dexterity)	[4]
Etiquette*	(Wits)	[–]	Throwing	(Dexterity)	[–]

*social class modifier usually applies

Specialties & Magical Skills

Culture (India)	(Wits)	[2]		( )	[ ]
Gambling	(Wits)	[2]		( )	[ ]
Tactics	(Wits)	[3]		( )	[ ]
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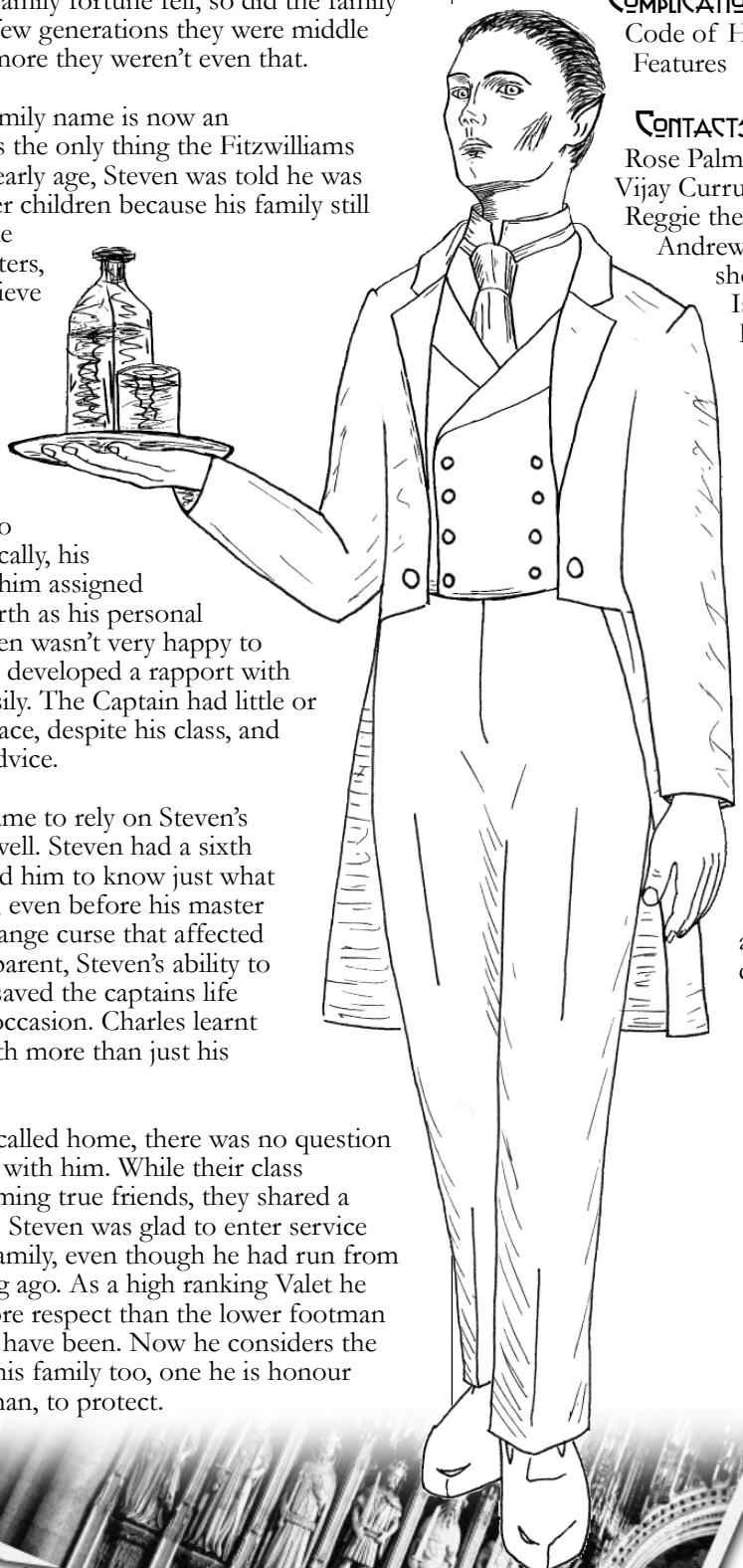
Steven Fitzwilliam

Once upon a time, Steven's family were among the cream of elite society. They had estates in the richest parts of the country and stood proud as advisers to the English throne. Unfortunately, times change. Several generations ago, the head of the family developed a weakness for gambling, and squandered the family fortune. Successive generations sold property to stay on top of the debt, and a fair few squandered what was left as well. As the family fortune fell, so did the family standing. Within a few generations they were middle class, and in a few more they weren't even that.

Even though the family name is now an embarrassment, it is the only thing the Fitzwilliams have left. From an early age, Steven was told he was better than the other children because his family still had breeding. Unlike his brothers and sisters, Steven chose to believe it. The rest of the family was content to live in the higher end of the lower class as servants. However, Steven wanted something more and decided to join the army. Ironically, his first posting found him assigned to Captain Wentworth as his personal servant. While Steven wasn't very happy to remain a servant he developed a rapport with Wentworth very easily. The Captain had little or no idea of social grace, despite his class, and relied on Steven's advice.

The Captain also came to rely on Steven's Eldren heritage as well. Steven had a sixth sense, which allowed him to know just what his master required, even before his master knew. When the strange curse that affected Charles became apparent, Steven's ability to predict the danger saved the captains life on more than one occasion. Charles learnt to trust his valet with more than just his laundry.

When Charles was called home, there was no question about Steven going with him. While their class forbade them becoming true friends, they shared a deep bond of trust. Steven was glad to enter service in the Wentworth family, even though he had run from life as a servant long ago. As a high ranking Valet he commanded far more respect than the lower footman he might otherwise have been. Now he considers the Wentworth's to be his family too, one he is honour bound, as a gentleman, to protect.



Talents
Handsome (2), Sensate Medium (Aura Reading), Time Sense

Privileges
Social Anomaly

Assets
Income (Lower) (5), Servant's Quarters

Complications
Code of Honour (Gentleman), Distinctive Features

Contacts
Rose Palmer – Neighbour's Housekeeper
Vijay Currupta – expatriot Hindu medium
Reggie the Snout – Ratman Bruiser
Andrew Duncan – Upmarket Magic shop Proprietor
Isadora Millaise – Society Function Organiser
Vincent Magritte – Promising Local Painter

Magical Abilities
Sensate Medium (Aura Reading, Sixth Sense)

Personal Effects
Immaculate Valet's uniform, Comb and Mirror, Notebook, Obsequious Smile, Whatever you were about to ask him for…

Personality Expanded
Steven is infernally arrogant, believing himself better than even most upper class people. His service is a favour and an art form, and not to be disrespected

Name: Steven Fitzwilliam

Player:
Social Class: Lower
Race: Eldren
Rank: 1

Nationality: British
Age/Gender: 23 / Male
Build: Slim
Hair/Eyes: Blonde / Blue

Childhood: Apprentice
Vocation: Servant (Butler)
Personality: Arrogant
Social Ethics: Steven has rather upper class ethic for such a lower class servant

Characteristics

0	Strength	5	Presence
2	Dexterity	1	Wits
1	Fortitude	2	Resolve

Derived Attributes

6 **Initiative** Dex + Wits + Per

7 **Movement** 5 + Dex in yds/round

Sneak (5+Dex) /2	[3]
Run (5+Dex) x3	[21]
Swim (5+Dex)	[7]
Leap Horizontal (1+Dex)	[3]
Jump Vertical (0.5 x Dex)	[1]

Health

-2 -4 -8 -16

Mana

Racial Special Abilities

Artistic Eccentricity (Narcissist)
Planar Empathy (Sensate – Sixth Sense)

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Act	(Presence)	[–]	Firearms	(Dexterity)	[2]
Athletics	(Dexterity)	[–]	Fisticuffs	(Dexterity)	[–]
Blunt Weapons	(Dexterity)	[–]	General Knowledge	(Wits)	[2]
Bull	(Presence)	[–]	Hide & Sneak	(Dexterity)	[–]
Charm	(Presence)	[2]	Horse Riding	(Dexterity)	[2]
Conceal	(Wits)	[–]	Improvised Weapon	(Dexterity)	[–]
Concentration	(Resolve)	[–]	Intimidate	(Presence)	[–]
Dance*	(Dexterity)	[–]	Might	(Strength)	[–]
Dodge	(Dexterity)	[2]	Perception	(Wits)	[3]
Drive Carriage	(Wits)	[–]	Streetwise*	(Presence)	[2]
Empathy	(Presence)	[–]	Swordplay	(Dexterity)	[–]
Etiquette*	(Wits)	[4]	Throwing	(Dexterity)	[–]

*social class modifier usually applies

Specialties & Magical Skills

Conversation	(Pres)	[3]	Sensate Medium	(Pres)	[3]
Culture (India)	(Wits)	[1]		( )	[ ]
Fashion	(Pres)	[3]		( )	[ ]
High Society	(Wits)	[4]		( )	[ ]
	( )	[ ]		( )	[ ]
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Lord Samuel Riven

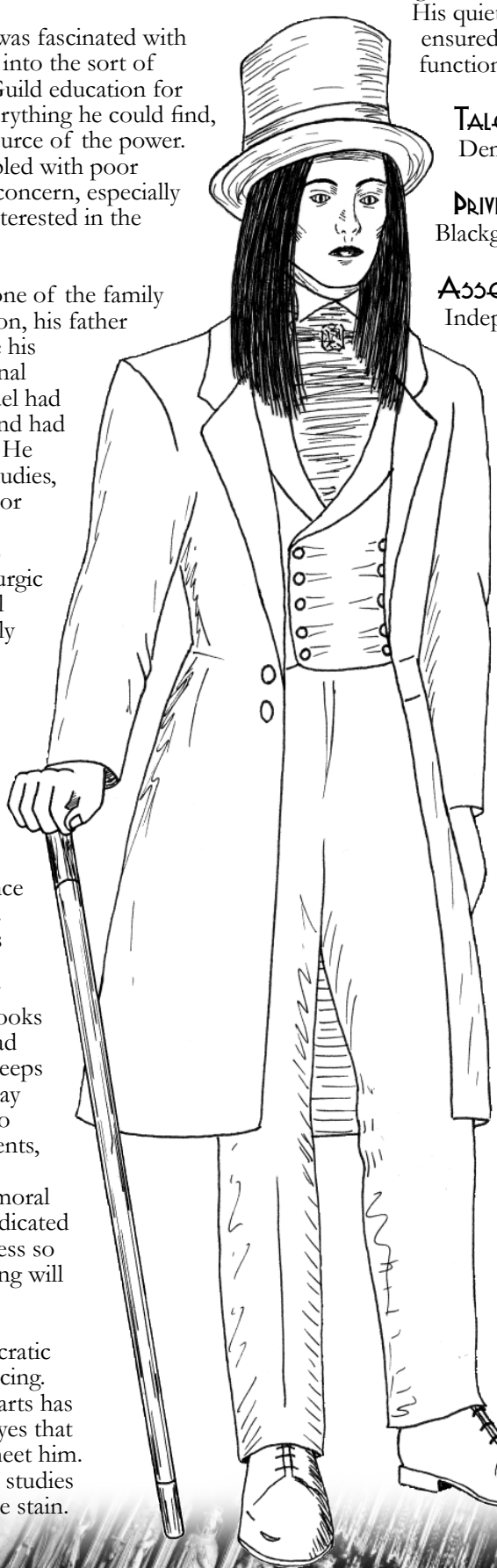
From an early age, Samuel was fascinated with magic. Luckily he was born into the sort of family that could afford a Guild education for him. He eagerly studied everything he could find, with little concern to the source of the power. His industrious nature coupled with poor social skills gave his tutors concern, especially as he seemed particularly interested in the darker texts.

To prevent the scandal of one of the family falling to demonic corruption, his father forbade Samuel to continue his studies. However, the paternal rage fell on deaf ears. Samuel had prepared for the moment and had a small income of his own. He left home to continue his studies, unimpeded by small minds or the consideration of family reputation. He continues to study all forms of thaumaturgic magic, but he is very careful with the evidence. His family name prevents the Guild taking overt action against him until they have real proof.

Even so, the Guild keeps watch over Samuel, convinced he is destined for terrible corruption, yet they can find no real evidence beyond his shadowy nature. In truth Samuel is doing his best to fight the darkness, having become horrified by the terrors he has read in books of black sorcery. He has read plenty of dark books, but keeps nothing at his house that may incriminate him. He has also performed several experiments, but is hampered by his unwillingness to cross any moral lines. Nevertheless, he is dedicated to understanding the darkness so he can destroy it, and nothing will stand in his way.

Samuel is tall with an aristocratic air that seems slightly menacing. His delving into forbidden arts has given him strange cat-like eyes that unnerve people who first meet him. However, it may be that his studies have left a barely perceptible stain.

He has a quiet manner, and prefers to remain in the background, listening to what goes on around him. His quiet charm and devilish reputation have also ensured he is often invited to all the best society functions.



Talents
Demonologist, Necromancer, Thaumaturgist

Privileges
Blackguard, Thaumaturgical Doctorate

Assets
Independent Income

Complications
Black Sheep, Distinctive Features (Catlike Eyes), Watched

Contacts
Miriam Shade – Reformed Paline Cultist
Peter Reynolds – Guild associate and club member

Magical Abilities
Thaumaturgist (1 Spell: Etheric Bolt), Necromancer (1 Spell: Rest) Demonologist (1 Spell: Protected Domain)

Personal Effects
Elegant suit, Silver ring with occult symbols, Walking (sword) Cane, Coded thaumaturgical notebook, Silver knife carried in his boot

Personality-Expanded
Darkly charming, but also offhand and disinterested in trivialities.

Name: Lord Samuel Riven

Player:
Social Class: Upper
Race: Human
Rank: 1

Nationality: British
Age/Gender: 26 / Male
Build: Slim
Hair/Eyes: Black / Green

Childhood: Personal Tutor
Vocation: Dark Sorcerer
Personality: Darkly Charming
Social Ethics: None that get in the way

Characteristics

1	Strength	1	Presence
1	Dexterity	2	Wits
1	Fortitude	3	Resolve

Derived Attributes

3 **Initiative** Dex + Wits + Per

6 **Movement** 5 + Dex in yds/round

Sneak (5+Dex) /2	[3]
Run (5+Dex) x3	[18]
Swim (5+Dex)	[6]
Leap Horizontal (1+Dex)	[2]
Jump Vertical (0.5 x Dex)	[1]

Health

-2 -4 -8 -16

Mana

Racial Special Abilities

Adaptability, Destiny

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Common Skills

Act	(Presence)	[–]	Firearms	(Dexterity)	[–]
Athletics	(Dexterity)	[–]	Fisticuffs	(Dexterity)	[–]
Blunt Weapons	(Dexterity)	[–]	General Knowledge	(Wits)	[–]
Bull	(Presence)	[–]	Hide & Sneak	(Dexterity)	[1]
Charm	(Presence)	[4]	Horse Riding	(Dexterity)	[2]
Conceal	(Wits)	[–]	Improvised Weapon	(Dexterity)	[–]
Concentration	(Resolve)	[2]	Intimidate	(Presence)	[–]
Dance*	(Dexterity)	[–]	Might	(Strength)	[–]
Dodge	(Dexterity)	[3]	Perception	(Wits)	[3]
Drive Carriage	(Wits)	[–]	Streetwise*	(Presence)	[–]
Empathy	(Presence)	[–]	Swordplay	(Dexterity)	[4]
Etiquette*	(Wits)	[2]	Throwing	(Dexterity)	[–]

*social class modifier usually applies

Specialties & Magical Skills

Business	(Wits)	[3]	Demonology	(Pres)	[1]
High Society	(Wits)	[2]	Necromancy	(Res)	[2]
	( )	[ ]	Thaumaturgy	(Res)	[4]
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Reverend Timothy Myers

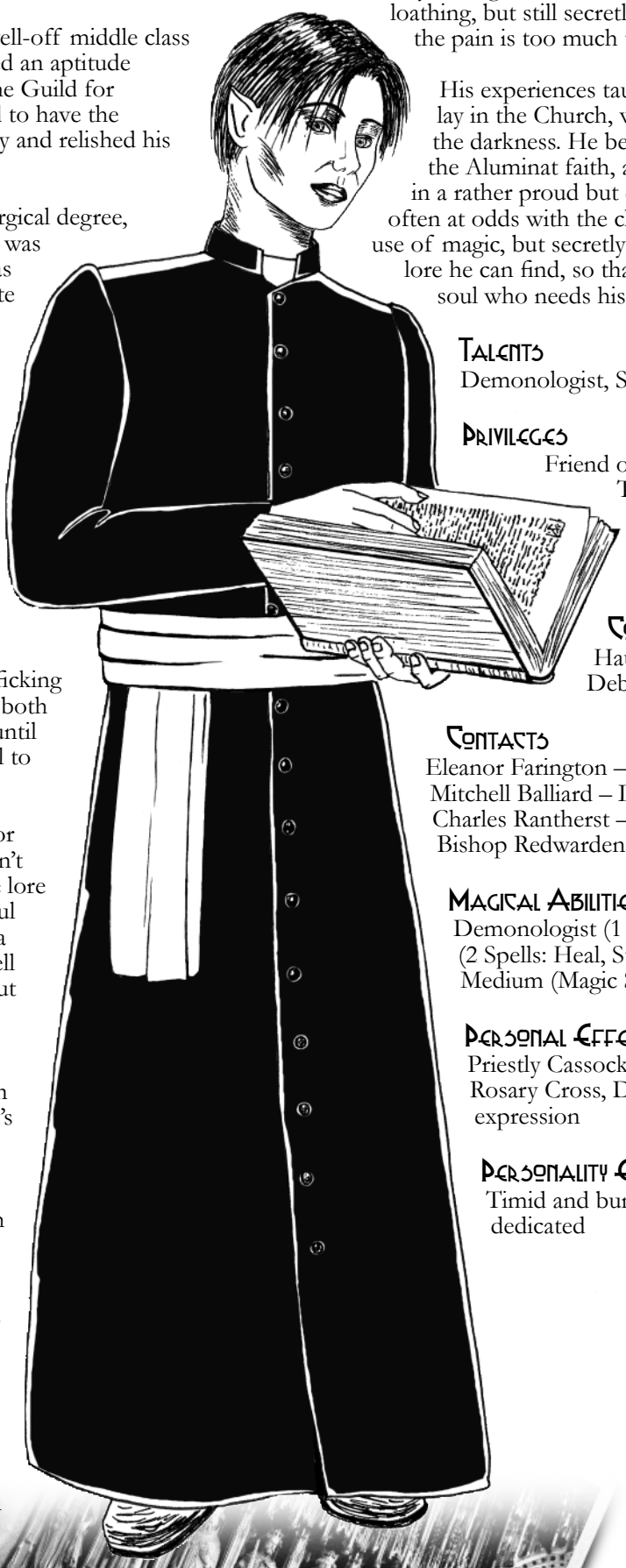
Timothy Myers is from a well-off middle class Eldren family. As he showed an aptitude for magic, he was sent to the Guild for instruction. He was pleased to have the opportunity to learn sorcery and relished his studies.

After earning his thaumaturgical degree, Timothy's family decided it was time he got married. He was introduced to an appropriate girl named Mary and her guardian uncle. Timothy was instantly smitten with Mary, but was shocked to see the taint of demonic possession on her. Resolving to rid her of this curse, Timothy threw himself into demonic research in the hope of saving the girl. A few months later at the couple's next meeting Timothy accused Mary and her uncle of trafficking with demonic forces. They both laughed at his accusations until he started to chant the spell to banish the demon!

Timothy was unprepared for the Demon's power; he didn't know nearly enough arcane lore to attempt to banish the foul creature. However, he had a strong Aluminat faith as well as magical power. Crying out for Order to help him he saw a blinding white light in the shape of a man with wings and then nothing. On waking he discovered Mary's uncle had fled and she was unconscious. When she recovered, the trauma had tragically changed her. With regret Timothy arranged for her to be sent to the only place that could look after her for the rest of her life, the local asylum.

Timothy's failure to truly save Mary wore heavily on his soul. He found solace in drink, until his mentor, Bishop Redwarden forced him out of misery with prayer and firm guidance. Timothy managed to beat off the worst of his self loathing, but still secretly resorts to alcohol when the pain is too much to bear.

His experiences taught Timothy that his future lay in the Church, where he could learn to fight the darkness. He became a dedicated priest of the Aluminat faith, and ministers to the poor in a rather proud but down-at-heel chapel. He is often at odds with the church over his continuing use of magic, but secretly pursues whatever demonic lore he can find, so that he can save the next poor soul who needs his help.



Talents
Demonologist, Speed Reader, Thaumaturgist

Privileges
Friend of the Library, Thaumaturgical Doctorate

Assets
Income (Middle) (2)

Complications
Haunted (Imp), Theological Debate

Contacts
Eleanor Farington – Philanthropic Noblewoman
Mitchell Balliard – Local Rookery 'Businessman'
Charles Rantherst – Guild Associate
Bishop Redwarden – Friendly Superior

Magical Abilities
Demonologist (1 Spell: Quiet), Thaumaturgist (2 Spells: Heal, Steely Skin), Channelling Medium (Magic Sense)

Personal Effects
Priestly Cassock, Aluminat Bible, Aluminat Rosary Cross, Demonology Notes, Worried expression

Personality Expanded
Timid and bumbling but well meaning and dedicated

Name: Reverend Timothy Myers

Player:
Social Class: Middle
Race: Eldren
Rank: 1

Nationality: British
Age/Gender: 26 / Male
Build: Slim / Gaunt
Hair/Eyes: Black / Blue

Childhood: Private School
Vocation: Thaumaturgical Priest
Personality: Timid / Bumbling
Social Ethics: Charitably Middle Class

Characteristics

0	Strength	3	Presence
2	Dexterity	3	Wits
0	Fortitude	2	Resolve

Derived Attributes

7	Initiative	Dex + Wits + Per
7	Movement	5 + Dex in yds/round

Sneak (5+Dex) /2	[3]
Run (5+Dex) x3	[18]
Swim (5+Dex)	[6]
Leap Horizontal (1+Dex)	[2]
Jump Vertical (0.5 x Dex)	[1]

Health

-2 -4 -8 -16

Mana

Racial Special Abilities

Artistic Eccentricity (Narcissist)
Planar Empathy (Sensate – Sixth Sense)

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Common Skills

Act	(Presence)	[–]	Firearms	(Dexterity)	[–]
Athletics	(Dexterity)	[–]	Fisticuffs	(Dexterity)	[–]
Blunt Weapons	(Dexterity)	[–]	General Knowledge	(Wits)	[2]
Bull	(Presence)	[–]	Hide & Sneak	(Dexterity)	[–]
Charm	(Presence)	[2]	Horse Riding	(Dexterity)	[–]
Conceal	(Wits)	[–]	Improvised Weapon	(Dexterity)	[–]
Concentration	(Resolve)	[2]	Intimidate	(Presence)	[–]
Dance*	(Dexterity)	[–]	Might	(Strength)	[–]
Dodge	(Dexterity)	[2]	Perception	(Wits)	[2]
Drive Carriage	(Wits)	[–]	Streetwise*	(Presence)	[–]
Empathy	(Presence)	[3]	Swordplay	(Dexterity)	[–]
Etiquette*	(Wits)	[3]	Throwing	(Dexterity)	[–]

*social class modifier usually applies

Specialties & Magical Skills

Business	(Wits)	[2]	Demonology	(Pres)	[3]
Conversation	(Pres)	[2]	Channeling Medium	(Pres)	[1]
Lore	(Wits)	[2]	Thaumaturgy	(Res)	[1]
Research	(Wits)	[2]		( )	[ ]
Theology (Aluminat)	(Wits)	[3]		( )	[ ]
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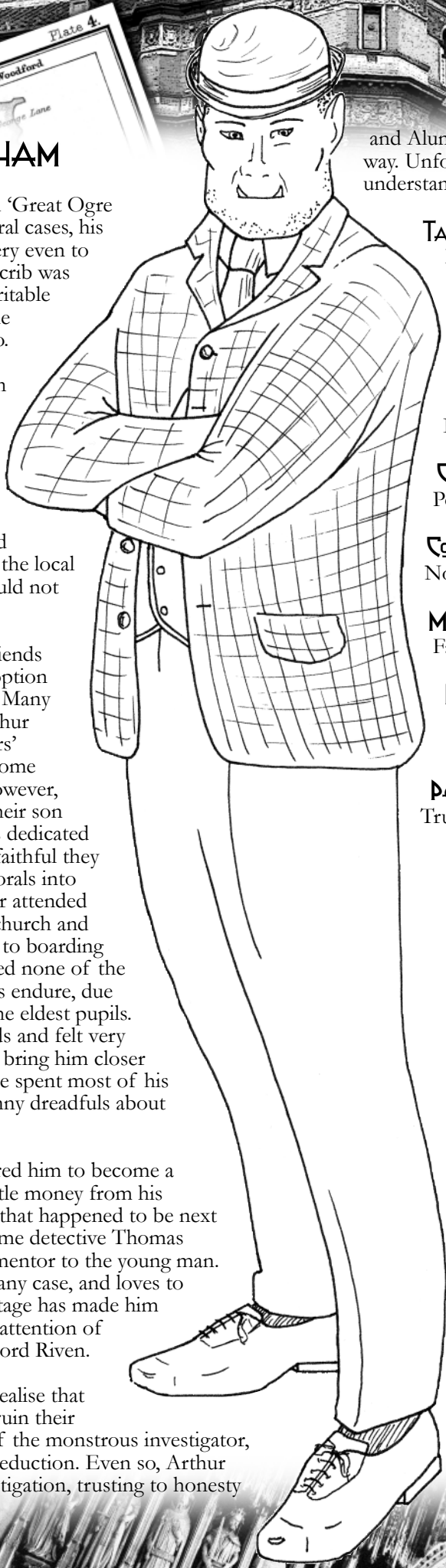
Arthur Markham

Even though the self styled 'Great Ogre Detective' has cracked several cases, his true parents remain a mystery even to himself. Arthur's oversized crib was left on the steps of the charitable Markham family's house one winter night many years ago. Having poor eyesight, and having recently lost her own child by a miscarriage, Mrs Markham insisted that they take in this gift from the heavens. Mr Markham, whose eyesight was considerably better, would have preferred to pass the huge baby onto the local orphanage, but his wife would not hear of such a thing.

Plenty of the Markham's friends and peers thought their adoption nothing less than shocking. Many believed that eventually Arthur would 'show his true colours' and murder his parents in some random act of violence. However, the Markhams made sure their son was brought up properly, as dedicated members of the Aluminat faithful they drummed goodness and morals into Arthur at every turn. Arthur attended Sunday school at the local church and when he was older he went to boarding school. At school he suffered none of the bullying so many other boys endure, due to being twice the size of the eldest pupils. However, he had few friends and felt very lonely there. This served to bring him closer to his parents, and ensure he spent most of his spare time reading lurid penny dreadfuls about murder and detectives.

It was these tales that inspired him to become a detective himself. With a little money from his parents he rented an office that happened to be next door to the renowned Gnome detective Thomas Willowpin, who became a mentor to the young man. Arthur is happy to take on any case, and loves to investigate. His unique heritage has made him stand out and attracted the attention of other social outsiders like Lord Riven.

Sadly, Arthur has failed to realise that many criminals confess or ruin their plots in panic at the sight of the monstrous investigator, rather than his powers of deduction. Even so, Arthur has found a knack for investigation, trusting to honesty and Aluminat teaching to show him the way. Unfortunately, he still just doesn't quite understand the lower classes.



Talents
Deduction (3), Faith Medium

Privileges
Ear of the Street, Social Anomaly, Warrant Card

Assets
Income (Middle) (2)

Complications
Policy of Truth

Contacts
None

Magical Abilities
Faith Medium (1 ability)

Personal Effects
Neat Tweed Suit, Bowler Hat, Heavy Pistol, Warrant Card, Business Cards

Personality Expanded
Trusting / Honest, dedicated Aluminat

Name: Arthur Markham

Player:
Social Class: Middle
Race: Ogre
Rank: 1

Nationality: British
Age/Gender: 24 / Male
Build: Stout / Tall
Hair/Eyes: Black / Brown

Childhood: Foundling
Vocation: Private Detective
Personality: Trusting / Honest
Social Ethics: Aluminat Middle Class

Characteristics

5	Strength	−1	Presence
0	Dexterity	0	Wits
4	Fortitude	1	Resolve

Derived Attributes

3	Initiative	Dex + Wits + Per
7	Movement	5 + Dex in yds/round

Sneak (5+Dex) /2	[3]
Run (5+Dex) x3	[18]
Swim (5+Dex)	[6]
Leap Horizontal (1+Dex)	[2]
Jump Vertical (0.5 x Dex)	[1]

Health

-2 -4 -8 -16

Mana

Racial Special Abilities

Blunt Wits
Iron Constitution
Long Legs

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Common Skills

Act	(Presence)	[−]	Firearms	(Dexterity)	[−]
Athletics	(Dexterity)	[4]	Fisticuffs	(Dexterity)	[4]
Blunt Weapons	(Dexterity)	[−]	General Knowledge	(Wits)	[2]
Bull	(Presence)	[−]	Hide & Sneak	(Dexterity)	[−]
Charm	(Presence)	[−]	Horse Riding	(Dexterity)	[−]
Conceal	(Wits)	[−]	Improvised Weapon	(Dexterity)	[−]
Concentration	(Resolve)	[3]	Intimidate	(Presence)	[−]
Dance*	(Dexterity)	[−]	Might	(Strength)	[1]
Dodge	(Dexterity)	[3]	Perception	(Wits)	[3]
Drive Carriage	(Wits)	[−]	Streetwise*	(Presence)	[−]
Empathy	(Presence)	[−]	Swordplay	(Dexterity)	[−]
Etiquette*	(Wits)	[−]	Throwing	(Dexterity)	[−]

*social class modifier usually applies

Specialties & Magical Skills

Criminology	(Wits)	[2]	Faith Medium	(Pres)	[2]
Cryptography	(Wits)	[2]		( )	[ ]
Disguise	(Wits)	[1]		( )	[ ]
Instrument (Organ)	(Dex)	[1]		( )	[ ]
Interrogation	(Pres)	[2]		( )	[ ]
Tracking	(Wits)	[2]		( )	[ ]
Pick Locks	(Dex)	[1]		( )	[ ]
Research	(Wits)	[1]		( )	[ ]
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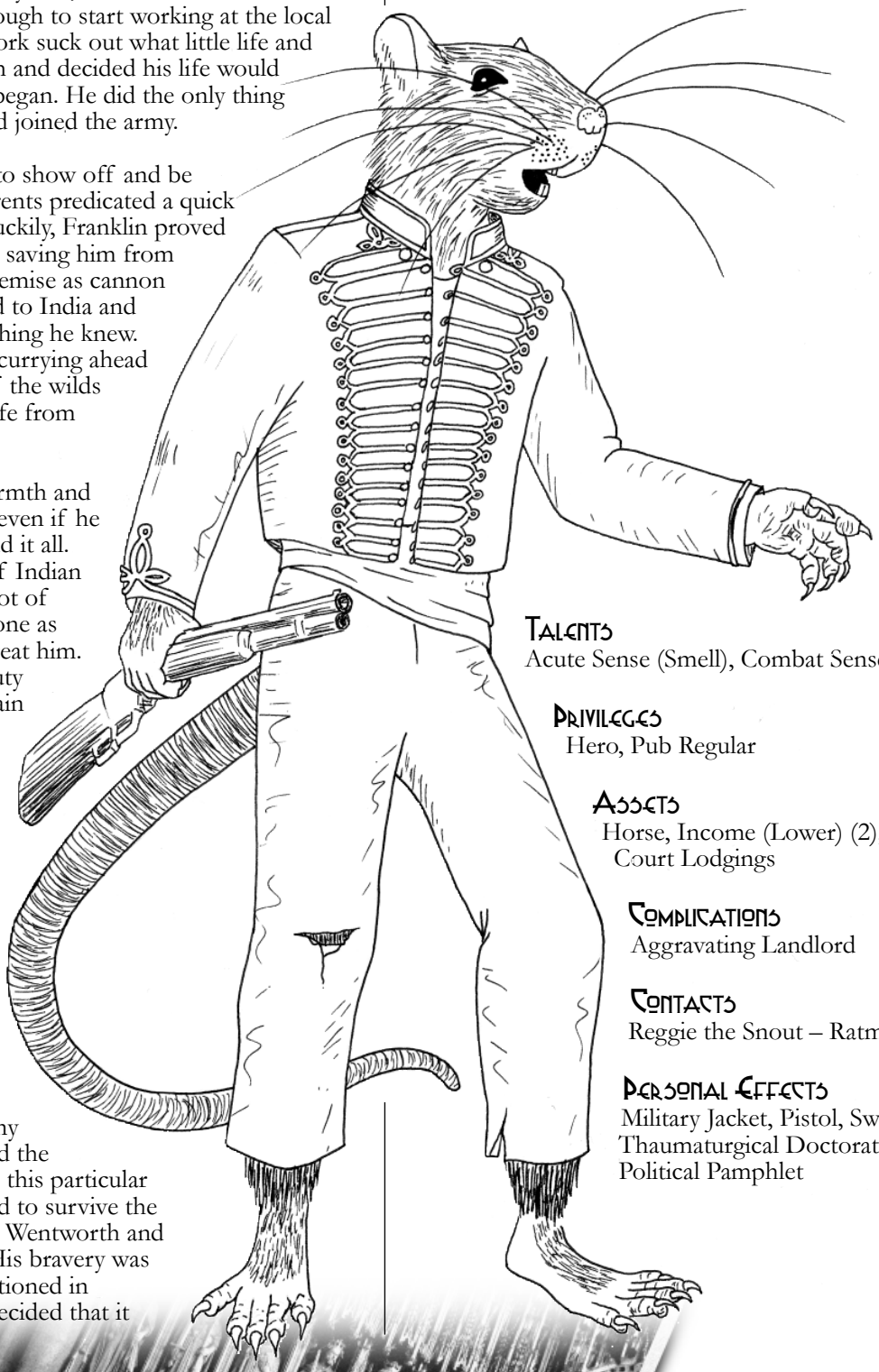
Franklin Willard

Born as part of a large litter of siblings, Franklin always wanted to stand out. Whatever one of his brothers or sisters did, he'd do something different, just because he could. Plenty of people remarked that he should spend more time trying to fit in, but what was there worth fitting into anyway? With several children to feed, his parents were working all the hours in the day just to avoid starvation. One by one, Franklin's brothers and sisters became old enough to start working at the local factory. He saw the work suck out what little life and light remained in them and decided his life would not be over before it began. He did the only thing he could to escape and joined the army.

Given his propensity to show off and be noticed, Franklin's parents predicated a quick death for their son. Luckily, Franklin proved to be a talented scout, saving him from an almost inevitable demise as cannon fodder. He was posted to India and separated from everything he knew. There he spent time scurrying ahead of the troops to see if the wilds of the empire were safe from ambush.

Franklin loved the warmth and mystery of the place, even if he didn't really understand it all. Franklin learnt little of Indian culture, but earned a lot of respect treating everyone as he'd expect them to treat him. During his term of duty he served under Captain Charles Wentworth. Wentworth referred to Franklin as 'Frat' because he simply could not remember his name. However, Franklin naively took this as a form of friendship and served the captain faithfully.

Franklin's dedication to his captain ensured he got far too close during one of the many 'incidents' that plagued the young officer. Luckily, this particular time Franklin managed to survive the assassins and even led Wentworth and his men to their lair. His bravery was commended and mentioned in dispatches. Franklin decided that it was time to go home and his loyalty was rewarded with an honourable discharge from the service. He returned to London, strong in the belief that his bright army jacket and service record would instantly grant him respect. While he was sadly mistaken, his arrogant and cocksure attitude hasn't got him killed quite yet.



Talents
Acute Sense (Smell), Combat Sense (1)

Privileges
Hero, Pub Regular

Assets
Horse, Income (Lower) (2), Rented Court Lodgings

Complications
Aggravating Landlord

Contacts
Reggie the Snout – Ratman Bruiser

Personal Effects
Military Jacket, Pistol, Sword, Fake Thaumaturgical Doctorate, Latest Political Pamphlet

Name: Franklin Willard

Player:
Social Class: Lower
Race: Beastman (Ratman)
Rank: 1

Nationality: British
Age/Gender: 23 / Male
Build: Short / Thin
Hair/Eyes: Black / Brown

Childhood: Urchin
Vocation: Military Scout
Personality: Sneeky / Showoff
Social Ethics: Varies!

Characteristics

1	Strength	0	Presence
4	Dexterity	2	Wits
2	Fortitude	1	Resolve

Derived Attributes

11 **Initiative** Dex + Wits + Per

9 **Movement** 5 + Dex in yds/round

Sneak (5+Dex) /2	[3]
Run (5+Dex) x3	[18]
Swim (5+Dex)	[6]
Leap Horizontal (1+Dex)	[2]
Jump Vertical (0.5 x Dex)	[1]

Health

-2 -4 -8 -16

Mana

Racial Special Abilities

Animal Trait (Nightvision)

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Common Skills

Act	(Presence)	[–]	Firearms	(Dexterity)	[2]
Athletics	(Dexterity)	[4]	Fisticuffs	(Dexterity)	[2]
Blunt Weapons	(Dexterity)	[–]	General Knowledge	(Wits)	[–]
Bull	(Presence)	[–]	Hide & Sneak	(Dexterity)	[4]
Charm	(Presence)	[–]	Horse Riding	(Dexterity)	[2]
Conceal	(Wits)	[2]	Improvised Weapon	(Dexterity)	[–]
Concentration	(Resolve)	[–]	Intimidate	(Presence)	[–]
Dance*	(Dexterity)	[–]	Might	(Strength)	[–]
Dodge	(Dexterity)	[4]	Perception	(Wits)	[4]
Drive Carriage	(Wits)	[–]	Streetwise*	(Presence)	[–]
Empathy	(Presence)	[–]	Swordplay	(Dexterity)	[3]
Etiquette*	(Wits)	[–]	Throwing	(Dexterity)	[–]

*social class modifier usually applies

Specialties & Magical Skills

Navigation	(Wits)	[1]		( )	[ ]
Pick Pockets	(Dex)	[2]		( )	[ ]
Pick Locks	(Wits)	[2]		( )	[ ]
Survival	(Wits)	[2]		( )	[ ]
Tracking	(Wits)	[2]		( )	[ ]
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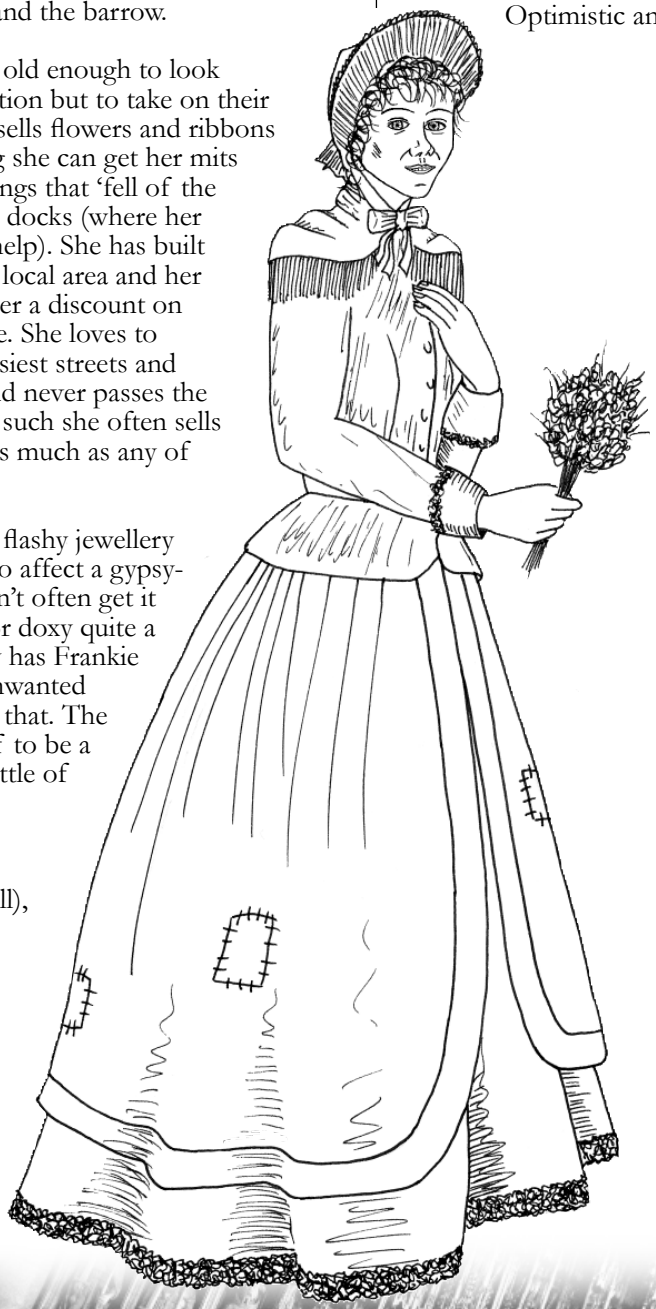
Melanie (Mel) Tripper

Funnily enough Mel's history is the only thing she won't talk your ears off about. Mel's mother 'went to the angels' bringing her into the world, and she had no other siblings. Her Dad was a costermonger and she was helping him peddle his wares from a barrow since she was knee-high to a grasshopper (not that she grew much taller). Mel's father had a fair amount of cheeky charm, and taught her that a smile and a bit of chatter was the best way to make a sale, and bring a customer back the next day. Mel and her dad were very close, they invested all their love in each other, which would be more than enough for the large Halfling family neither of them had. So when Mel's father caught Typhoid and died at a young age she was heart broken. All he had to leave her was their rented lodgings and the barrow.

However, by then she was old enough to look after herself, so had no option but to take on their barrow alone. She usually sells flowers and ribbons but generally sells anything she can get her mits on, including a fair few things that 'fell of the back of a ship' around the docks (where her friend Marlowe is a great help). She has built up a lot of contacts in the local area and her winning smile often gets her a discount on the goods she buys for sale. She loves to plant her barrow in the busiest streets and watch the people go by, and never passes the opportunity for a chat. As such she often sells information and rumour as much as any of the wares on her barrow.

Mel tends to wear a lot of flashy jewellery and bright colours trying to affect a gypsy-like air. However she doesn't often get it right, and gets mistaken for doxy quite a lot. Those days she usually has Frankie to bail her out from the unwanted attention that comes from that. The ratman has proven himself to be a stalwart friend and fills a little of the gap her family left.



Talents
Acute Sense (Taste & Smell), Angelface, Local Expert, Natural Charisma

Privileges
Ear of the Street, Pub Regular

Assets
Income (Lower Class) (3), Rented Court Lodgings

Complications
Aggravating Landlord

Contacts
John Dylan – Low-ranking copper
Marlowe Tom – Dock worker
Marianne Vershalti – Jobbing Gnome Soprano
Erasmus Spindle – Shady Magic Shop Owner

Personal Effects
Wooden Barrow full of wares, Cheap Locket with faded picture of her parents, Cheap but shiny jewellery (mainly bracelets and bangles), Brightly coloured (if garish) clothes with a few ribbons and bows

Personality Expanded
Optimistic and energetically cheerful

Name: Melanie (Mel) Tripper

Player:
Social Class: Lower
Race: Halfling
Rank: 1

Nationality: British
Age/Gender: 22 / Female
Build: Short / Gaunt
Hair/Eyes: Black / Blue

Childhood: Costermonger
Vocation: Costermonger
Personality: Optimistic
Social Ethics: Sort of free trade but she doesn't really think about it. Be nice to people and make as much dough as you can.

Characteristics

0	Strength	3	Presence
3	Dexterity	3	Wits
2	Fortitude	1	Resolve

Derived Attributes

10 **Initiative** Dex + Wits + Per

4 **Movement** 5 + Dex in yds/round

Sneak (5+Dex) /2	[2]
Run (5+Dex) x3	[12]
Swim (5+Dex)	[4]
Leap Horizontal (1+Dex)	[1]
Jump Vertical (0.5 x Dex)	[1]

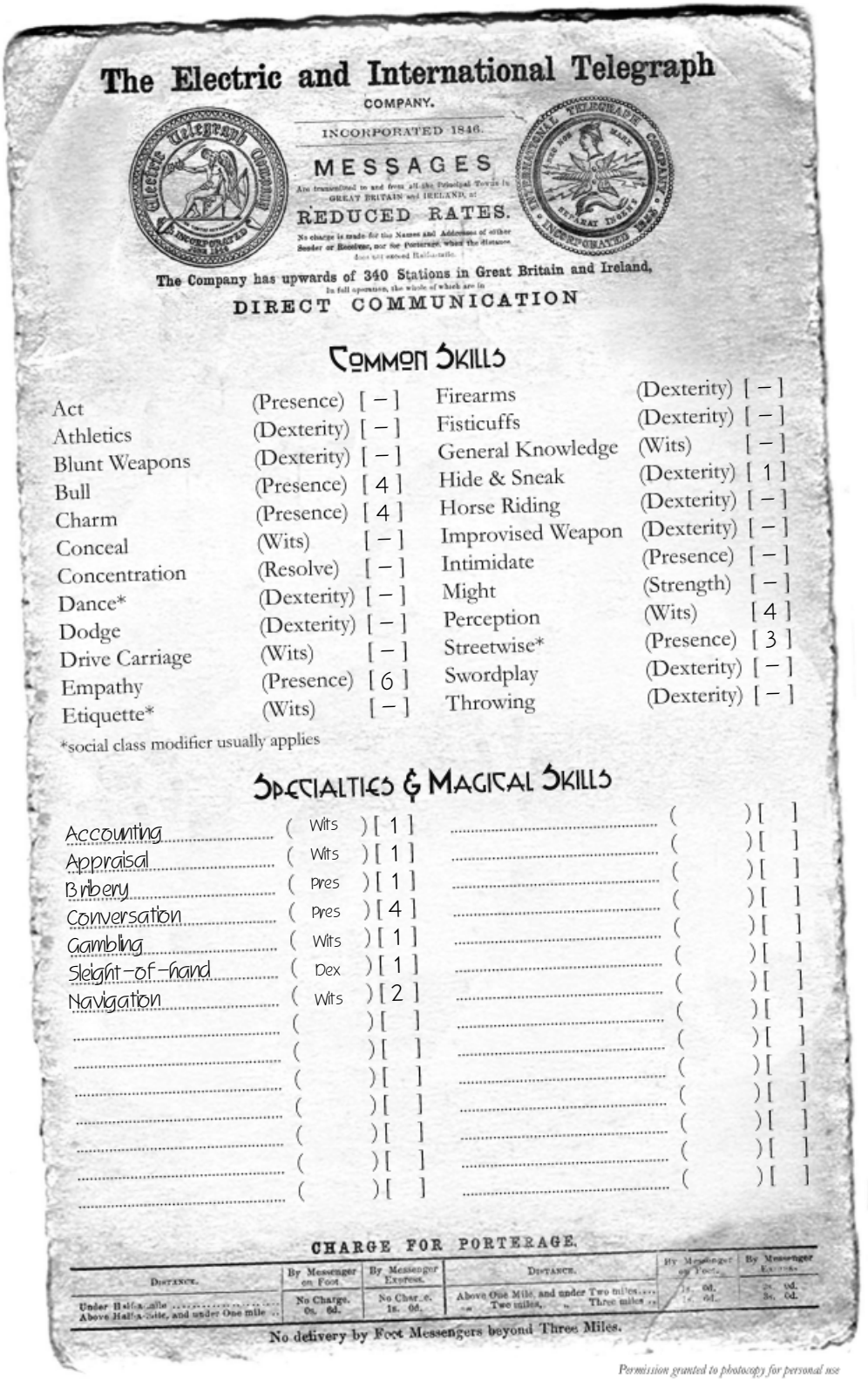
Health

-2 -4 -8 -16

Mana

Racial Special Abilities

Fascination (People)
Fragile physique
Little Legs
Sensitive Nose



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Common Skills

Act	(Presence)	[–]	Firearms	(Dexterity)	[–]
Athletics	(Dexterity)	[–]	Fisticuffs	(Dexterity)	[–]
Blunt Weapons	(Dexterity)	[–]	General Knowledge	(Wits)	[–]
Bull	(Presence)	[4]	Hide & Sneak	(Dexterity)	[1]
Charm	(Presence)	[4]	Horse Riding	(Dexterity)	[–]
Conceal	(Wits)	[–]	Improvised Weapon	(Dexterity)	[–]
Concentration	(Resolve)	[–]	Intimidate	(Presence)	[–]
Dance*	(Dexterity)	[–]	Might	(Strength)	[–]
Dodge	(Dexterity)	[–]	Perception	(Wits)	[4]
Drive Carriage	(Wits)	[–]	Streetwise*	(Presence)	[3]
Empathy	(Presence)	[6]	Swordplay	(Dexterity)	[–]
Etiquette*	(Wits)	[–]	Throwing	(Dexterity)	[–]

*social class modifier usually applies

Specialties & Magical Skills

Accounting	(Wits	) [1]		(	) [ ]
Appraisal	(Wits	) [1]		(	) [ ]
Bribery	(Pres	) [1]		(	) [ ]
Conversation	(Pres	) [4]		(	) [ ]
Gambling	(Wits	) [1]		(	) [ ]
Sleight-of-hand	(Dex	) [1]		(	) [ ]
Navigation	(Wits	) [2]		(	) [ ]
	(	) [ ]		(	) [ ]
	(	) [ ]		(	) [ ]
	(	) [ ]		(	) [ ]
	(	) [ ]		(	) [ ]
	(	) [ ]		(	) [ ]
	(	) [ ]		(	) [ ]
	(	) [ ]		(	) [ ]

CHARGE FOR PORTERAGE.

Distance.	By Messenger on Foot.	By Messenger Express.	Distance.	By Messenger on Foot.	By Messenger Express.
Under Half-a-mile	No Charge.	No Charge.	Above One Mile and under Two miles	1s. 0d.	2s. 0d.
Above Half-a-mile, and under One mile	0s. 6d.	1s. 0d.	Two miles, " Three miles	1s. 6d.	3s. 0d.

No delivery by Foot Messengers beyond Three Miles.

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Now you have a character and a basic understanding of the system, we can get into a little more detail. The following chapters expand the basic rules system detailed in chapter 6, to help you deal with a wide array of events and possibilities, from poison and disease, to falling damage, to reputation and combat. In this chapter, we will deal with making skill rolls and describing the skills themselves in detail.

You should remember that nothing here is carved in stone. All you really need to run Victoriana is an understanding of the basic system; the rest is icing on the cake, to make the rules run in a smoother, more realistic fashion. So, you can consider everything that follows to be optional rulings you may choose to use, ignore or adjust. The rules are not so much laws as a toolbox to help you deal with judging the various situations that will come up during the adventure. If you find things too complicated, use fewer rules until you get used to things; if things are going smoothly, add another layer of complexity. The primary guideline for adjusting the rules is the story. The story you are telling is more important than the letter of the rules. When they are in competition, the story always takes priority.

Having said that, these chapters still form the foundation of the rules that everyone is working with. So, while the Gamemaster can change and adjust them, she must be clear about such changes before the game. Otherwise, the players are justified in wondering why they bought a rulebook of their own, and may feel that they are being 'cheated'. So, actually, you should consider these rules written in stone, but written with a pencil!

Classes of Skills

Before we get too deeply into the various ways you can deal with skills, we'll take a look at the different types of skills. Skills are divided into three types: Common skills, Specialties and Magical Skills. A few of these skills (usually Specialties) are also 'Group skills'. While all the skills are used in much the same way, there are a few tweaks that give them clear differences.

Common Skills

What we call Common skills are all things that everybody in 1867 has at least some basic ability with. It might be that you can do it without any special training (such as throwing a rock) or just that few people can live in the world without gaining at least a basic understanding of it (such as Horse Riding). An action involving a Common skill can always be attempted, even if you don't possess any dice in the relevant skill. So, in game terms, you can assume that your character has all the Common skills, but at a rating of 0. While you may not have a very big dice pool using just your attribute, you don't suffer any penalty beyond that.

Given that Common skills are so, well, common, you are also allowed to add to your dice pool when using them. You can add either 1 or 2 dice to your dice pool each time you use a Common skill, which should help your attributes out a little. However, for every die you add to your pool, you must roll an additional Black Dice as well. So, think very carefully how much you need the extra dice. Obviously, you must decide to add to your dice pool before you actually roll anything. You can't make a roll and decide to add a couple of dice afterwards because you didn't like the result.

While everyone has some knowledge of the Common skills, not everyone has definite training. There are some actions governed by Common skills that you do need such training to use. For instance, with Firearms you can strip down a pistol. While anyone can point and fire one, stripping it down requires some sort of training. While you may know how to get on a horse and ride, you might not know how to put on the saddle or how to look after the horse. So, the Gamemaster can decide that certain uses of a Common skill (such as those above) cannot be attempted unless you have some actual training in the skill. What this means in game terms is that you must have at least one point in the Common skill to do something the Gamemaster decides requires training.

Specialties

There are many things that you need to study to have any chance of success. You can't wander into a hospital and expect to make a guess at how to do surgery, no matter how clever you are. The rules for Specialties are quite simple: if you don't have the skill, you can't attempt an action that uses it. Specialties require direct study and often a teacher to gain any understanding of them. They are usually skills involving knowledge or a particular type of experience. They need not be rare or difficult to learn, just that they require training.

The list of Specialties we include in Victoriana is not assumed to be the be all and end all of human experience. You may add to the list of Specialties

as much as you like, although do consider whether the skill you want to add is already covered in the list. We have skills like 'Sewer Lore' on the list to illustrate this point. In this way, your characters can create skills that fit their characters and add to their characterisation as well as their abilities.

Magical Skills

The skills that cover magical lore are considered another category. They are a form of super specialty, in that they not only require training, but require a lot of it. It takes years of study to become a competent magician, so these skills take a long time to learn. However, they are worth the wait. Obviously, they can be used to cast spells and create enchantments, but the skills themselves also have wider uses. They express the character's occult lore in their specialist field, so you can use them to tell what spells are being cast by the wizard muttering in the corner and to identify strange sorcerous compounds. Demonology and Necromancy also help identify and find weaknesses in demons and the undead.

So, the magical skills also grant a far wider field of knowledge than most other skills. For instance, Thaumaturgy covers knowledge of a variety of arcane languages, and Enchanting grants all manner of wisdom on herbs and plants. So, even though they are expensive to obtain and slow to advance, the rewards are worth a little patience. For more specifics, see the skill descriptions later in this chapter.

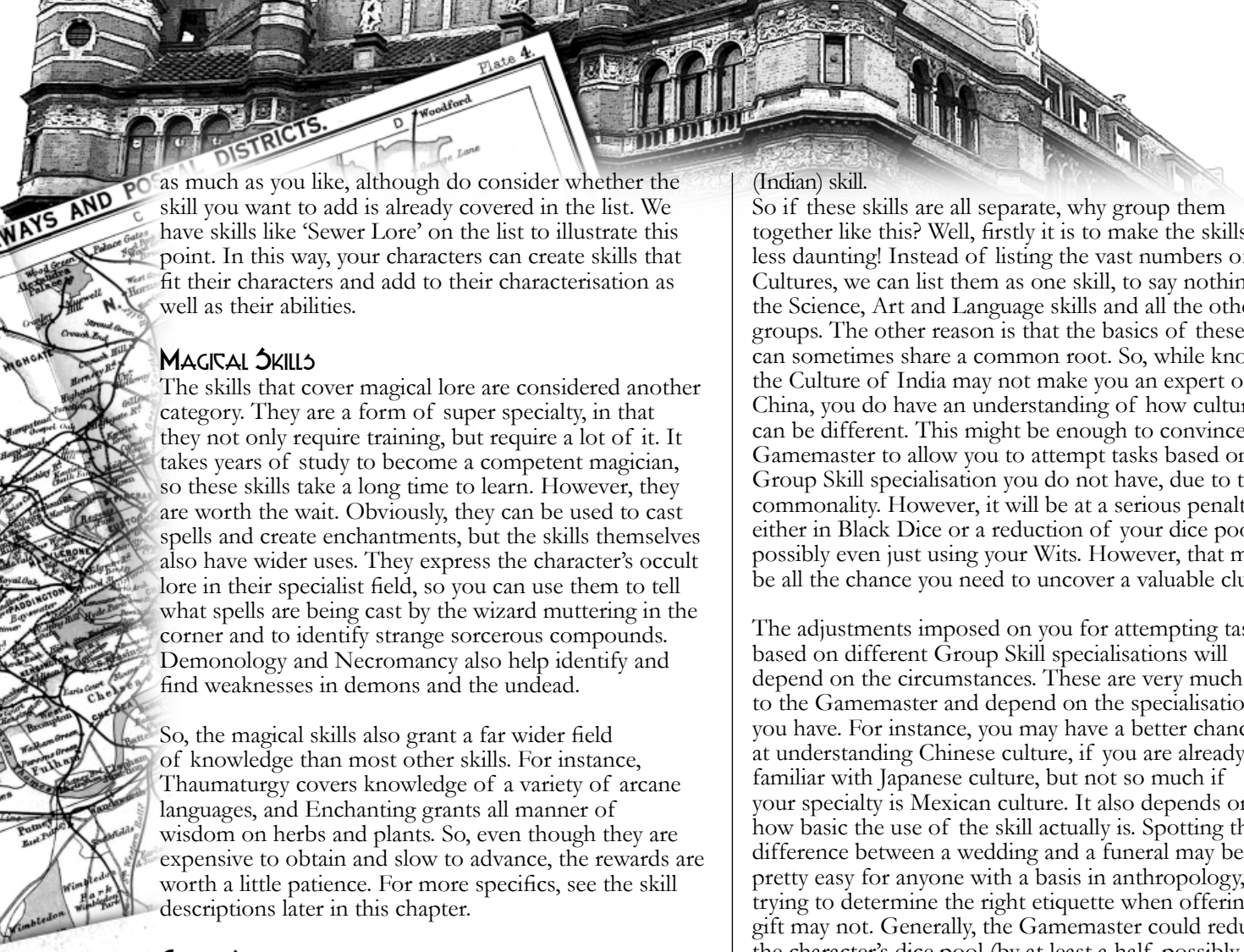
Group Skills

Some Specialties are also referred to as Group Skills. These skills cover such a wide range of knowledge; they are in fact many similar skills grouped together. For instance, Culture deals with the knowledge and understanding of (unsurprisingly) cultures outside Britain. However, no one can know everything about all the different cultures of the world, and certainly not for such a small number of points. So, when you pick a Group Skill, you must specify what area you are familiar with. For example, if you take the Culture skill after serving long years in India, you might specialise in Indian culture, writing it down as Culture (Indian). If you want to take another specialisation, you can do so but it counts as a totally separate skill. After adventuring among the Opium dens of Limehouse, you might pick up Culture (Chinese). This would be completely different and separate to your Culture (Indian) skill.

So if these skills are all separate, why group them together like this? Well, firstly it is to make the skills list less daunting! Instead of listing the vast numbers of Cultures, we can list them as one skill, to say nothing of the Science, Art and Language skills and all the other groups. The other reason is that the basics of these skills can sometimes share a common root. So, while knowing the Culture of India may not make you an expert on China, you do have an understanding of how cultures can be different. This might be enough to convince your Gamemaster to allow you to attempt tasks based on a Group Skill specialisation you do not have, due to their commonality. However, it will be at a serious penalty, either in Black Dice or a reduction of your dice pool, possibly even just using your Wits. However, that might be all the chance you need to uncover a valuable clue.

The adjustments imposed on you for attempting tasks based on different Group Skill specialisations will depend on the circumstances. These are very much up to the Gamemaster and depend on the specialisations you have. For instance, you may have a better chance at understanding Chinese culture, if you are already familiar with Japanese culture, but not so much if your specialty is Mexican culture. It also depends on how basic the use of the skill actually is. Spotting the difference between a wedding and a funeral may be pretty easy for anyone with a basis in anthropology, but trying to determine the right etiquette when offering a gift may not. Generally, the Gamemaster could reduce the character's dice pool (by at least a half, possibly to a quarter) and allow a roll based purely on a single attribute, or just (for simpler cases) increase the difficulty of the task. The Gamemaster should also take into account how many different specialisations of a particular Group Skill a character has. If they already have Culture (African), Culture (Indian), Culture (Chinese) and Culture (Mexican), they are obviously experienced in a variety of different uses of the Group Skill and thus far more likely to be able to extrapolate what they don't know in other areas.

The range of each Group Skill specialisation is up to the Gamemaster, although we have given a few broad categories. It depends on the setting for the campaign and the level of detail the Gamemaster wants to use. For instance,



putting the culture of India into one skill is so simplistic to be almost insulting (although that is obviously not our intention). Any culture (or art or science) will have a vast array of further sub-divisions. However, those differences may not be so important in a campaign based in London. If the campaign is set in India itself, greater sub-division is not only appropriate but necessary for realism. So, before deciding on a specialisation for your Group Skills, ask the Gamemaster if they wish to be any more or less specific than the average 'bench mark' we offer in the skill descriptions below.

'Make me an offer'

What the Gamemaster can do when a player tells them what they would like to achieve, is simply say 'make me an offer'. The player then looks at their range of skills and attributes and suggests what they think is most appropriate (or has the highest dice pool!). The Gamemaster might accept the offer, or tell the player (often with a sigh) to make a different or more reasonable offer. This encourages players to be more inventive in their use of skill and attribute combinations; which helps them invent more interesting and heroic solutions to adventure situations. In some cases the Gamemaster might allow a similar but not entirely suitable skill to be used (such as using Swordplay to fight with a club). In such cases the Gamemaster might make the difficulty higher, reduce the dice pool or demand more successes for the attempt to succeed.

Skills and Attributes

Each skill is listed with an attribute. This is generally the attribute that will be rolled with that skill most often, but it need not be the only attribute that you can use. You should use the listed attribute when rolling for each task unless the Gamemaster decides that another attribute is more appropriate. For instance, Might is usually based on Strength. However, a Gamemaster might insist you use Wits to see where the best place to lift a heavy crate might be, so you can direct someone else to lift it. Climbing is covered by Athletics, so is usually Dexterity related. However, it could easily require Strength if the character was carrying a heavy load (such as an injured comrade). Just as the Gamemaster can impose different attributes, players are free to suggest different skill and attribute combinations, too. As usual, it is the Gamemaster who makes the final decision.

Task Resolution & Modifiers

Now you are familiar with the types of skill, we need to discuss how they are used in the game. There are generally two types of skill rolls: rolling against an environment or situation, and rolling against an opponent.

The former skill roll is used when the difficulty of the task is essentially "fixed" – for example, climbing a rock face will be equally hard for anyone who attempts it. A steep, smooth climb will be tougher than a shallower slope with plenty of handholds, but neither rock face will be actively fighting back against the climber. Attempt to punch a foe smartly upon the jaw, however, and he will be dodging, ducking, and quite possibly throwing punches back – meaning that his own skill roll will oppose yours.

A Roll against the Environment/Situation

You decide upon the appropriate skill and attribute to use, and add together the appropriate skill dice and attribute dice. Roll this many dice and count up all the "1s"and "6s." These are your successes. Roll Black Dice (or the GM can roll the Black Dice, if preferred) to determine how many of those successes are negated.

Often a roll against an environment or situation has very simple results – you either succeed or you fail – but sometimes the number of successes that you get beyond those required can be very important as well. In particular, this applies in combat where your successes are added into the damage roll – more successes mean more damage.

A Roll against an Opponent

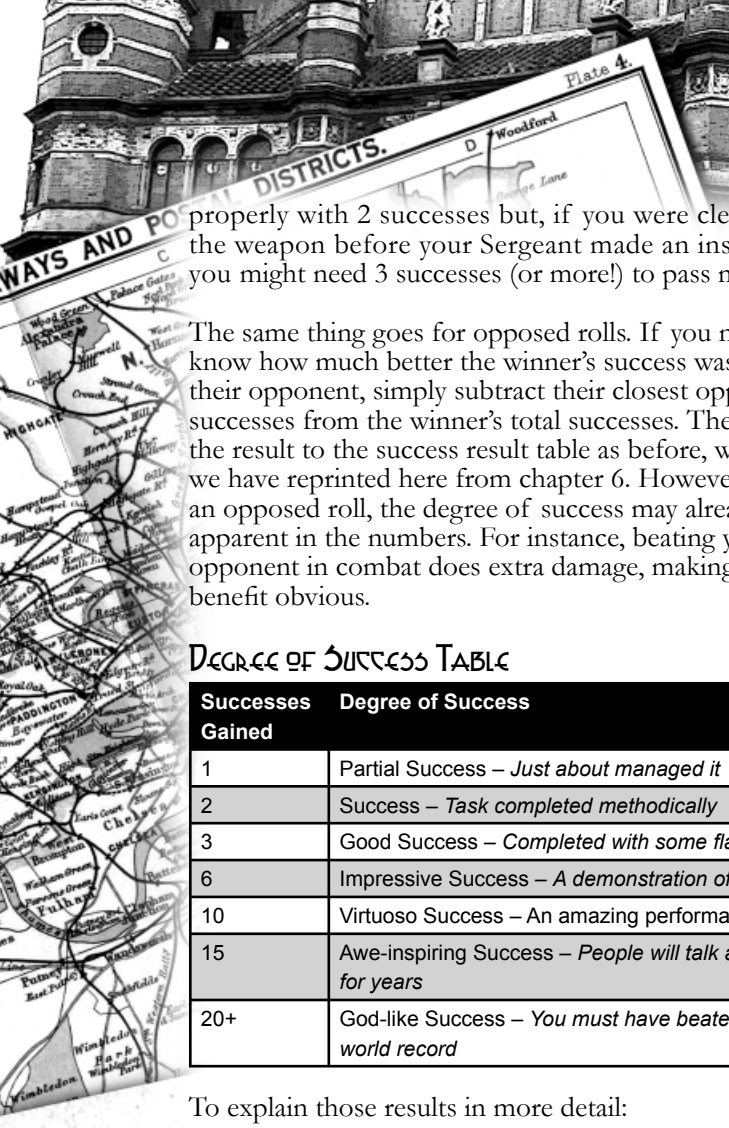
Sometimes, an action is directly opposed against another character – you might be trying to sneak past a searching guard, trying to parry a crushing axe blow, or racing in a sprint to the finish line. Opposed rolls deal with these directly competitive scenarios by having all participants make their rolls, and awarding success to the participant with the most successes. Black Dice are still used even with Opposed Rolls but, depending on the circumstances, each opponent might have a different number of Black Dice. One of the fighters might be on slippery ground where the other isn't, for instance.

Whether people are competing in groups or against a specific opponent, if there can be only one winner, the one with the most successes wins. Simple as that!

Degrees of Success

How many successes you achieve is often important as well. In general, you must gain at least 2 successes to properly complete your task. If you only get 1 success, you've not failed outright, but you haven't quite done what you set out to do. The Gamemaster may rule that you have to try again.

In some cases, even 2 successes won't be enough. You may have to do something especially well to be said to have succeeded. For instance, you can clean a firearm



properly with 2 successes but, if you were cleaning the weapon before your Sergeant made an inspection, you might need 3 successes (or more!) to pass muster.

The same thing goes for opposed rolls. If you need to know how much better the winner's success was than their opponent, simply subtract their closest opponent's successes from the winner's total successes. Then apply the result to the success result table as before, which we have reprinted here from chapter 6. However, in an opposed roll, the degree of success may already be apparent in the numbers. For instance, beating your opponent in combat does extra damage, making the benefit obvious.

Degree of Success Table

Successes Gained	Degree of Success
1	Partial Success – *Just about managed it*
2	Success – *Task completed methodically*
3	Good Success – *Completed with some flair*
6	Impressive Success – *A demonstration of mastery*
10	Virtuoso Success – An amazing performance
15	Awe-inspiring Success – *People will talk about this for years*
20+	God-like Success – *You must have beaten the world record*

To explain those results in more detail:

Partial Success: You very nearly manage to achieve what you set out to do. If you are picking a lock, it is open, but you have broken your lock pick and damaged the lock. If jumping a stream, you are across, but land on your face with your legs in the water.

Success: You just about manage to get the job done. No more, no less.

Good Success: At this level, you have succeeded and may gain a small bonus. For instance, you did the job a little faster or more precisely.

Impressive Success: With an impressive success, you did it with style. Not only did you make the task look easy, you have completed it in three quarters of the time. So, you might jump the stream, but also land in a good position to attack your opponents when you land.

Virtuoso Success: Now you are just showing off. You complete the action in half the time you needed, and hardly break a sweat doing so.

Awe-inspiring Success: Only an expert can pull off this sort of result. You complete the action in a quarter of the time and look very good doing it. The Gamemaster should give you a bonus of +3 to your dice pool on further actions that relate to your success. For instance, an Awe Inspiring success at dancing with a paramour might gain you a bonus to Charm them later on. When you jump the stream, you draw your sword in the process and land behind your target ready to attack.

God-like Success: The effects of this sort of result are left to the Gamemaster. Only an expert having a very lucky day can hope to pull this off. Whatever happens, anyone watching will be talking about it for years, no matter how mundane it might be. You have almost certainly broken some sort of record. The Gamemaster may well award you a reputation bonus for the fame such a result might accrue.

Difficulty Ratings

We've talked about difficulty ratings and the evil of Black Dice before. However, they are worth returning to in a little more detail. As mentioned before, Black Dice are rolled with your dice pool and each success they get removes one of your dice pool successes. They represent the factors working against you from the environment. Your ability to do a task is represented by your skill, your aptitude for it by your attribute. So, Black Dice are applied for: darkness, slippery surfaces, distractions, bad tools and anything else acting against you.

If the difficulty comes from the character (such as being drugged or wounded), the difficulty is represented by a reduction in their dice pool. Some things, like wounds, have definite effects (see Combat), but the Gamemaster can apply other modifiers to the dice pool for tiredness or inappropriate skills. Remember that when applying modifiers in any way, you are looking at the difficulty of the task, regardless of the character's dice pool. Whether the character is an amateur or an expert, in the same situation, they will face the same difficulty ratings.

We've mentioned the difficulty levels themselves, but now it is time to explain what they mean in more detail.

Difficulty Rating Black Dice

Difficulty Rating	Black Dice
Very Easy	Automatic Success; no need to roll
Easy	No black dice; +5 to dice pool
Average Task	No Black Dice
Difficult	3 Black Dice
Very Difficult	6 Black Dice
Extremely Difficult	12 Black Dice
Ridiculously Difficult	20 Black Dice
(Impossible)	(40 Black Dice)

Very Easy: Even an unskilled person could take a complete guess and still have a little chance of failure. However, tasks this simple rarely offer the opportunity for anything more than a basic success, making the degree of success unimportant.
Example: *Opening a lock using the correct key*

Easy: Even with only a little training, this shouldn't prove too difficult. Circumstances are actually helping you for once.
Example: *Attempting to pick a very simple lock when you have plenty of time and good tools.*

Average: A skilled person should achieve this task, but there is enough opposition to make failure a real possibility.
Example: *Picking a moderately well made lock, using the correct tools.*

Difficult: There is significant opposition to your task. In many cases for adventurers, this will be the usual difficulty.
Example: *Picking a good lock, in a bit of a hurry, using the correct tools.*

Very Difficult: There is very significant opposition. Only a trained professional would have a real chance of success.
Example: *Picking a well made lock with bad tools or little time.*

Extremely Difficult: This is the usual maximum for most action difficulties, representing tough opposition in very difficult circumstances.
Example: *Trying to pick a well made lock in a hurry with improvised tools*

Ridiculously Difficult: A very lucky expert might succeed, but most people won't even bother to try. This is the most reasonable upper limit for any difficulty.
Example: *Picking an excellently made lock with no proper tools in the rain with moments to spare*

Impossible: The Gamemaster does not think anyone could (or even should) manage it, but feels you deserve a chance to try. It is highly unlikely that even an expert would attempt this sort of thing. This level of difficulty is only ever used when a belligerent player browbeats the Gamemaster into letting them try something utterly ridiculous with no chance of success. Most players should take the hint and try something else.
Example: *Trying to pick a good lock with bad tools while engaged in a swordfight in the rain on a dark night*

Generally, most tasks a character will try to do, particularly when low-ranking, will probably be Average. A few will be Difficult but, beyond that, it will take a highly skilled character to have any significant chance of success.

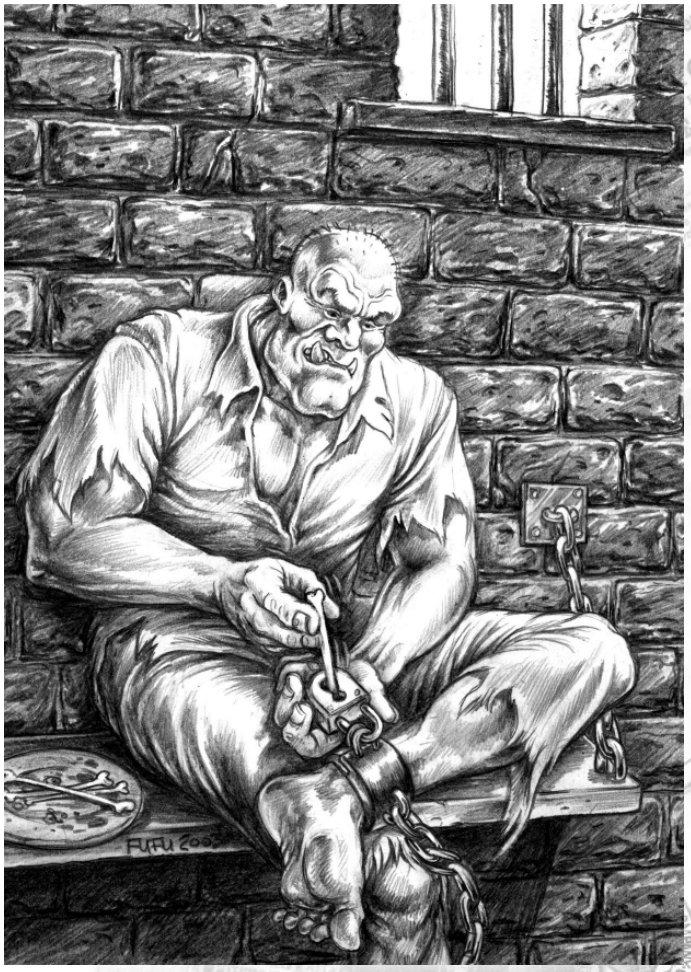
Foul Failure

Sometimes you will roll so badly that you will get more Black Dice successes than dice pool successes. The Black Dice have cancelled all your successes, and are hungry for more. In this case, you have suffered a Foul Failure. Not only have you failed, but you have failed spectacularly badly. Your skill alone was nowhere near good enough to overcome the opposition. If you are climbing, you not only fall but break some vital piece of equipment. In combat, your weapon might break or jam. When inventing something, sorcerous or mundane, your creation might turn against you, or manifest powers you didn't expect or plan for.

Foul Failures are to be feared because the Gamemaster can impose any horror she likes on your poor character. However, it must relate to the task the character was trying to achieve. A Foul Failure in combat might destroy a weapon or put the character in a bad position, but it doesn't mean the villain has automatically managed to wound them. Foul Failure is about the character and the environment; others may prosper from their troubles, but not directly.

The Gamemaster might also decide to stage Foul Failure by the number of Black Dice successes that are outstanding. So, the results of 1 outstanding Black Dice success won't be as bad as that of 5. However, any Foul Failure is bad, even catastrophic; the question is, just how catastrophic.

So, bear in mind that the harder the action you are attempting, the more Black Dice you roll and so the more chance of a Foul Failure. Secondly, Gamemasters should remember that Foul Failure can happen to villains just as easily as to heroes!



Using a more fluid difficulty system

Some Gamemasters like to be a little more free and easy with the rules. If this is you, there is no need to stick to rigid difficulty levels. Most tasks the characters will attempt will be somewhere between Average and Very Difficult. So, you can choose to assign between 1 and 9 Black Dice on any task, rather than a specific difficulty level. This gives you a lot more freedom to 'fine tune' the opposition to the character's actions. However, it is a lot more random and the Gamemaster must be more careful to judge the situations appropriately and with parity.

Tweaks and Complications

Now we have explained the basics in more detail, we move on to a few more optional rules designed to smooth out some of the rough edges.

Complementary Rolls

It is possible for characters to assist each other in making rolls, or for a character to possess a skill (such as a knowledge skill) which makes the use of a second skill much easier. If the character has a complementary skill (such as Science (Biology) when trying to use Medicine) he can roll the complementary skill (just the skill) and add any successes he gains as extra dice for the proper skill roll. However, the Gamemaster might modify the dice pool for the complementary skill depending on how helpful it might possibly be.

For Example: *The Gnomish scholar Tristan McIntyre is trying to find a cure to a new disease. The Gamemaster rules that his skill in Science (Biology) can help him out. Tristan has a Wits of 3, Medicine of 4 and Science (Biology) of 3. So he first rolls his Science (Biology) dice. The Gamemaster rules that Biology is a very complementary skill and allows Tristan to roll all 3 of his dice, he gets 3, 1 & 4 for 1 success. This means he can add 1 to his Wits + Medicine dice pool improving it from 7 to 8 for the roll.*

When a group of people are trying to pool their resources on a specific task, the system is very similar. The team chooses one person to make the actual roll. The rest are allowed to make the same roll against the same difficulty rating. Any successes they get are added to the dice pool of the person actually rolling the task attempt. If someone suffers a Foul Failure the Black Dice they fail to cancel are added to those rolled for the actual attempt. The Gamemaster can also decide that only a certain amount of people can usefully help. Any more than that get in the way and their successes add to the Black Dice pool instead! The Gamemaster may tell the players how many people can usefully help (usually 2 is a good number) but is within her rights not to! If too many characters get involved, the Gamemaster decides which of the players are the ones who are in the way. This is usually the one with the lowest skill or just the last player to state they were lending a hand.

For Example: *Four Halflings (Boris, Daisy, Mitchell and Peggy) are trying to fix a broken steam engine. They all have Ad-Hoc Repair skill and decide Daisy should be the one to make the actual attempt, mainly as she has the highest skill. The Gamemaster tells them it is a difficult task (3 Black Dice) as the steam engine is not in good shape at all. As the helpers, Boris, Mitchell and Peggy all make a Wits + Ad-Hoc Repair roll. However the Gamemaster has decided that only 2 people can usefully help Daisy so Peggy (as she was the last to decide to help out) is actually getting in the way. Boris rolls well, gaining 3 successes. However Mitchell rolls a Foul Failure with 2 Black Dice remaining. Peggy doesn't do very well, netting only 1 success. So when Daisy rolls she gets to add 3 dice to her pool from Boris, but adds 3 Black Dice from Mitchell's botch and Peggy getting under her feet.*

Trying Again & Taking Your Time

Given half a chance, some players will keep rolling dice until everyone around them has fallen asleep from boredom, so there are limits on retrying a failed roll. Each time you retry, you need an additional success to properly succeed (you might interpret this as subtracting a success for every failed attempt for each roll). So if you only needed 2 successes and fail, you need to get 3 successes on a retry. If you fail again, you need to get 4 and so on. The difficulty of the task remains unchanged unless the environment is changing. For instance, if things are slippery because it is raining, the longer you take the more slippery things may get.

Extended Tests

In Victoriana, we don't use extended tests very often, if at all. However, they are a staple of many other role-playing games, so we have included the rule here for experienced gamers who feel a need to use it.

Extended tests are used for skill tests that will take longer than others, or should be resolved with more than just 1 dice roll. Often with these tests, passing or failing isn't the question, but how long it takes and how well you do is. This is usually the case when creating works of art. You have the time to get it right, but how good will it be? It might also apply to surviving a trek across country or organising the tactics for a battle.

For these tests, the Gamemaster decides how many skill rolls you are able to make, given the time you have. This is usually anything from 2 to 6 rolls. Then the player makes the rolls as usual, each one using the same dice pool and difficulty factors. Once all the rolls have been made, the successes from each roll are added up together for the total degree of success. Sometimes, this might just show how well you did compared to other people, other times you might have to reach a certain number of successes to complete the action.

Extended rolls can be used for complicated tasks where many different skills apply to the same circumstance. For instance, to invent a new machine, a scientist might need to use several science and engineering skills. In such a case, the Gamemaster allows the character to make one roll for each skill being used, adding up the total

successes. If the total successes reach the number the Gamemaster has decided on for success, the character achieves the desired result.

A Foul Failure in an extended test is especially bad. It negates all the successes scored so far. The character can continue to roll but, depending on when the Foul Failure happens, they may have little hope of getting enough successes without a lot of luck. You should decide what happened to cause such a disaster, and how the character attempted to overcome it.

Class Modifiers

Some skills work a little differently, depending of the class you come from. For instance, different classes have different styles of dance, or rules of etiquette. With these skills, certain basic principles are just the same. After all, if you can dance, you can dance. You won't be so comfortable doing a dance you don't know, but you could probably pick it up. Making lower class, middle class and upper class dancing into 3 different skills is rather over-complicated and unrealistic. So we keep the skill the same, but apply a class modifier.

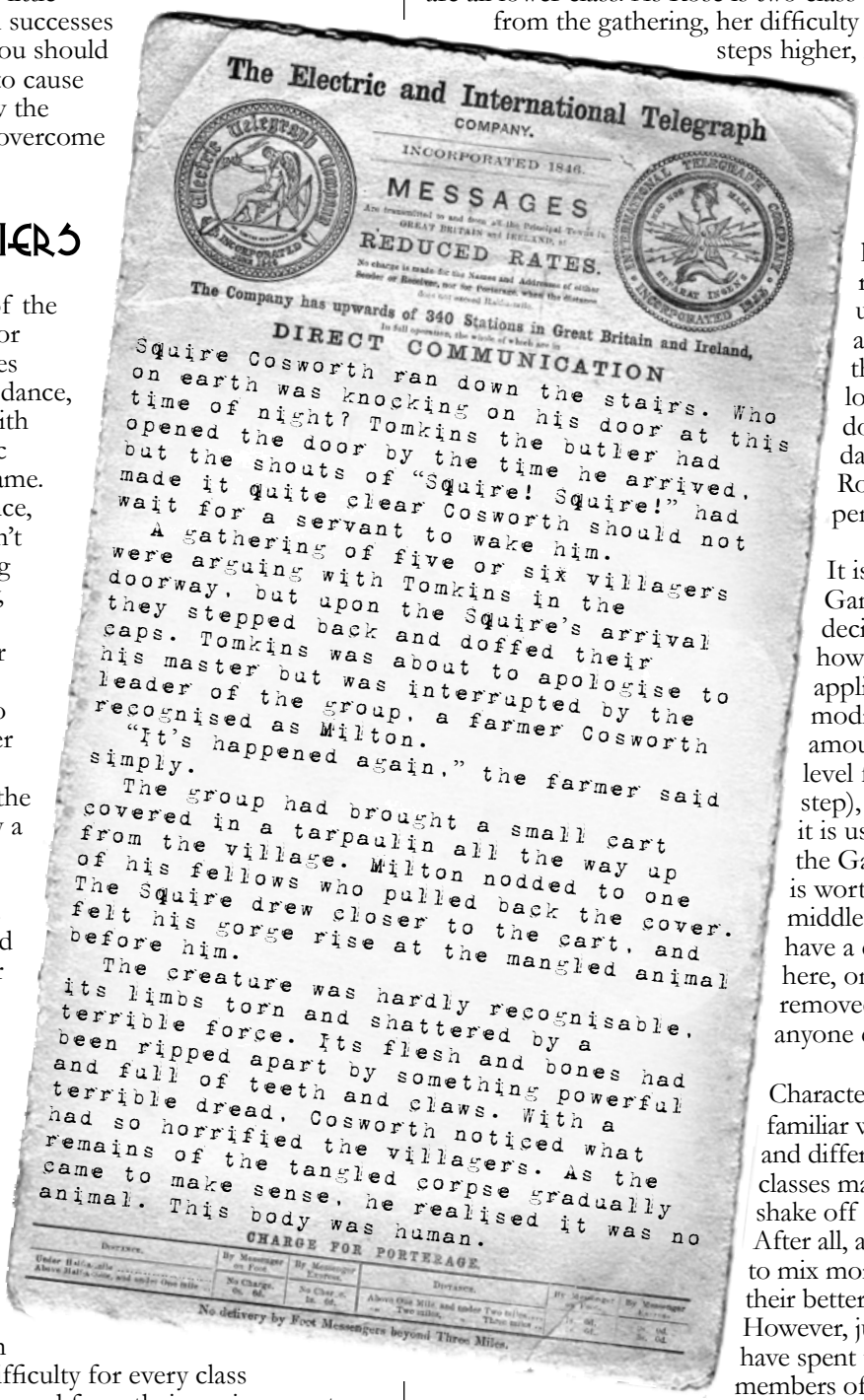
A class modifier applies only to certain skills, and only when the character is in an unusual environment. Officially, few skills (such as Business, Conversation, Dance, Etiquette and Streetwise) have a class modifier, but the Gamemaster is free to apply it to any skill where he deems it appropriate.

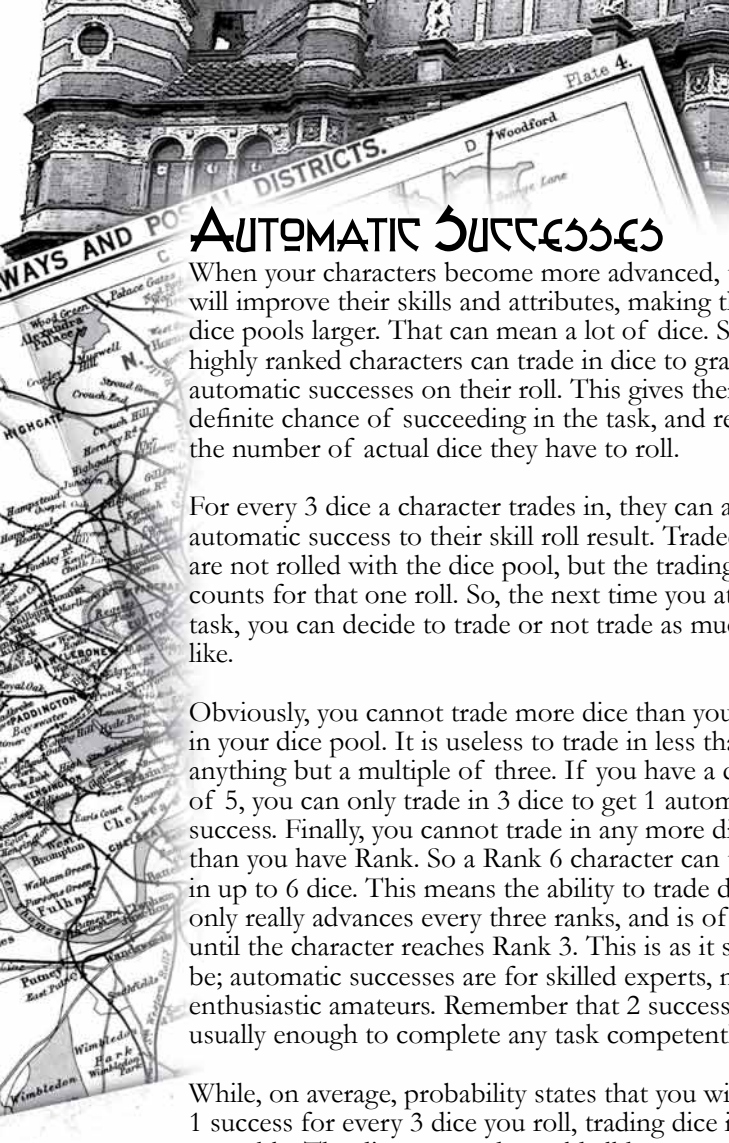
The modifier itself is an increase of 1 level of difficulty for every class step the character is removed from their environment. So, when Arthur Wescott (a middle class detective) takes tea with Lord Markham (an Upper class dilettante), he must increase the difficulty level of his etiquette skill rolls by 1 (so average tasks become difficult). Lord Markham suffers the same penalty, as he is talking to a middle class person, although his lapses in etiquette might be less problematic if it is his house.

When Rose goes to a party below decks, with her secret lover Jack, she tries to join in the dancing. She is a good dancer, but upper class, whereas her lover and his friends are all lower class. As Rose is two class steps removed from the gathering, her difficulty level to dance is 2 steps higher, making 'average' tasks 'very difficult'. She is experienced at ballroom dancing, but has to concentrate hard to join the raucous knees-up going on around her. As the gathering is all lower class people doing lower class dances, no one but Rose suffers the penalty.

It is up to the Gamemaster to decide when and how a class modifier applies. While the modifier is a set amount (1 difficulty level for each class step), how and when it is used is judged by the Gamemaster. It is worth noting that middle class characters have a definite advantage here, only ever being removed by 1 class from anyone else.

Characters that become familiar with the ways and differences of other classes may eventually shake off the class modifier. After all, adventurers tend to mix more freely with their betters and inferiors. However, just because you have spent time with a few members of a particular class, it doesn't mean you have learned everything about them. Characters should only reduce the modifier when they try using a skill where it applies. Even then, it will gradually reduce over time rather than suddenly no longer apply.


The Electric and International Telegraph
COMPANY.
INCORPORATED 1846.
MESSAGES
REDUCED RATES.
The Company has upwards of 340 Stations in Great Britain and Ireland,
DIRECT COMMUNICATION
Squire Cosworth ran down the stairs. Who on earth was knocking on his door at this time of night? Tomkins the butler had opened the door by the time he arrived, but the shouts of "Squire! Squire!" had made it quite clear Cosworth should not wait for a servant to wake him.
A gathering of five or six villagers were arguing with Tomkins in the doorway, but upon the Squire's arrival they stepped back and doffed their caps. Tomkins was about to apologise to his master but was interrupted by the leader of the group, a farmer Cosworth recognised as Milton.
"It's happened again," the farmer said simply.
The group had brought a small cart covered in a tarpaulin all the way up from the village. Milton nodded to one of his fellows who pulled back the cover. The Squire drew closer to the cart, and felt his gorge rise at the mangled animal before him.
The creature was hardly recognisable, its limbs torn and shattered by a terrible force. Its flesh and bones had been ripped apart by something powerful and full of teeth and claws. With a terrible dread, Cosworth noticed what had so horrified the villagers. As the remains of the tangled corpse gradually came to make sense, he realised it was no animal. This body was human.
CHARGE FOR PORTERAGE.
No delivery by Foot Messengers beyond Three Miles.



Automatic Successes

When your characters become more advanced, they will improve their skills and attributes, making their dice pools larger. That can mean a lot of dice. So, highly ranked characters can trade in dice to grant them automatic successes on their roll. This gives them a more definite chance of succeeding in the task, and reduces the number of actual dice they have to roll.

For every 3 dice a character trades in, they can add 1 automatic success to their skill roll result. Traded dice are not rolled with the dice pool, but the trading only counts for that one roll. So, the next time you attempt a task, you can decide to trade or not trade as much as you like.

Obviously, you cannot trade more dice than you have in your dice pool. It is useless to trade in less than 3, or anything but a multiple of three. If you have a dice pool of 5, you can only trade in 3 dice to get 1 automatic success. Finally, you cannot trade in any more dice than you have Rank. So a Rank 6 character can trade in up to 6 dice. This means the ability to trade dice only really advances every three ranks, and is of no use until the character reaches Rank 3. This is as it should be; automatic successes are for skilled experts, not enthusiastic amateurs. Remember that 2 successes are usually enough to complete any task competently.

While, on average, probability states that you will get 1 success for every 3 dice you roll, trading dice is still a gamble. The dice you trade could all have succeeded and some may have rolled a 6 and granted even more success. However they could just as easily all have rolled failures. Taking automatic successes is for when you need to just get the job done. Truly heroic actions and great works of art cannot be attained by such 'playing safe'. You should also remember that your automatic successes can still be cancelled by Black Dice. So if you trade in too much of your dice pool, you may have no protection from a nasty Black Dice roll.

Languages

While characters are assumed to be able to speak their native language perfectly, other languages are not so simple. The Talent 'Polyglot' allows a character to speak another language fluently, but that cannot be taken for every language. For every other use of language, the appropriate skill will apply, which require a little clarification.

Languages skills work the same way as any other group skill, each different language being another separate group specialisation. When a character wants to communicate in a language they have skill with, they tell the Gamemaster what they want to say. The Gamemaster decides how complicated what they are trying to communicate is, and assigns a difficulty. So 'where is the toilet' might be average, but explaining the rules of cricket is very difficult (or harder). The same happens when a character tries to understand something being said to him. The Gamemaster tells them what difficulty they need to beat on a language roll to understand what is being said. This applies to each exchange in a conversation, rather than the whole conversation. So, if your language skills are not especially good, you may understand some parts of the conversation and not others, and communicate your side of the conversation well or incomprehensibly. There is nothing stopping each person repeating what they

Alphabetical Skills Listing

Accounting	Specialty	Criminology	Specialty
Act	Common Skill	Cryptography	Specialty
Ad hoc repair	Specialty	Culture (specify)	Specialty
Airborne Rider	Dexterity	Dance*	Common Skill
Animal Handling	Specialty	Demolition	Specialty
Appraisal	Specialty	Demonology	Magical Skill
Archery	Specialty	Disguise	Speciality
Art (specify)	Specialty	Dodge	Common Skill
Athletics	Common Skill	Drive Carriage	Common Skill
Blunt Weapons	Common Skill	Empathy	Common Skill
Boating	Specialty	Enchanting	Magical Skill
Bribery	Specialty	Engineer (specify)	Specialty
Bull	Common Skill	Etiquette*	Common Skill
Business	Specialty	Faith Medium	Magical Skill
Channelling Medium	Magical Skill	Fashion	Specialty
Charm	Common Skill	Firearms	Common Skill
Conceal	Common Skill	Fisticuffs	Common Skill
Concentration	Common Skill	Forgery	Specialty
Conversation	Specialty	Gambling	Speciality
Craft (specify)	Specialty	General Knowledge	Common Skill

have said to offer another chance for the other party to understand but, if you roll badly, you may not realise they are repeating themselves.

Foul Failure during a language check can be very dangerous. You are most likely to understand or communicate something offensive or threatening and that can provoke a nasty response.

Reading works in just the same way, but is a more one sided conversation. Reading and writing, as well as speaking, are covered by each language skill. While some languages share a script (Roman, Russian, Arabian, Oriental etc), if you don't know the actual language, being able to read the words is pointless. The Gamemaster decides how difficult a roll to understand each section of the book will be (and how long each 'section' of the text is) and the player rolls the dice. There is nothing stopping them trying to read a volume several times, but Foul Failure may lead to confusion as above. In Victoriana, while not everyone is literate, we assume that all player characters (even the lower class ones) can read and write their native language (unless they choose the 'illiterate' complication).

It is possible to attempt to communicate without the right language skill. Everyone can make an attempt using their Wits alone to use sign language. However, the person you are talking to can only use their Wits to understand you, and anything complicated will make the difficulty level too high to yield any success.

Hide & Sneak	Common Skill	Politics	Specialty
High Society	Specialty	Research	Specialty
History	Specialty	Runelore	Magical Skill
Horse Riding	Common Skill	Science (specify)	Specialty
Improvised Weapon	Common Skill	Sensate Medium	Magical Skill
Instrument (specify)	Specialty	Sewer Lore	Specialty
Interrogation	Specialty	Sleight of Hand	Specialty
Intimidate	Common Skill	Specialist Weapon (Specify)	Specialty
Language (specify)	Specialty	Streetwise*	Common Skill
Legal Matters	Specialty	Survival	Specialty
Lip Reading	Specialty	Swordplay	Common Skill
Lore	Specialty	Tactics	Specialty
Medicine	Specialty	Teaching	Specialty
Might	Common Skill	Thaumaturgy	Magical Skill
Navigation	Speciality	Theology (specify)	Specialty
Necromancy	Magical Skill	Throwing	Common Skill
Perception	Common Skill	Tracking	Specialty
Photography	Specialty	Ventriloquist	Specialty
Pick Locks	Specialty	**social class modifier usually applies*	
Pick Pockets	Specialty		

Skills Descriptions

Skills marked with * show where a social class modifier usually applies

Common Skills

Act (Presence)

Like any actor, this skill grants the ability to appear to be something you are not. Acting is useful for impressing a paying crowd or impersonating a third party in an attempt at trickery. Someone who is skilled in this can fake moods or emotions convincingly. You can change your gait and posture to appear to be older or younger, and affect a selection of accents. You are also skilled in copying and creating the various mannerisms of the character you are assuming. If you also have the Disguise skill, you can accurately imitate costume and appearance as well.

Athletics (Dexterity)

For the sporting types, this skill is a must. It is used when trying to play any form of team ball game, as well as running, jumping and climbing. Extremely useful for adventurers who lead active lives.

Blunt Weapons (Dexterity)

To use any blunt weapon effectively in combat, you need this ability. It helps you land a telling blow with a cosh, truncheon or even a handy piece of 2 by 4.

Bull (Presence)

When you haven't got the time to charm your opponent, you can try to use Bull. This mixture of fast talking, lies, verbal deceit and aggressive manner is used to browbeat your opponent into doing as you ask. If they think about what you say to them, it will be obvious you are talking rubbish. For example, Bull might be used to persuade police that the knife in the corpse is not yours, despite the monogrammed hilt. The art of Bull does not come from proficiency with character acting, only with glib mistruth.

Charm (Presence)

When working the long con or just trying to attract the company of a young lady, Charm is essential. This skill allows you to cajole, seduce, flatter and impress people with impunity. It won't make people follow your orders (unless you do very well indeed), but it can make them behave very favourably towards you. It is very useful against an individual in a romantic setting, but can also be used to sway crowds to particular moods and actions. A successful oration to a crowd certainly convinces those in attendance for days but, with a high degree of success, it could even be months or years before the shadow of doubt falls. A foul failure causes the crowd to mock or throw rotten garbage at the character.

Conceal (Wits)

If you have something to hide, this is the skill for you. Conceal is used for covering up, secreting, or masking an object or objects, perhaps with debris, cloth, or other intervening (or illusion promoting) materials You might even make a secret panel or false compartment. If you want to keep a concealed weapon on you, or hide what you have just stolen, you'll need a high rating in this skill. If someone wants to find what you've concealed, they need to get more successes on a Perception roll that you get with your Conceal roll.

Concentration (Resolve)

It is hard to keep your concentration when there is noise or even combat going on around you. Sorcerers find this ability essential to keep control of their magic in stressful situations. It includes the abilities of focus and mental control, which would encompass feats of memory and recall. However, late night academics use this skill to keep reading and researching into the small hours.

Dance* (Dexterity)
It will be a few years before dancing ceases to involve formal steps. So, this skill covers various dances, from the Waltz to the Tango. It also covers the ability to perform dance (such as Ballet), as well as improvise steps to music. Each class tends to have their own style of dancing, from the formal ballroom steps of the upper classes to the knees up free for alls of the East End.

Dodge (Dexterity)
This is essentially the basic skill of getting out of the way of someone who is trying to hit you. This skill is used when you are actively trying to avoid being hit in ranged or melee combat. It is also useful when avoiding anything being thrown in your direction, from bowling balls and frying pans to magical fireballs.

Drive Carriage (Wits)
With this skill, you can drive carriages, coaches, carts, traps, dog carts and sleds. If it has wheels, skis or runners you can pilot it using this generic skill. Training in this skill also teaches you how to maintain and prepare carriages and whatever is pulling them.

Empathy (Presence)
Is the guy with the blunderbuss aimed at your groin bluffing, or is he for real? Using Empathy skill allows a character to perceive the emotional state and/or intentions of those around him by observing body language and behaviour. You can also use it to gauge the mood of a crowd and if someone might be lying to you.

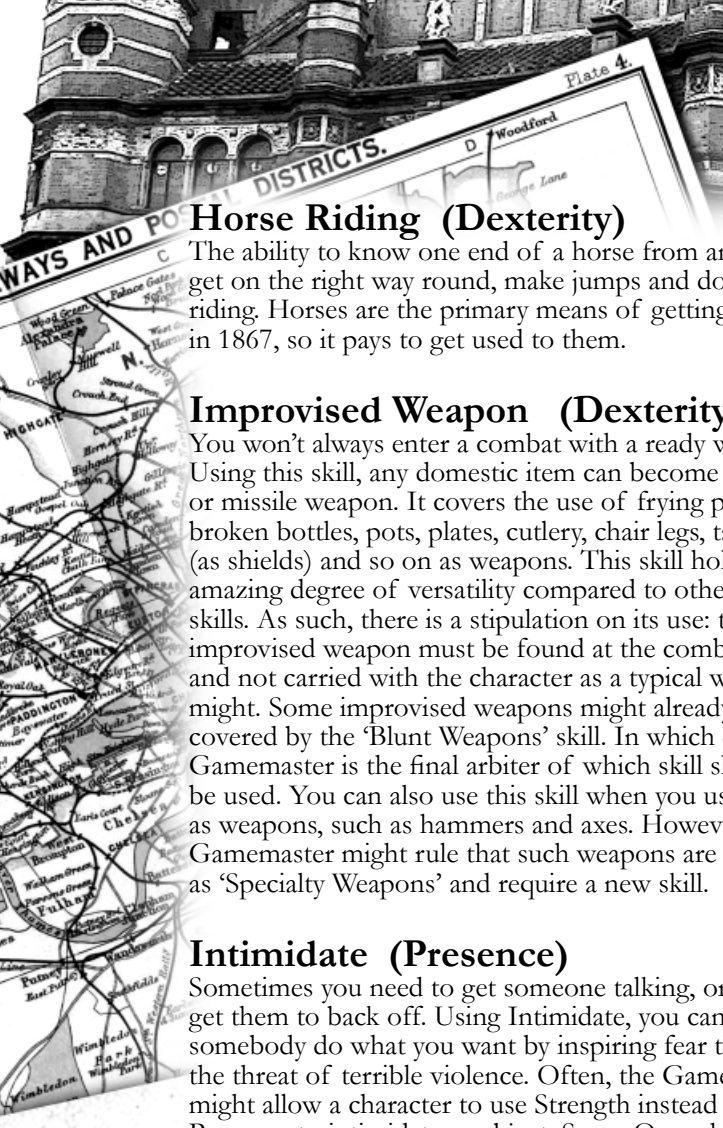
Etiquette* (Wits)
You know the dos and don'ts that European society depends upon. Knowing the rules of etiquette helps you get though a social event without embarrassing yourself and offending others. Each class has a distinct set of customs designed to flummox class interlopers – this skill does not only apply to upper class functions. You need to know the proper way to address a crime lord in the Rookeries as much as you might a Duke at a ball.

Firearms (Dexterity)
You are familiar with shooting, maintaining and judging modern day firearms of all kinds. While they are quite different in real life, this skill covers both pistols and rifles. Knowing your weapons in 1867 is essential, not only because of their use in defending your person, but due to their variety and occasional unreliability!

Fisticuffs (Dexterity)
When you have no weapon, you need to use your fists. Whatever your fighting style, Fisticuffs governs any attempt at unarmed combat. It also covers a lady's attempt to slap the face of inappropriately behaving gentlemen. Using weapons like knuckle-dusters and claws are covered by this skill, as such devices simply add to the damage you can do.

General Knowledge (Wits)
There are some things that you just can't help picking up. Your General Knowledge skill represents your basic level of education, although an education is not something that everyone in Victoriana gets. General Knowledge covers the basics of things like mathematics, history, science, trivia, current events in 1867, customs and races. Essentially, it covers anything you might reasonably have learned at school, whether it was boarding school or the school of hard knocks. It cannot be used to answer the big questions, but it might offer you clues.

Hide & Sneak (Dexterity)
Sooner or later, you will probably try to do something sneaky and, for that, you need Hide & Sneak, otherwise known as the art of moving quietly. Using this skill, you know how to stay in the shadows, or even hide in plain sight. You can shadow a suspect or hide from the police. This is a pretty essential skill for those working in the shadows, both literally and figuratively.



Horse Riding (Dexterity)
The ability to know one end of a horse from another, get on the right way round, make jumps and do trick riding. Horses are the primary means of getting around in 1867, so it pays to get used to them.

Improvised Weapon (Dexterity)
You won't always enter a combat with a ready weapon. Using this skill, any domestic item can become a melee or missile weapon. It covers the use of frying pans, broken bottles, pots, plates, cutlery, chair legs, tables (as shields) and so on as weapons. This skill holds an amazing degree of versatility compared to other weapon skills. As such, there is a stipulation on its use: the improvised weapon must be found at the combat scene and not carried with the character as a typical weapon might. Some improvised weapons might already be covered by the 'Blunt Weapons' skill. In which case the Gamemaster is the final arbiter of which skill should be used. You can also use this skill when you use tools as weapons, such as hammers and axes. However, the Gamemaster might rule that such weapons are counted as 'Specialty Weapons' and require a new skill.

Intimidate (Presence)
Sometimes you need to get someone talking, or just get them to back off. Using Intimidate, you can make somebody do what you want by inspiring fear through the threat of terrible violence. Often, the Gamemaster might allow a character to use Strength instead of Presence to intimidate a subject. Some Ogres have little personality but are very scary when you are locked in a room alone. It should be noted that the odious pursuit of physical torture is a separate specialty (covered by Interrogation). Even without torture, intimidation is a brutish way to go about things, whether it is done by grabbing someone around the throat, or telling them what horrors may be forced on them while speaking quietly over a cup of tea.

Might (Strength)
There is a skill to lifting and carrying, and it is called Might. You can add your Might skill into any 'Feat of Strength' attempt you make. It is also pretty handy for kicking down doors.

Perception (Wits)
It pays to keep your wits about you. Perception is the skill of observing your environment. Using this skill, you can notice an ambush or search a room. It is extremely useful for noticing things going on around you, but also for detecting hidden or false items, concealed weapons and forged papers.

Streetwise* (Presence)
Knowing the streets can be essential for an investigator. Streetwise is used to keep face and make successful communications in a diverse street culture, such as the seamy side of most European cities. With this skill, you know how to find the black market, talk to thugs, gain information, and so on. This skill may also be used as an abstracted information gathering skill, allowing a character to gain information from his contacts (lowlifes and the more respectable ones). Streetwise applies when you are trying to find something in an urban environment. So it is equally useful when shopping for the perfect gown for the spring ball as it is when hiring someone to break legs.

Swordplay (Dexterity)
Skill with a blade is often the mark of a gentleman. This skill applies to bladed weapons, from swords and sabres to knives and stilettos. Some Gamemasters may insist that knives and swords should be separate skills, but we decided not to be so mean.

Throwing (Dexterity)
You understand the art of lobbing aerodynamically shaped objects (such as throwing knives and manufactured bombs) and less aerodynamic objects (such as bricks and Molotov cocktails). If you intend to turn any object into an improvised missile, you use this skill. So, throwing a knife uses Throwing skill, not Swordplay. Contrary to popular belief, female characters do not suffer a penalty to use this skill.

Specialties

Accounting (Wits)
The character with this skill is expert at figures, cost efficiency and exploiting loopholes. While this skill might seem boring to some, you can make a killing in the financial markets with it, and no business can run without it.

Ad Hoc Repair (Wits)
Machines have a tendency to break down. Ad Hoc Repair is used to make hasty repair to a device or construction with the materials at hand. Repairing a steam engine with rubber bands and paper is a staggering example of an Ad Hoc Repair. The difficulty depends on the severity of the break down and the resources you have at hand to repair it.

Airborne Rider (Dexterity)
You are skilled in riding flying beasts, such as Wyverns. Apart from the fact they are flying, this skill covers most of the same areas as riding a horse. However, the skills of riding, tack and grooming and looking after aerial beasts are very different to horses.

Animal Handling (Wits)
Animals aren't like people, and require a special touch. This skill deals not only with caring for animals, but also knowing a little about their moods and instincts. You can

use this skill to try to calm the savage beast, as well as knowing what to feed it, and when to avoid it.

Appraisal (Wits)

A successful Appraisal grants a good estimate of an item's worth, whether it's cut emerald, looted tribal artefacts or the depreciated worth of a tea clipper. With success, the character understands the value and significance of an item. With a failure, the character pays too much, sells too low, or otherwise misinterprets evidence of worth.

Archery (Dexterity)

While Firearms may be powerful, they are not so reliable as to have replaced the bow and arrow completely. Archery is used to attack with missile weapons such as bows, but also catapults. The skill is rarely used in combat these days, but young ladies pursue it in the fashionable ladies' sport of archery.

Art (Group Skill) (Presence)

This group skill covers the incredible array of artistic skills, one for each art in fact. As with all group skills, each of these is a separate art skill. However, acting and playing an instrument are separate skills and not classed as art. Whatever specialisation you choose, you should give thought to the style of art your character practices. For instance, if they are a painter, what do they paint, and in what style: Romantic, Realism, Neo-Classical, Impressionist?

Specialisations include: *Musical Composition, Painting, Playwright, Sculpture, Singing, Writing*

Boating (Dexterity)

Unless you are running a sea borne campaign, one skill suits the myriad different sea craft skills. Boating skill grants you knowledge of running and crewing any sea going vessel from a Tea Clipper to a Schooner to a Steam Ship. However, the skill assumes you are part of a crew, not doing this alone. So, the ability to serve on a steam ship just tells you when to shovel coal, not the correct pressures and boiler sizes needed to propel the ship! You can use this skill to control a rowboat or successfully use a punt when taking ladies on the river at Cambridge. If the Gamemaster has a higher focus on sea travel in his campaign, he may wish to break this skill into several smaller ones, dealing with the various types of ship and the jobs that need doing on them. In 1867, steam travel is beginning to take over from sail, although Tea Clippers remain very popular and most Steam ships still have sails and rigging to support or supplant their steam power.

Bribery (Presence)

Offering people money isn't quite as easy as it sounds. Knowing how much to offer so you won't insult your new friend is very important, as important as not offering too much and making them think you are a mark. Using this skill, you can also gauge whether a bribe will be appropriate to a certain situation. Not everyone will take a bribe, and the few honest people you meet may find the mere offer offensive, or even reportable.

Business* (Wits)

Governmental and corporate institutions have their own customs, mannerisms, dos and don'ts that formulate what is supposedly proper and polite. This skill displays an understanding of the way the bureaucratic machine works and the ability to manipulate others with red tape. It also governs a character's knowledge of the business world in general: stocks, shares, bonds, laws of supply and demand, employee management, procurement, sales and marketing. It is essential to anyone who wants to run, investigate or take over a business venture.

Conversation* (Presence)

This subtle ability allows you to extract information from people with careful conversation. It is a form of gentle interrogation. The use of this skill takes time and, if the roll is missed, the subject realises he is being pumped for information. You can also use this skill to fill time with small talk or impress dinner guests with cleverness and wit.

Craft (Group Skill) (Strength/Wits)
With the various forms of craft under this group skill the character knows how to build, maintain and repair some form of useful creation. Craft skills often use Wits to design items and finish them, but require strength to form and create the items in the first place. While a class modifier doesn't usually apply, few members of the gentry desire or need to learn a trade like this.
Specialisations include: *Armourer, Blacksmith, Brewer, Butcher, Cabinetmaker, Carpenter, Chandler, Cobbler, Confectioner, Cook, Embalmer, Glass Blower, Gunsmith, Hatter, Jeweller, Miller, Seamstress, Tailor, Weaver*

Criminology (Wits)
You know how to look for clues, examine evidence, examine records, search through files and so on. Criminology is in its infancy in Victoriana; there is still no real ballistics testing and, although there is fingerprint dusting, it is still a juvenile technique and the subject of much ridicule.

Cryptography (Wits)
The world is full of patterns and puzzles. With Cryptography, you have learned the ability to see these patterns and can use them to solve simple ciphers and encrypt or decode messages. It is also rather useful for doing the crossword in the newspaper.

Culture (Group Skill) (Wits)
Despite the English insistence that they are the only society, the world is host to myriad different cultures. This group skill covers the various traditions, history, practices and etiquette of a particular culture. Given the cosmopolitan nature of London, you need not travel far to find a use for this skill. While many Englishmen are looked down on if they get too involved with a culture and 'go native', most are curious to know what those 'foreign devils' get up to. As with languages, the Gamemaster is free to be more specific with the range of cultures if they are important in the campaign, such as separating Tibet from China and perhaps even breaking up European culture into its different countries. Players are assumed to be familiar with western European culture, which is pretty much the same across the area.
Specialisations include: *(by culture) African, Arabian, Chinese, Indian, Russian, etc*

Demolition (Wits)
If you like fire, you'll love this skill. Demolition skill grants a basic knowledge of how to treat explosives, detonators and fuse wires. In short, how to build (and disarm!) bombs, mines, and mining charges. Demolition can be used to safely dispose of explosives or to determine the best place to put them to do the most damage or cause what you are destroying to fall the right way. However, be careful, as Victorian explosives can be very dangerous, even to someone who knows what they are doing.

Disguise (Wits)
A master of Disguise can change posture and costume to look like someone else, or just look different. Theatrical make up may help. Dim lighting definitely helps. The difficulty increases the more dramatic the change, and for factors like gender, age, size or ethnic origin. Perception skill might lead an observer to suspect something amiss. If the Disguise roll fails, onlookers notice uncharacteristic behaviour. A Foul Failure at Disguise is bad news, as the characters moustache falls off into his coffee at the most inopportune time. To mimic personal habits and speech, as well as make a convincing performance, you must also use the Acting skill.

Engineer (Group Skill) (Wits)
This group skill is a little more specific than most, containing only 5 specialisations. These skills form the basis of knowledge for any inventor wishing to create devices and constructions of their own. However, we will return to the specifics of crafting and inventing in later supplements.
Engineer (Civil) is used to design and oversee the construction of houses, bridges, dams, aqueducts and other non-military construction. The extra structural integrity required for an engine of war is achieved with the Engineer (Military) skill.
Engineer (Clockwork) is used to construct precise clockwork devices on any scale. It might be as small as a pocket watch, or a great clockwork cannon or automaton.
Engineer (Electrical) is used to construct electricity-generating devices and control the flow of power. What you use that power for is up to you; be it to light a house, teleport or bring back the dead.
Engineer (Mechanical) is used for devices with moving parts not quite so complicated as clockwork. It can involve anything from steam driven turbines to engines.
Engineer (Military) is used for the manufacture and

maintenance of military fortifications such as sand bag defences and digging defensive trenches. May also be used to maintain engines of war such as cannons and other horrors of the age.
Specialisations include: *Civil, Clockwork, Electrical, Mechanical, Military*

Fashion (Presence)
Society requires a grasp of fashion, wardrobe, and personal grooming. The ability to look devastating, all of the time, is essential. A character with this skill knows how to show off clothes and look his best. It is also used to predict the next wave of fashions from the continent and start the trend, rather than follow it. Characters may wish to make Presence + Fashion rolls before a ball to see who is the best dressed at the function.

Forgery (Wits)
Not that we are suggesting you will, but should you wish to create false documents, identification, currency, and so forth, you'll need to know the forgery skill. If you are 'copying' art, you should also have skill in the appropriate artistic medium (painting or sculpture, etc). You can also use this skill to detect other people's forgeries.

Gambling* (Wits)
While it may look like luck, the ability to win gambling games requires some skill. You are familiar with the rules of card games, such as Blackjack, Poker, and even Bridge. However, you are also familiar with how to bet at the races and the casino. You also know how to play the odds, knowing when to bet high and when to bet low for the maximum return. Additionally, if you aren't happy leaving things to chance, you may use this skill to cheat…

High Society* (Wits)
Useful mainly to the upper classes and their servants, this skill covers knowledge of upper class culture. You understand what clothes to wear, what are considered sophisticated drinks, and how to mingle with royalty and other VIPs. You also know the history, family trees and estates of the various families and perhaps a few of their scandals. It doesn't replace etiquette, but it can bolster your ability to impress in polite society.

History (Wits)
While the General Knowledge skill covers a little history, with this skill you have studied it in depth. You know the details of dates and events, as well as what they meant in the bigger picture. Coupled with the Culture skill, History can give you a truly worldwide perspective.

Instrument (Group Skill) (Dexterity)
While musical composition is covered by the Art skill, actually playing an instrument is covered here. Everyone enjoys a good musical performance, and talent with an (appropriate!) instrument is essential for a lady of quality. Since the late 1850's, music groups (much like modern book groups) have become a very popular pastime. Each instrument is a separate skill, but the Gamemaster may allow a practitioner a chance to use a similar instrument, such as Harpsichord and Piano or Violin and Viola.
Specialisations include: *Banjo, Cello, Concertina, Drum, Fife (Whistle), Flute, Guitar, Harmonica, Oboe, Piano, Viola, Violin*

Interrogation (Presence)
When intimidation and conversation fail, you may need to resort to forcibly extracting information. This skill is a mixture of aggressive verbal interrogation and even outright torture. Interrogation revolves entirely around psychologically intimidating and manipulating the subject through personal charisma, and occasional force. The character knows how to avoid leaving marks, can judge how close a victim is to death or breaking, and is an expert at manipulating subjects into revealing desired information. Its use is neither subtle nor honourable, but it sometimes gets the job done. However, it is not a truth detector. Just because you break the subject, does not mean they are telling the truth, just what they think you want to hear.

Language (Group Skill) (Wits)

This skill covers a multitude of different languages. See the earlier section for how this skill works. The languages it covers depend on how specific the Gamemaster wants to be. He may allow you to choose 'Indian' as a language, or may be more specific and insist on 'Hindi' or 'Urdu' as separate languages. However, unless the campaign is going to heavily involve a particular culture, we suggest you allow languages to be more generic.

Specialisations include: *by language i.e. Chinese, Indian, Russian – or even more specifically Cantonese, Mandarin (Chinese), Hindi, Urdu (Indian)*

Languages by Country

Location	Major Languages
Austro-Hungary	German, Croatian, Serb, Russian
America	English, Native American*, Spanish, French
Australia	English, Aboriginal*
Belgium	Dutch, French
Dutch Netherlands	Dutch, French
France	French
Great Britain	English, Irish, Welsh, Scottish
India	Urdu, Hindi, English
Italy	Italian
Independant German States	German, Dutch
Ottoman Empire	Croatian, Russian, Arabic
Portugal	Portuguese, Spanish
Prussia	German
Russia	Russian
Spain	Castilian (Spanish), Basque (Euskadi), Catalan and Galician (Gallego), Arabic
Switzerland	French, German, Italian

** Denotes tribal culture with many different languages within one linguistic group*

Legal Matters (Wits)

Knowing the law can be important for those who run in the periphery of society, like adventurers. You may have learned what you know from studying at a prestigious academy, or from dodging the law itself on the streets. Legal Matters skill represents a character's chance of knowing a pertinent law, precedent, legal manoeuvre, or court procedure.

Lip Reading (Wits)

This rare but highly useful skill enables the character to read someone's lips in order to tell what he is saying. The character must be able to see his target's mouth clearly. The less clearly someone speaks, the harder it is to read their lips.

Lore (Wits)

While the magical skills grant specific knowledge of their own particular tradition, Lore concerns itself with knowledge of occult superstitions and traditions. This skill covers the basics (the very basics!) of magical practice. It also details the various monsters, traditions and oddities in the world. It is never a substitute for the magical skills, and any use of the skill that is covered by the magical skills suffers a penalty of 2 difficulty levels. While you may be able to tell if a spell is Thaumaturgic or Demonic, you couldn't hope to identify the spell itself. If you want to learn about magic, learn a magical skill. Lore is best used to identify magical beasts and lost practices. Although Europe itself has a deep and rich occult background, most Victoriana occultists find the fashionable pursuit of Egyptology to be more interesting.

Medicine (Wits)

Only a fool sets off adventuring without knowing where to find a doctor. Using medicine, a character can diagnose medical problems and their subsequent treatment, including any necessary surgery. They can also practice first aid, which enables the character to stop bleeding, repair damage, and generally keep someone alive. While most people can stop bleeding without any training, few people without medical training know anything more in 1867. If you begin the game with a level of 5 in this skill and a Wits score of at least 2, you qualify as a doctor of medicine. Anyone else will have to take the appropriate exams as part of the campaign. Medicine can also be useful in the new (and controversial) science of forensic medicine, allowing you to establish a time of death or possibly the type of murder weapon from the wounds.

Navigation (Wits)

While this is most useful aboard a ship, it can also apply to finding your way around on land, in the city or in the country. Navigation allows the user to recognise and use semaphore beacons and markers. It is also used to gain bearings and the way in storms, clear weather, in day, or at night. Those of higher skill are familiar with the astronomical tables, charts and instruments.

Photography (Wits)

Photography is a new art in the 1800's and considered a great novelty. Photographs are a privilege of the wealthy; the camera, slates and flashes amount to expensive equipment. Photographs are not a common sight in newspapers of the 1800s, the dot printing method has not yet been developed and most texts and papers still use artists' engravings. Note that this skill is also used to

create magic lantern/cinematography presentations, as both these media are basically stop motion photography.

Politics (Wits)

Government can be a dangerous place, full of sharks looking to consume the unwary. With this skill, you have an awareness of the way political systems work. You may have served in the corridors of power and know how to get things done, or you may have read everything you can find on the new ideas of Communism. You are aware of how politics works in the real world, as well as the various ideas and systems that compete in the political arena. So you can see patterns and the moves that might be made and formulate counter plans. However, this skill is not restricted to the hall of government; it can be equally useful on a smaller scale in an upper class gathering in the drawing room.

Pick Locks (Wits)

A locked door can be bothersome, but with a little application it need not be an obstacle. Using Pick Locks, you can foul up other people's locks and break in to places you do not have official access to. However, you need a very good degree of success if you don't want it to be apparent that the lock in question has been defeated.

Pick Pockets (Dexterity)

The noble art of picking pockets and cutting purses, popular with street urchins across the city. It is not to be confused with sleight of hand, which deals with stage tricks and visual deception. This skill is far simpler, and (unlike Sleight of Hand) works best when no one sees what you are doing! Using this skill can allow you to spot a potential target and also to clear their pocket of valuables without them noticing. They are allowed a Perception roll to detect you, so hope you score more successes than they do. If they nearly beat you, the target may check their pocket moments after your theft and give chase. In which case you'd better hope you are a better runner than a pick pocket!

Research (Wits)

While libraries may not seem the best place for adventure, they are still very useful. People with this skill know their way around the systems that organise documents in libraries and public records offices. It can be used to follow a paper trail and uncover vital information or clues from obscure or uncommon sources. It is also useful to scientists looking to investigate their fields of expertise for answers to the problems of their work.

Science (Group Skill) (Wits)

This, the largest of all the group skills, includes all knowledge of the intricate theories represented by the infant schools of scientific thought. In 1867, the exact borders of science are limitless, so they contain all manner of occult and hokum that has yet to be expelled from the community. The skill of constructing useful devices based on scientific skills is covered by the Engineer skill.

Specialisations include: *Archaeology, Astrology, Biology, Botany, Chemistry, Electricity, Mathematics, Natural History, Pharmacy (herbalism and rudimentary chemical formulae), Philosophy, Phrenology (head bump analysis), Physics, Spiritualism*

Sewer Lore (Wits)

Like any Tosher, you know your way around the sewer system. Good for you; have fun with that. Having said that, this skill can come in pretty handy if you need an escape route. There are also plenty of nasty things down there that you might want to know about before you go wading.

Sleight of Hand (Dexterity)

Like any stage magician, you are familiar with a wide range of conjurer's tricks. The secrets of complex card tricks, illusions with mirrors, palming coins and other small objects, are all familiar to you. Real magicians scorn your practice, but you've seen the wonder on people's faces when you perform.

Specialist Weapon (Group Skill) (Dexterity)

There are some weapons that don't quite fit in with any of the previously discussed weapons skills. In such cases they usually also require some sort of training or experience to use. These weapons are often strange, exotic and foreign, and include things like Whips, Nets and martial arts weapons. This skill is a group skill, but there is little chance that knowing one specialisation will be any help knowing the other weapons skills.
Specialisations include: *Axe (or improvised weapon), Boomerang, Chains, Chakram, Katar (Indian punch dagger), Mongwanga (African knife), Nets, Nunchaku, Sai, Shruiken, Spear, Staff (or blunt weapon), Tonfa, Whips*

Survival (Wits)

It can be tough in the country. With Survival skill, the character can live off the land, find food and water, identify dangerous plants and animals, and so on. It is rare for urban characters to know, but essential for anyone living in the country or lost in a foreign land, far from their unit.

Tactics (Wits)

A character with this skill is an expert at combat, and usually knows what must be done to win a battle. While it applies to large-scale combat, it can be useful for organising small-scale tactics. A successful roll in tactics before a fight adds a number of dice to your initiative dice pool equal to the degree of success. If you command the group and have accurate intelligence of the enemy positions, the Gamemaster might give your side a bonus to their combat rolls for following a well thought out attack plan. A similar bonus can apply when defending, as well. This skill can also be used in more academic pursuits to analyse past battles and work out an opponent's weaknesses.

Teaching (Presence)

Imparting information to a student isn't as easy as it looks. This skill allows you to explain complicated concepts and ideas simply and efficiently. It is useful for explaining plans or the vital points of a recent adventure quickly. However, it is most useful when trying to teach someone else another skill. A character with a Wits score of 1 or more and the Teaching skill will probably have enough good references to find employment as a Governess or Teacher quite easily.

Theology (Group Skill) (Wits)

Like any priest or vicar, you have a working knowledge of the histories and traditions of a particular religion. You know the rituals well and may even be able to preside over them. The skills in this group are separated by each individual religion. You must have a rating of at least 4 in the appropriate Theology skill to be considered a priest of that religion. The demon cults and their ways are covered by the Demonology skill rather than Theology. However, most Aluminat scholars are familiar with their basic tenets.
Specialisations include: *Aluminat, Buddhism, Hinduism, Ismal, Old Faith, Shinto, Yehudism*

Tracking (Wits)

When your quarry escapes, you need to know how to follow it. Tracking covers a comprehensive database of tracking techniques, allowing the character to follow tracks that are possibly quite old and to recognise creatures from their prints and spoors. You can also apply these skills to the urban environment, following a trail across the fog-shrouded streets. The difficulty to track anyone is modified by how old the trail is and how many signs of their passage (such as foot prints) they might have left. The skill can also be used to hide your own trail to make it difficult for someone to follow you.

Ventriloquist (Presence)

Quite simply, the character can make his voice sound as if it's coming from somewhere other than himself. Use of a dummy is optional. Impressive at parties, but also to convince thugs you have back up around the corner.

Magical Skills

Channelling Medium (Presence)

Like any magical skill, this one governs the amount of control a Channelling medium has over her powers. While mediums appear to do much the same thing, Channelling mediums are not just sensitive to other dimensions, but can draw on their energy. Channelling mediums are often also experts on ghosts and spirits. So, this skill also represents a character's knowledge of ghosts and spiritual manifestations.

Demonology (Presence)

This art concerns itself with the structure of hell and the power that can be drawn from the dark arts. It is used to power demonic spells, but also grants extensive knowledge on the types of demon and their weaknesses and strengths. A demonologist is familiar with the practices of demonic worship, the form it takes and what power can be gained from it. While this skill is usually possessed by those seeking power through the dark arts, its lore can be useful to those who seek to destroy demonkind. In the same way as a Thaumaturgist, a demonologist is able to understand several arcane and demonic tongues.

Enchanting (Resolve)

The art of Enchanting languishes as an almost forgotten thing, kept alive by the rural lower classes. However, the power of the old ways is still as versatile and resolute as it once was. This skill can be used to create enchanted items and other 'petty magic' fetishes, totems and spells. It also grants the practitioner a wide knowledge of herb

and plant lore. Most petty magicians know which herbs can be used to hurt or heal, as well as a few with other interesting mundane (but mind expanding) effects. In the old times, Enchanters acted as priests as well, so this skill covers many of the practices of the old faith and the superstitions left by its traditions.

Faith Medium (Presence)

While it might not be apparent, the power of the faith medium is far greater than any other magic. Such people can extend their essence to the gates to heaven itself. Unfortunately, most people (including the medium) usually think they are simply people of great faith (which, to be fair, they usually are). This skill is primarily used to draw on the power of heaven. However, you need not be trying to draw down the wrath of Heaven to pray. Faith mediums can use their connection to the divine to attempt to bless those in need, even themselves once every day. Those who are blessed are usually calmed when in pain, or otherwise have their suffering eased. A medium's blessing gives those it is bestowed upon a feeling of peace, easing transitions or granting them luck and fate's blessing in the future in some small way. The exact effects are up to the Gamemaster, a power far greater than Heaven! The Faith Medium skill can be used instead of Theology (specific to the character's faith) and the Concentration skills.

Necromancy (Resolve)

The study of Necromancy is not for the faint hearted. Not only must you consort with dark forces of magic, but you must also be prepared to get your hands dirty. While Demonology can be morally disgusting, Necromancy is also physically so, as necromancers must spend their time playing in graves with rotting cadavers. However, for all this unpleasantness, Necromancy holds many of the secrets of life and death. So, such practitioners know a variety of funeral and burial practices from all over the world. They can also recognise undead when they see them. Finally, it is said that a necromancer is so skilled at seeing death that they can look into the eyes of a dying man or woman and tell them exactly how long they have to live.

Runelore (Resolve)

It is generally believed (by those few who are curious) that Runelore is the earliest form of Thaumaturgic magic. It was the first time mankind tried to work magic by will instead of harnessing natural forces, using the power of the earth as a focus. Runelore is used to empower runestones with the ancient sigils of magic. However, a Runemaster must know how to choose the right stone, so this skill grants a diverse understanding of geology as well as a deep knowledge of the varied meanings of the runic symbols.

Sensate Medium (Presence)

As with Channelling medium, this skill governs the amount of control a Sensate medium has over her powers. Instead of drawing on dimensional forces, a Sensate medium has learned to stretch their senses out into the ether. This makes them extremely sensitive to disturbances and atmospheres around them. The Gamemaster should secretly roll Wits + Sensate medium for the character to see if they get a feeling of dread when spirits are near or danger lurks. Such feelings are never precise, but always mean there is something wrong, somewhere.

Thaumaturgy (Resolve)

The most popular and supported form of magic is Thaumaturgy, as it is both legal and has the resources of the powerful Guild behind it. A practitioner of Thaumaturgy uses their will to impose their desires on the universe and cast spells. So, this skill is primarily used to control the ebb and flow of sorcery. However, Thaumaturgy is as much an academic as an arcane art, and grants a wide knowledge of the art in general. Thaumaturgic sorcerers learn a variety of arcane languages, which many use to correspond with and even speak to each other. Like any other sorcerer, they understand the way the universe fits together and how their powers relate to the others.

Inventing your own skills

Now you know what is already available, you may not have found what you are looking for. You may have a desire for an obscure knowledge or ability for your character that we haven't thought of. In which case, just add it to the list. It might be stamps, gardening, the local police department, paranormal law, and so forth. It could be a hobby, or an in-depth knowledge of a specific field or area. The potential list is endless. New skills must be cleared by the Gamemaster, and you should check that they are not already covered by an existing skill. While it is not impossible you might invent a new Common skill, we think we have those pretty well covered, so anything you invent will most likely be a new Specialty. When you've defined your new skill, drop us a line; we'd love to know what you think we missed!

G. Doré
PANNEMAKER-HOMS

Combat

Almost every Victoriana game will involve characters in combat at some point. The fight itself could be anything – a brawl over the price of ale, a vicious back-street attack, a full-scale military campaign, or the stylised violence of a duel between gentlemen. You'll be glad to know, though, that every combat uses basically the same system.

Combat can be complicated because there are so many variables but, in the Heresy Engine, we keep things as simple as we can to keep the action flowing. You might think there are a lot of rules here but, like the rest of the system, they are a toolbox to help you judge combat actions. We try to provide you with a rule for everything, not to confuse you or slow you down, but so you have something to fall back on whenever you need it.

It is very easy in role-playing games for combat to become little more than a sequence of dice rolls. Given that it is usually the most rules-heavy part of any game, this is not surprising. However, both the players and Gamemaster should do their best to narrate the action as they roll dice. A player who scores a lot of damage on their enemy might describe their character driving their blade through the cur's arm. The Gamemaster might describe how a villain gathers himself for a final attack after a terrible wound. At the end of each combat round, the Gamemaster should take a moment to summarise the actions of the round, but not by repeating the dice results!

Time and Actions

Combats are organised in rounds. Each round lasts roughly 3 seconds. Any character involved in (or present during) a combat may perform one action each round, sometimes more. Any characters not involved in the combat can still act, but what they are trying to do may take several combat rounds if it takes longer than 3 seconds. Generally, the game time 'stretches' during combat so as much as possible can happen in such a short amount of time. So, those characters not involved in the combat may have to be patient.

Actions

In each combat round, you may perform one action. Anything you could reasonably do in three seconds or less can be an action. You may be able to perform more than one action in a round (see Multiple Actions, on next page).

Basic Melee Combat Procedure

1. Roll Initiative and declare actions
2. Determine who is fighting with whom

(Then, for each fight:)

3. Both opponents make their combat rolls
4. Winner of combat roll deals damage to opponent
5. Damage = degree of success + weapon damage successes
6. When all fights are resolved, return to step 1

Common Combat Modifiers

- Winner of Initiative gains +2 dice to combat dice pool
- No ready weapon, -3 to Initiative and -2 to Combat dice pools
- Being outnumbered, +3 Black Dice per additional opponent
- Unarmed against weapon with a longer reach, +3 to 6 Black Dice (can be ignored, taking 1 Health pip damage for every 2 dice)
- Ranged Combat, difficulty is set by the range
- Strike to Stun, 6 Black Dice penalty, target must beat damage successes on Resolve + Fortitude roll or fall unconscious
- Charge attack, -3 dice to combat dice, +3 to damage dice
- Fighting on horseback, -3 dice to combat dice, +2 dice to damage roll
- Offhand penalty, +1 difficulty level
- Dodging ranged weapon attacks at close range (6-10 feet), defender is only allowed to add half their Dodge skill to their Dexterity. Point Blank range, the defender can only use their Dexterity (pushing their opponent's weapon aside).
- All out Dodge, gain +1 success to all combat dice rolls, but can do no damage
- Damaged characters suffer 1 Black Dice penalty to all actions for each Health dice they lost. (optional)

The following are examples of actions:

- Engage in an attack (whether unarmed, with a melee weapon, or with a ranged weapon).
- Throw a stone, bomb, bouquet or other projectile.
- Attempt to grapple an opponent, or to escape an opponent's grappling hold.
- Draw a weapon
- Reload a weapon.
- Pick up a nearby object.
- Walk, run, sneak, leap, swim, or otherwise move up to your maximum movement (see p. 119 to calculate movement rates).
- Cast a spell.
- Open or close a door.
- Activate or otherwise briefly utilise a piece of machinery.
- Stand up, sit down, or lie down.

Note that some activities, such as casting a spell or reloading a weapon, may take more than one round (depending on the specific spell or weapon). In that case, one action may be used to start, continue, or conclude the activity.

Free Actions

A character may perform certain activities as well as their combat action, so long as the Gamemaster agrees. These 'Free Actions' must be performable without interfering with, or distracting from, the character's other action or actions. As a rule of thumb, if you don't need to roll dice for it, the action is free. Free Actions include:

- Speak a short sentence (3 seconds-worth). An attempt to use a skill such as Bull or Charm, would not be allowed as a free action. We shouldn't have to point out that you are expected to engage in witty banter with your opponent.
- Look, listen, and otherwise use the senses to keep a general idea of what's going on. The Gamemaster will assume that characters are aware of their surroundings, unless they're concentrating fully on a specific and difficult task. A more detailed, deliberate search or scan would not be allowed as a free action, though the Gamemaster may allow Wits + Perception rolls as a free action.

Certain activities that require intense concentration may preclude the character from carrying out some free actions simultaneously, or apply a pool modifier to any dice pools rolled for free actions. You guessed it – it's the Gamemaster's call.

Movement in Combat

All characters have movement speeds derived from their Dexterity (see p. 119, Derived Attributes). Movement speeds define how far a character can move in a round. If miniature figures and maps or floorplans are used, a character's precise position can be plotted as he moves. However, many gamers do not use figures or plans, in which case the most important thing movement speed will be used for is to determine the relative speed of characters, particularly in chases. How much emphasis you place on movement and position in combat will depend on your style of play.

Vehicle speeds are also given in yards/round. Ground vehicles can typically accelerate or decelerate by anything from 5 yards/round/round (for anything horse driven) to 30 yards/round/round (for a powerful steam driven creation). To determine approximate miles per hour speeds from yards per round, multiply by 2/3.

For Example: *Melhuish Procktor has 2 dice in Dexterity. His movement rate is 5 + 2 = 7 yards per round. This is a brisk walking pace, good for striding into combat without too much risk of tripping over or being unable to stop. If instead he does a flat-out run, he can cover 21 yards in a round. In miles per hour, his movement rate is just under 5 mph, and his running speed is 14 mph.*

Weapons

What weapon you use in combat will affect your dice pools and how much damage you can do to your opponent. The Victorian age offered a wide range of toys to kill and maim, which you'll find described in

Chapter 11 (Weapons, Commodities and Lifestyle). At the end of that chapter you'll also find the game detail for all of the tools described there.

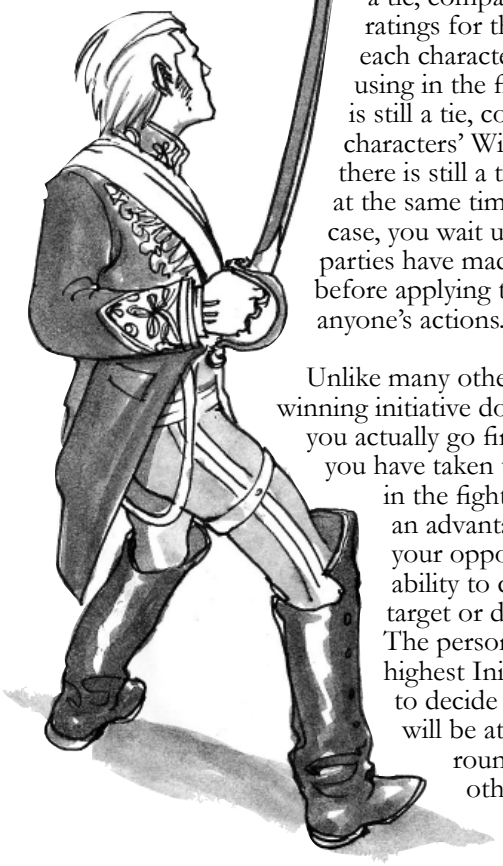
Combat Basics

Now you know the way a round is structured, we'll look at the basic system of combat. The basic system will be fine for most situations. In fact, you can use it for all combat situations if you like. It might not be as realistic but it will be simpler. When you are more used to the system, you may want to use more sophisticated manoeuvres and stranger tactics to defeat foes. In this case, you can add more detail to the system with the toolbox of additional complications we'll outline later.

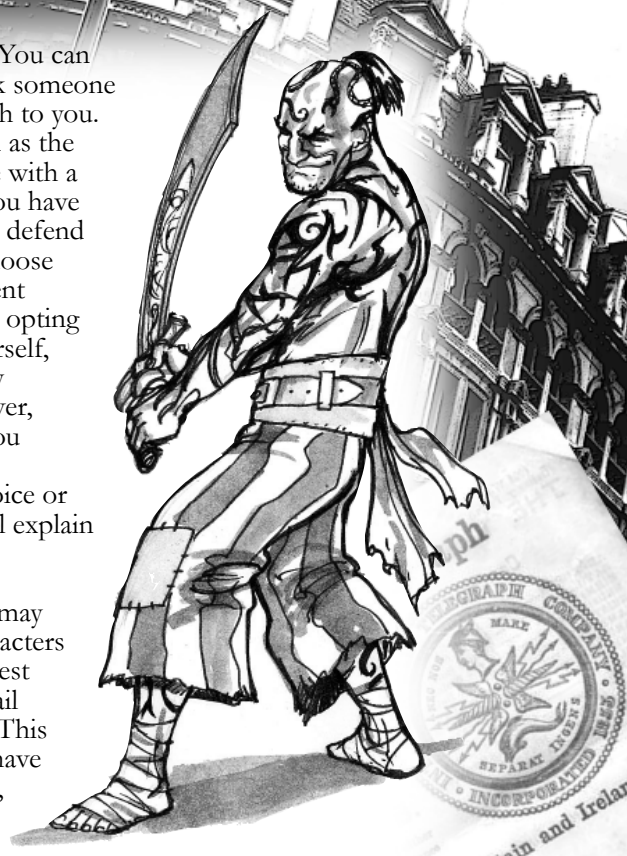
Initiative

The first thing you need to know is who is going to take the initiative in the fight. If you have crept up on a target and they don't know you are there, the answer is pretty obvious! However, when everyone involved knows what is coming, you need to make an initiative check.

To make an initiative check, everyone involved in a combat that round rolls a number of dice equal to their character's initiative rating. Whoever gets the most successes wins (or 'takes') the initiative; the next highest amount goes next and so on. If there is a tie, compare the tied characters' Dexterity scores. If that result is a tie, compare the skill ratings for the weapon each character will be using in the fight. If there is still a tie, compare the characters' Wits ratings. If there is still a tie, you go at the same time. In such a case, you wait until all the tied parties have made an action before applying the effects of anyone's actions.



Unlike many other games, winning initiative doesn't mean you actually go first. Instead, you have taken the initiative in the fight, granting you an advantage against your opponent and the ability to choose your target or disengage. The person with the highest Initiative gets to decide who they will be attacking this round, and the others follow in initiative order. You can only actually attack someone who is near enough to you. If you are selected as the target of someone with a higher initiative, you have little option but to defend yourself. If you choose to engage a different target, you may be opting not to defend yourself, and become a very easy target. However, it is possible for you to engage multiple opponents (by choice or not), which we will explain below.



The Gamemaster may insist that the characters that rolled the lowest initiative must detail their actions first. This is not to say they have 'won' the initiative, just that they must commit to a plan first. That way, those with higher initiative can adjust their tactics and be more aware of the situation before they declare their actions.

Making a Melee Attack

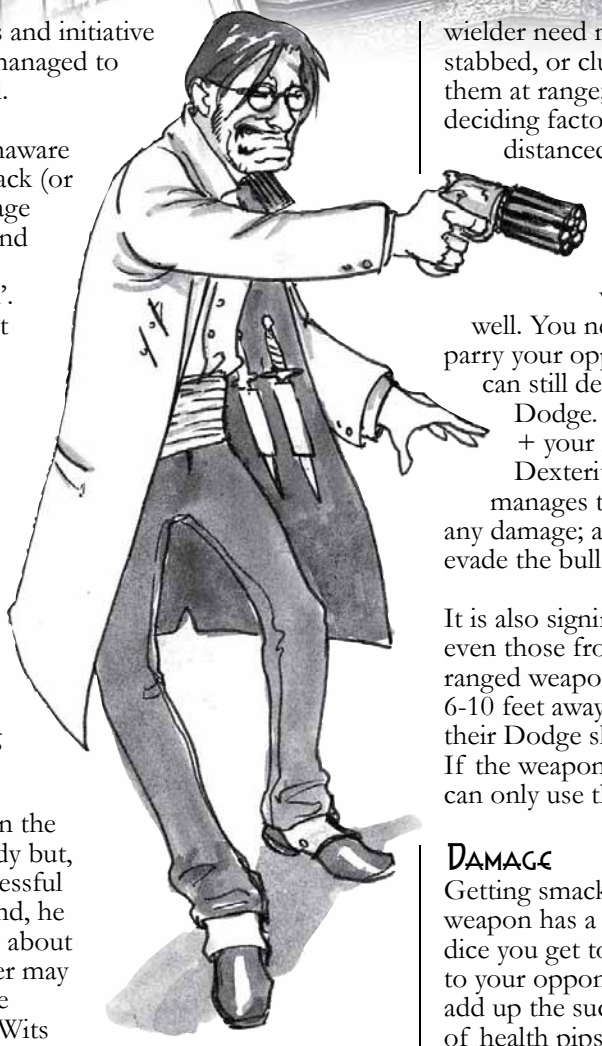
Melee combat is close fighting where you must match your skill directly against an opponent. In Victoriana, melee combat does not revolve around resolving each blow. We assume that each combatant is making a flurry of parries, attacks and dodges during a round, so we only need to see which fighter manages to land a blow. Real combat doesn't allow people to take turns trying to attack each other.

To hurt someone, you must be ready with a melee (close range or hand held) weapon, be it a sword, cosh, rifle butt or just your fists. The use of each weapon is governed by a particular skill. Each opponent makes a combat roll using Dexterity + Weapon Skill, and whoever scores the most successes does damage that round. The more successes than their opponent that they get, the more damage they do. If your initiative score was better than your opponent's, you also gain +2 dice to your dice pool for your roll, representing your skill in taking the offensive. However, while Initiative grants an advantage, speed does not equate to skill and the faster fighter can still lose combat.

If the combat pools are tied, the person with the highest initiative roll is considered the winner. They can do damage as long as they scored at least 1 success on their roll, but gain no extra damage from their successes. If

both the combat pools and initiative are tied, then no one managed to land a blow that round.

If your opponent is unaware of your impending attack (or foolishly chose to engage a different opponent and ignore you), you can make a 'surprise attack'. In this case, your target doesn't get to make a combat roll, so all you need to do is score a single success. What your Gamemaster allows as a surprise attack may depend on many things. Someone involved in combat will be wary of other potential opponents, but could just as easily be concentrating so much they can't see their new adversary. A cad might be slapped in the face by an offended lady but, should he make a successful empathy roll beforehand, he may realise what she is about to do. The Gamemaster may allow a character to use just their Dexterity or Wits as a combat roll to defend themselves if they are only partially surprised.



Ranged Weapons

Ranged attacks include everything from thrown rocks, through expertly handcrafted bows and arrows, to bolt action rifles and the advanced weapons invented by the scientists and sorcerers of the new age. Ranged weapons have several advantages over melee weapons: the wielder need not put himself at risk of being grappled, stabbed, or clubbed by an attacker, since he can engage them at range; his own physical strength is not the deciding factor in the fight; and he is also psychologically distanced from the act of killing, avoiding the blood and gore of a close-range weapon assault.

The rules for dealing with ranged weapons are a little easier to deal with as well. You need only aim and fire, not try to dodge and parry your opponent's attacks. However, your opponent can still defend against your attack using the skill Dodge. So, you make an attack using Dexterity + your ranged weapon skill, and they use their Dexterity + Dodge dice pool. If the defender manages to beat the attacker, they don't get to do any damage; at that distance, they can only hope to evade the bullet or arrow.

It is also significantly harder to dodge bullets and arrows, even those from unreliable Victorian weapons. If the ranged weapon is fired from close range (usually about 6-10 feet away), the defender is only allowed to add half their Dodge skill to their Dexterity for their Dice Pool. If the weapon is fired at point blank range, the defender can only use their Dexterity to evade it.

Damage

Getting smacked with a weapon hurts rather a lot. Each weapon has a damage rating, which is the number of dice you get to roll to see how much damage you do to your opponent. When you've rolled those dice, you add up the successes you score and that is the number of health pips your opponent must knock off their character sheet.

You can improve your damage roll in a few ways. Firstly, in a Melee attack you can add your Strength dice to the damage dice before you roll. So make a point of avoiding any Ogres wielding melee weapons. Secondly, the number of successes over your opponent's that you score in your combat roll automatically add to your damage successes.

If you run out of Health dice you keep counting damage on the 4 grey shaded dice on the character sheet. However, if you reach this point you are suffering from your wounds. Whichever shaded 'reserve dice' you most recently marked pips off from applies its penalty to your dice pool for any actions.

Putting that together, we get something like this:

Wulf the Ogre bruiser is trying to abduct Lady Wilhemina Carstairs on behalf of his employer. Wilhemina refuses to be kidnapped so easily and engages the Ogre, but unfortunately she is no fighter. They both roll their initiative, which

Wound Penalties

Generally we assume your health dice represent how much trauma you can take before you feel the effects of your wounds. However, more experienced gamers may wish to simulate the effects of more damaging blows by enforcing penalties for the damage taken.

There are 2 pips to each Health Die and, for each full die worth of damage your opponent takes, he suffers a penalty of 1 additional Black Die to all actions until the end of the next round. So, if you get hurt first in combat, the shock of the attack might make you miss in the next exchange.

for Wulf is 4 (he score 1 success) and for Wilhemina is 3 (she scores 2 successes). Wilhemina wins initiative and both combatants choose to engage each other. This may have been a mistake on Wilhemina's part, as by winning the initiative she could have used the option to escape. With only 1 die in Dexterity and 2 points in Fisticuffs, Wilhemina has a dice pool of a mere 3, however, as she scored a higher initiative than her opponent (Wulf) she gains +2 to her dice pool to make it 5. She rolls 2,3,3,4,6, rerolling the 6 to get a 1, so scores 2 successes. Wulf is unimpressed. With a Dexterity of 2 and a Fisticuffs skill of 4 he rolls 6 dice and scores 1,1,2,3,5,6 with a 1 on the reroll, a total of 4 successes. He bats aside her best shot and lands a blow with 2 clear successes.

Wulf rolls his damage dice, which for a fist is 31 plus his Strength of 7 for 8 dice! He scores 6 successes on his roll, and adds the 2 successes he beat Wilhemina's roll by in his attack for a total of 8 damage. Lady Wilhemina has only 2 Health Dice, so taking 4 Health dice of damage places her squarely on the -4 shaded dice. This may be more than enough to knock her unconscious.

If you find yourself unarmed you can use your fists against an opponent, which do a base of 1 damage die plus your strength. Kicking an opponent does an additional +1 damage. Unless you are using brass knuckles all punching and kicking damage is considered 'Bruise damage'.

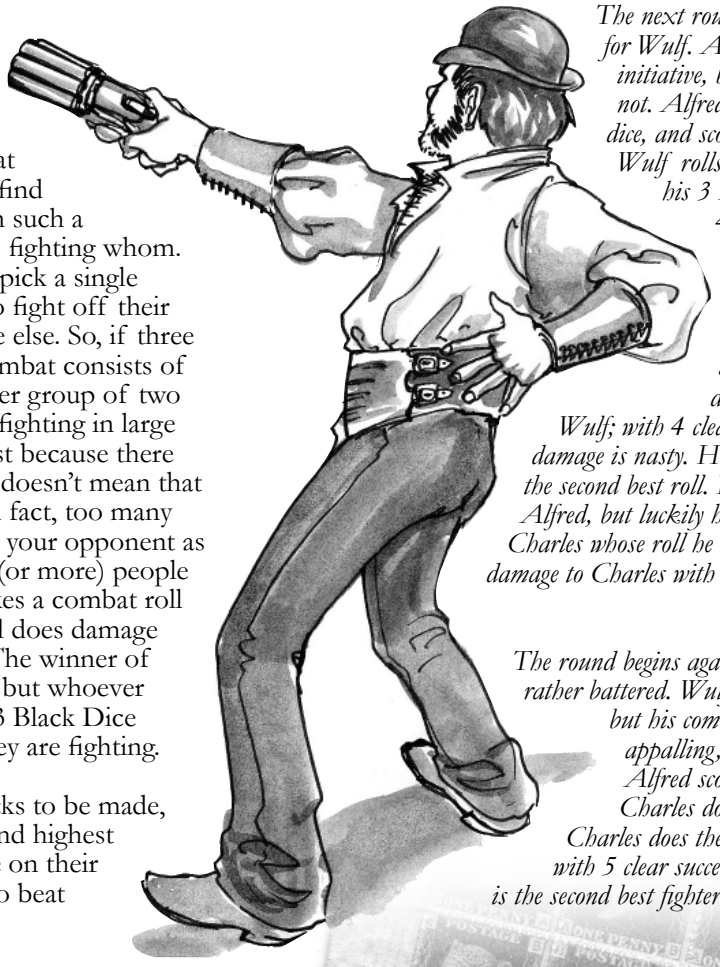
General Combat Complications

Multiple Opponents

Rolling against a single target is all very well, and makes sense, but combat is rarely so organised. Often, you will find yourself facing multiple opponents. In such a case, you still need to work out who is fighting whom. In a crowded melee, most people will pick a single target. Anyone being attacked tends to fight off their aggressor rather than engage someone else. So, if three people are fighting two people, the combat consists of a group of one against one and another group of two against one. With less room to move, fighting in large groups offers fewer chances to hit. Just because there are four people around one person, it doesn't mean that all four will be able to get a shot in. In fact, too many allies may make it more difficult to hit your opponent as everyone jockeys for position. If two (or more) people gang up on one person, everyone makes a combat roll as usual. Whoever gets the highest roll does damage to their specified opponent as usual. The winner of initiative gets the +2 bonus as before, but whoever is outnumbered suffers an additional 3 Black Dice penalty for every additional person they are fighting.

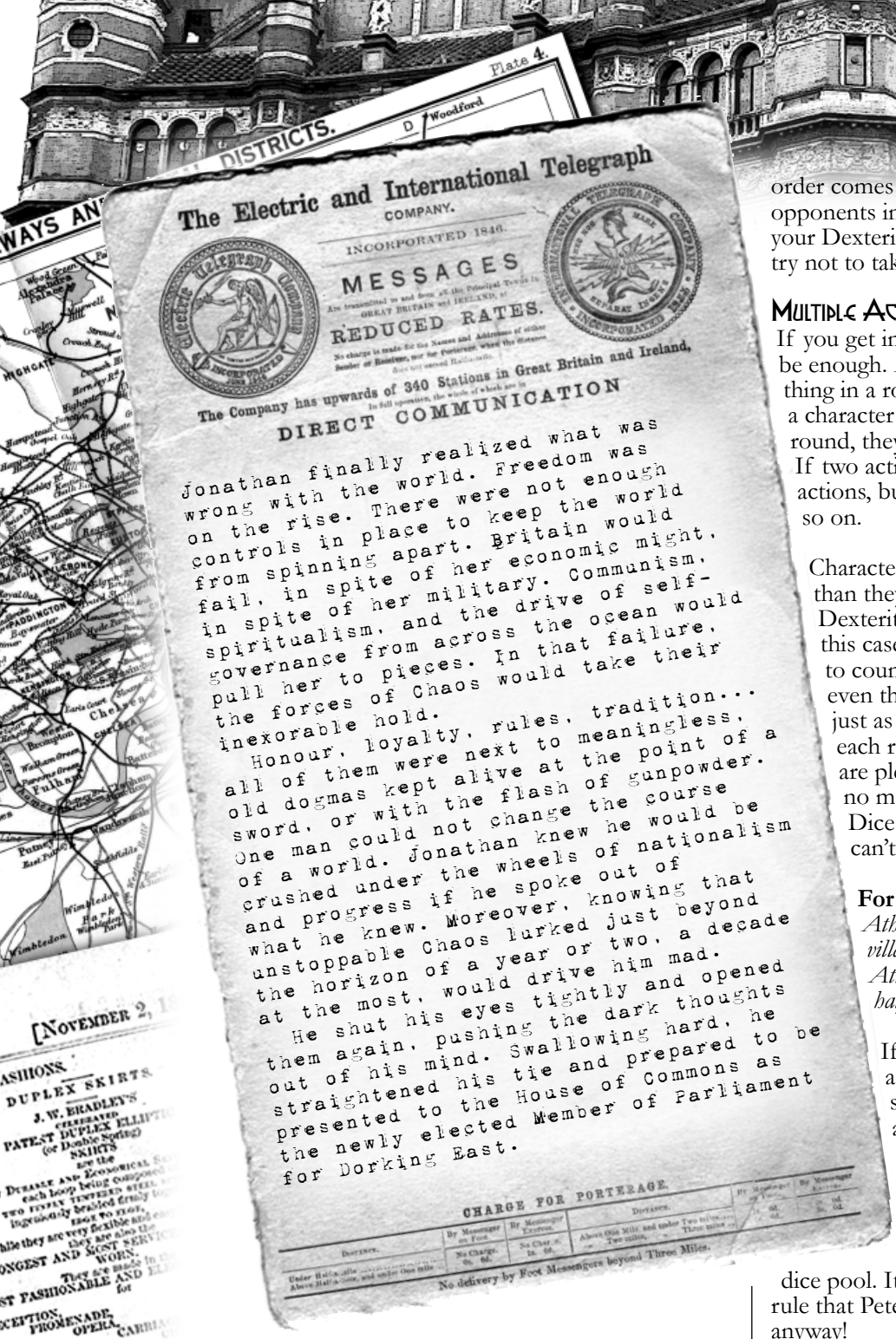
As there is more opportunity for attacks to be made, whoever in the group scored the second highest combat roll also gets to count damage on their opponent, but only if they managed to beat their specified target's roll as usual. So, an excellent swordsman outnumbered by 2 opponents might manage to land a blow despite being struck by one opponent. However, it is also possible both opponents might manage to skewer our hero! Should you find yourself fighting more than 2 opponents (in which case the GM is probably being most unfair!) it is still only the first and second highest rolls that do damage. However, the larger force has more chance of beating their opponent's dice roll.

Luckily for Wilhemina, at the sounds of her distress, her bodyguards Alfred and Charles burst into the room, swords at the ready. Wilhemina is unconscious, but now Wulf faces two opponents. Luckily, Wulf wins initiative, followed by Alfred and then Charles. Wulf elects to attack Alfred, and the two gentlemen both engage Wulf. Wulf adds 2 to his dice pool of 6 as he won initiative for a combat dice pool of 8 dice in total. However, as he is outnumbered he also suffers a 3 Black Dice penalty. He scores 4 successes in total. Alfred and Charles both have a dice pool from Dexterity + Swordplay of 8, but Alfred scores 3 successes and Charles only 2. Although Wulf would like to take advantage of Charles' low roll, he specified he was attacking Alfred when he won initiative, so he rolls damage with 1 clear success rather than 2 and does 4 Health points of damage to Alfred. As this fight has multiple fighters, Alfred, who scored the second highest roll, can do damage, but his roll doesn't beat anyone else's and so no damage is scored.



The next round goes less well for Wulf. Alfred beats his initiative, but Charles does not. Alfred is now rolling 10 dice, and scores 6 successes. Wulf rolls his 6 dice (and his 3 Black Dice) for 4 successes and Charles, dogged by bad luck, manages only 2 successes with his 8 dice. Alfred does damage on his foe Wulf; with 4 clear successes, the damage is nasty. However, Wulf scored the second best roll. He cannot beat Alfred, but luckily he elected to attack Charles whose roll he did beat. He does damage to Charles with 2 clear successes.

The round begins again with everyone rather battered. Wulf wins initiative, but his combat roll is appalling, with only 1 success. Alfred scores 3 successes, but Charles does very well with 6. Charles does the damage to Wulf, with 5 clear successes. As Alfred is the second best fighter this round, and



order comes up. However, if you are also fighting two opponents in hand to hand as well you'd have to divide your Dexterity + Dodge dice pool by 4! So the trick is, try not to take on too much at one time.

Multiple Actions

If you get into a lot of trouble, just one action won't be enough. Any character can try to do more than one thing in a round, but there is a penalty for doing so. If a character decides to make more than one action in a round, they must halve their dice pool for each action. If two actions aren't enough, they can make three actions, but each dice pool is reduced to a third, and so on.

Characters cannot make any more additional actions than they have Dexterity bonus dice (so, the limit is Dexterity + their one basic action for the round). In this case, we'll allow those with a negative Dexterity to count their Dexterity as 0. Remember also that, even though your dice pool may reduce, you roll just as many Black Dice as you usually would for each roll! You should also remember that there are plenty of actions that will take a whole round no matter how many times you can divide your Dice Pool. If you are going to pick a lock, you can't do much else that round!

For example: *Peter Elmswode wants to use his Athletics dice to swing on the chandelier across to the villain and then attack. As this is two actions, both the Athletics roll and the Attack roll are rolled using only half their usual dice pool.*

If Peter wanted to swing on the chandelier across to the damsel in distress (Athletics), sweep her up into his arms (technically a Grapple attack, but hopefully without her attempting to evade, so that only one success would be needed), and then leap out of the window (Athletics again), he would be making 3 actions, so each roll would be made using a third of the usual dice pool. It is also possible the Gamemaster would rule that Peter cannot possibly do all that in 3 seconds anyway!

In most cases, when characters perform more than one action in a round, only the first action is taken in Initiative order. Subsequent actions must wait till the end of the round; after all other characters have taken one action each. If more than one participant in a combat wishes to take more than one action, they do so in Initiative order again. Sometimes Talents, specific actions, or Gamemaster rulings allow two actions to be performed simultaneously, rather than requiring the second to take place at the end of the round.
In combat, taking an additional action allows you to choose two opponents (or you can attack the same person twice). If you attack two opponents with a multiple action, you do not resolve the situation as a

his roll beat his opponent, he can also damage Wulf, with 2 clear successes. The damage to Wulf is devastating and he expires under the gentlemen's blades.

If the multiple attackers are using ranged weapons, things are a little different. You cannot truly engage your opponents; just try to avoid getting hit. So you roll against your attacker using Dexterity + Dodge as normal, but you must divide your dice pool by the amount of people attacking you. That's all of the people attacking you, not just the ones with ranged weapons. So if you are being shot at by two people, you roll half your Dexterity + Dodge against each as a separate opponent. You make each roll as the attacker's initiative

multiple combat. Instead you make two combat rolls – one against each. But making two combat rolls can mean you get hurt twice instead, so beware!

If you use two actions on a single opponent, resolve the attack as a multiple combat, with you rolling twice (so, depending on your opponent's roll you may not get to score damage twice).

For Example: *Antoine, a master swordsman with a combat pool of 10 dice is fighting 2 thugs. He decides to make an additional action, halving his dice pool. He can now attack each thug separately with a dice pool of 5. The thugs each have dice pools of 4 so Antoine's chances are good. He can now roll to fight each thug individually; they are each faced with a swordsman with a dice pool of 5. If he dispatches one, he can continue splitting his pool and attack the remaining thug as if he were multiple opponents, or decide to hammer the villain with one definitive attack one on one.*

No matter how many times you divide your dice pool, you only make 1 initiative roll and, after that, you declare whether you are splitting your dice pool or not. If you win initiative, the bonus dice are added to your dice pool before you split your actions, not after! You obviously only have one set of Health points.

Drawing a Weapon

If some participants in a melee already have weapons drawn and readied, and others do not, those who do not must either fight barehanded or take a moment to ready a weapon. If a character needs to ready their weapon, they suffer a -3 pool modifier to their Initiative rolls and a -2 pool modifier to their combat rolls, but are assumed to draw their own weapon and attack in the same round. Drawing a weapon can be done while moving, so if a character has to spend a round moving into position they can be assumed to be readying a weapon as well. Reloading a weapon, be it a bow or a shotgun often takes at least a complete combat round.

General Difficulty Modifiers

A few talents are designed to offset some inherent penalties for certain actions. So it makes sense to summarise these actions for those who don't have the Talent to ignore them.

Cavalry Combat: *When fighting on horseback, it is harder to reach your opponent, especially as you are trying to control a horse as well. Without the 'Cavalry Combat' Talent you suffer a –3 dice pool penalty to all combat rolls. However, hacking from a height lets you put more power into your swing. So all melee attacks from horseback gain +2 to the weapon damage.*

Off-Hand: *We all prefer to use one hand or the other, being usually right or left handed. We assume you usually fight using your dominant hand but, should you be forced to wield a weapon with the other (your 'off-hand'), the difficulty of any combat rolls is increased by one level (from Average to Difficult for instance).*

Unarmed against armed: *If your opponent has a weapon and you do not, you are in trouble. You might be a skilled fist fighter, but you cannot parry your opponent's attack without getting injured. It is also possible that the weapon (such as a sword) has a longer reach, making it harder to close distance and land a blow without injury. We assume you will do your best to avoid injury, so there is a 3 Black Dice penalty for fighting against a weapon unarmed, and a further 3 Black Dice penalty if that weapon has a longer reach. So a boxer fighting a swordsman has a 6 Black Dice penalty, but against a knifeman he has only a 3 Black Dice penalty. You can ignore as many of these Black Dice as you like and refuse to roll them. However, if you do, you automatically take 1 Health pip of damage for every 2 Black dice (or part thereof) you refuse to roll. This is because you are quite literally throwing yourself on your opponent's blade to land a blow. You can apply this rule to people fighting with weapons if you like as well. So a knifeman has a 3 Black Dice penalty when fighting a swordsman for example.*

Armour

If you are wearing something that might offer you protection, it has an Armour Value. The Armour Value reduces the amount of damage you take from any blow, on a point for point basis. So, for an attack that does 4 points of damage to someone protected with an Armour value of 2, the attack does only 2 points of damage. The armour points are taken from the final damage successes, not the damage roll.

Armour Type	Armour Dice
Cavalry Armour (Cuirass & Helmet)	8
Corset, Boned	1
Greatcoat (Wool)	1
Lined Cloak	4
Lined Coat	4
Lined Corset	2
Lined Jacket	3
Lined Waistcoat	2
Soft Leather Jerkin / Apron	1
Soldier's Greatcoat	2

If the Gamemaster wants to add more realism to armour, he has two additional options. Firstly, armour often doesn't protect the whole body. A lined waistcoat won't protect the arms and legs, and a corset will do nothing for a head wound. So, while putting a lined coat over a corset will add together the armour points for the chest, only the coat will protect the arms and legs. The Gamemaster might rule there is a percentage chance for any attack to land on an unarmoured area, negating its value. Simply work out what percentage of the body is protected (pick from 20%,40%,60% or 80%) and roll a percentile die to see if the blow landed in one of the protected areas.

The second possibility with armour is that it will gradually fail if battered too severely. For every five combats where the character takes damage that strikes the armour, it reduces its armour value by 1 point until repaired. The Gamemaster is allowed to rule that any piece of armour is battered beyond repair or damaged severely if the character receives a particularly nasty attack.

Damaging Objects

It is possible to destroy almost any object with enough effort. Most objects aren't alive and so the damage they can take is simply recorded as hits instead of health. These Structure dice still have 2 pips each, just like a character's health. As mentioned above, you can attack the cover someone is hiding behind to destroy it, and it has a number of dice equal to its armour value for the character.

When items are being brutalised in this manner, they show signs of the damage before being destroyed. If an item has taken a third of its total Structure in damage, it looks significantly scuffed and damaged. When reduced to half its Structure, the item is noticeably broken and in the case of machinery may suffer failure. When reduced to 0 Structure, the item is broken into several pieces and no longer serves a useful purpose. Should you do twice the item's total Structure in damage, it has been obliterated and nothing of it remains.

Punished Item	Structure Dice
Bush (per yd)	2
Rocks (per yd)	15
Tree, Street Lamp	10
Lamp Post	20
Manhole Cover	15
Glass (per yd)	1
Wooden Fence (per yd)	5
Brick Wall (per yd)	10
Concrete Wall (per yd)	25
Metal Wall (per yd)	30
Metal Lock	2
Wood Door	2
Metal Door	10
Vault Door	30 (plus 10 Armour points)
Furniture	5-10
Machinery (per yd)	10-20

Dodging and Evasion

Disengaging from Combat

Despite the aggression of those around you, you may want to escape combat. You could already be wounded, or outnumbered, or simply have no desire to ruin your clothes. If you roll a higher initiative against your opponent, you may disengage from combat with no penalty. They can attempt to pursue you, but are unable to attack you this round.

If you cannot beat your opponent's initiative there is a risk that you will get hurt turning your back on their attack. Your opponent gets to make an attack, but you may only roll your Dexterity dice to defend yourself, and you score no damage to your opponent in the unlikely occurrence that you should actually win.

All out Dodge

Sometimes you will be up against such terrible odds your only option is to get the hell out of there, but for some foolish reason you decide to remain in combat. You might be unable to fully escape, be looking to occupy the bad guys, or hope that help may be close at hand.

Before Initiative is rolled for the round you may declare an 'All out Dodge', which means you cannot make any attacks for the remainder of the round. Also, all your combat rolls are based on your Dodge skill, no matter what weapon you are using. While you could argue you will be parrying attacks with a blade, when you 'All out Dodge' you aren't engaging any opponents if you can avoid it. The advantage to this is that you are a lot harder to hit. You make your combat roll as normal, but you can add 1 success to any combat roll (not just your total dice pool) you make. This gives you a direct bonus for multiple actions, allowing you to avoid multiple opponents.

Although when using this option you cannot damage your opponents, you can still help your friends. If you are dodging an opponent, you are engaged in combat with them. So, all the rules about taking additional actions and facing multiple opponents still apply. In this way, you might keep the Ogre at bay until someone else can come to help you. However, there is little stopping your opponent disengaging and seeking another target next round.

Dive for Cover

Sometimes, even an All out Dodge isn't enough. If the area is covered in a cloud of bullets or an explosion, you need to hit the dirt as quickly as you can or throw yourself behind whatever cover you can find. Any character caught up in an area effect attack may immediately dive for the nearest cover (if there is any) as an instinctive response without spending an action. This requires an average Dexterity + Athletics roll.

The character dives as far as he would usually be capable of in a Horizontal Leap (see Movement, p. 119), with an extra +1 yard for each success. If this is enough to reach cover, he is protected; if not, he is exposed to the full effects of the attack. It is up to the Gamemaster how much cover is available, and the protection it provides. However, sometimes just lying on the ground can save your life.

The character is prone afterwards, whether the roll was successful or not. Anyone the character is engaged in fighting can attack them as if they are disengaging from combat, but not if they are diving for cover themselves. Trying to take a swing at the hero as the room erupts in flame is never a good idea.

Static Cover

Smart characters do not just stand about waiting to get shot. They move towards cover and fight back from there, or at least hit the dirt. A character behind cover is harder to target than characters who are out in the open. Any attacks against him are penalised by additional Black Dice as per the cover table (below). You can make use of cover during a melee combat too, but because you are fighting around the cover (rather than crouched behind it taking the odd shot) you don't get as much protection. However, if the cover is too large, the Gamemaster may add a penalty for the cover getting in your way.

Cover	Ranged Modifier	Melee Modifier
Cover from the feet to the waist (or lying prone)	3 Black Dice	2 Black Dice
Left or right side covered, or cover from the feet to the upper chest	6 Black Dice	4 Black Dice
Cover from the feet to the neck	12 Black Dice	8 Black Dice

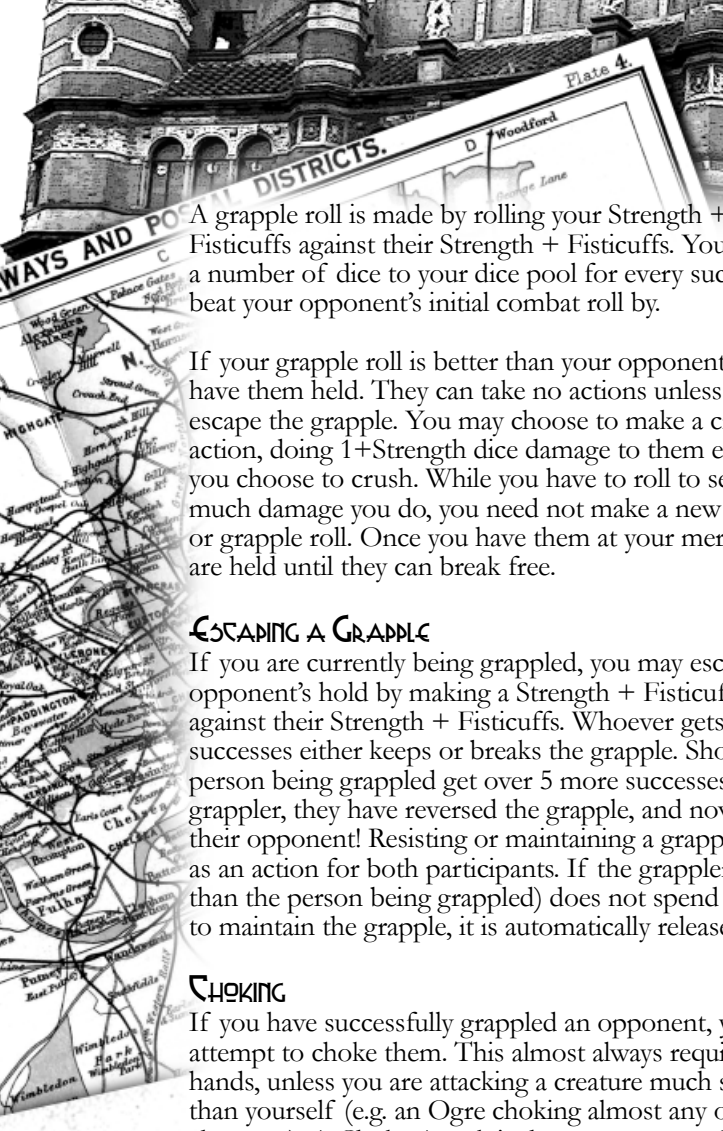
If the attack is from an area effect weapon, the cover provides an armour value against the damage instead. This armour value is the same as the Ranged modifier. This armour value can also be the same for attacks that attempt to destroy the cover.

Melee Combat Complications

Grappling and Entangling

Sometimes, you may wish to hold or pin your opponent rather than actually damage them. Having said that, when you have got your hands on someone there are plenty of damaging things you can do to them!

To grapple an opponent, you must beat them in a combat roll as usual. This is to see if you can get a grip on your opponent. If you win the combat roll, instead of doing damage you must then make a grapple roll, to see if once grabbed, you can hold on to your opponent.



A grapple roll is made by rolling your Strength + Fisticuffs against their Strength + Fisticuffs. You may add a number of dice to your dice pool for every success you beat your opponent's initial combat roll by.

If your grapple roll is better than your opponent, you have them held. They can take no actions unless they escape the grapple. You may choose to make a crush action, doing 1+Strength dice damage to them each round you choose to crush. While you have to roll to see how much damage you do, you need not make a new combat or grapple roll. Once you have them at your mercy, they are held until they can break free.

Escaping a Grapple

If you are currently being grappled, you may escape the opponent's hold by making a Strength + Fisticuffs roll against their Strength + Fisticuffs. Whoever gets the most successes either keeps or breaks the grapple. Should the person being grappled get over 5 more successes than the grappler, they have reversed the grapple, and now hold their opponent! Resisting or maintaining a grapple counts as an action for both participants. If the grappler (rather than the person being grappled) does not spend an action to maintain the grapple, it is automatically released.

Choking

If you have successfully grappled an opponent, you may attempt to choke them. This almost always requires both hands, unless you are attacking a creature much smaller than yourself (e.g. an Ogre choking almost any other character). A Choke Attack is the same as a crush action and, if the grapple is maintained, it requires no other roll to have an effect. Instead of doing crush damage to your opponent, you may declare a choke attack. In which case you do half the damage you would normally do with a crush attack and the victim must score at least 1 success on a Resolve + Fortitude roll. However, they roll a cumulative Black Die for every point of damage they have received from the choke attack. If they fail the roll, they fall unconscious. If the choke is broken, the number of Black Dice accumulated is halved for each round the choke is broken, until the grapple is broken or choking resumes. The Black Dice that accumulate also apply to any attempt to escape or break the grapple, making it harder to escape as you lose your breath.

Entangling

Similar to a grapple attack is an entangle attack. An Entangle attack works almost the same as a grapple, except that you use a flexible weapon such as a whip, net, chain, or flail. The first advantage of using an entangling weapon is that you suffer no penalty for being unarmed if the opponent has a weapon. Entangling is simpler than a grapple, but not quite so effective. Attacking with the weapon is exactly the same as a normal attack; you and your opponent both make a combat roll. If you win the combat with the entangling weapon, you do a small amount of damage (applied as usual for the weapon) and entangle your opponent.

However, an opponent entangled by a weapon is not instantly immobilised. Instead, they suffer a penalty to their dice pool on all actions. This penalty is equal to the difference in successes from the combat rolls. The target of an entangling weapon can free themselves quite easily, given time. If they forego all actions for one round for every 3 successes of penalty, they can break the entanglement. Unfortunately, you must break the entire entanglement or nothing, and not defending yourself for even 1 round of combat could be the last thing you do.

For Example: *Catrina attacks Felicity with an entangling whip. Catrina has a Dexterity + Specialist Weapon (Whip) dice pool of 8, and Felicity (attempting to fight her off with her knife) has a Dexterity + Swordplay dice pool of 4. Catrina rolls 6 successes and Felicity rolls only 2. So with Catrina's entangling attack successful, Felicity suffers a penalty of 4 dice on all her actions until she can free herself, which will take 2 continuous rounds.*

Other Special Melee Manoeuvres

The following Special Attacks are all optional rules. Once players are very familiar with the standard rules, the Gamemaster will usually permit the use of the following special attacks.

Beat

You smash your opponent's weapon off-line with your own, with the intention that his next attack or parry will be ineffective. You make a combat roll as usual, using Strength instead of Dexterity. If one of you is using a one-handed weapon and the other a two-handed weapon, the wielder of the one-handed weapon has a -2 pool modifier on the roll. If you get more successes than the opponent, you do not do any damage. Instead, you note down how many successes you got above your opponent. These are applied as a dice pool penalty to the opponent on the next combat round. If the character decides to use the multiple action rules, they can make a Beat manoeuvre and then an attack in the same round (but obviously with the usual penalties).

Charge

A charge attack combines movement at up to the character's full running speed with an attack against the enemy contacted at the end of that movement. The character must be able to close the distance between them and their opponent within a combat round (using their running speed). If they can, they engage their opponent at the end of the round and suffer a –3 penalty to their combat roll. However, they gain a +3 to their damage roll should their hit strike home. It is possible for two fighters to charge each other (both gaining the modifier) allowing them to Charge from a greater distance apart. Anyone who has a Charge attack declared against them may decide to charge as well, as long as they are ready to engage the opponent and not fighting anyone else.

Slapping a Cad in the Face

There will probably come a time when a lady may be forced to strike a gentleman. On occasion, ladies may do this to each other, and a man might use such a manoeuvre to challenge another to a duel or chastise a servant. The attack does little damage but can stun and confuse an opponent briefly, as well as embarrass them in a social situation. You must also be within arm's reach for obvious reasons. When you make a slap attack, you roll Dexterity + Fisticuffs with a bonus of +4 dice. Your opponent rolls Dexterity + Empathy to defend themselves. The attack is so quick, reflexes alone are rarely able to defend against it and you have to know it is coming. As usual, if the attacker wins, they slap the face of their target. The attack does a single Health pip of damage. However, anyone struck in such a way suffers a dice pool penalty to all actions of the amount of successes their defence roll was beaten by for the next round, and half that penalty for the round after that. By the third round, the effect has passed.

For Example: *Evangeline feels the need to teach the odious Lord Merrifield a lesson and strikes him. She rolls her Dexterity + Fisticuffs +4 for a total of 8 dice, 4 of which are successes. Lord Merrifield rolls only 1 success to defend himself. The cad is struck, suffering a Health pip of damage and a penalty of -3 dice on his actions for the next round. His face is still sore the round after that, as he suffers a -1 dice penalty (half of 3 rounded down), but after that he is fine, apart from the embarrassment he suffered at Evangeline's hands.*

Should the defender score a better success, then the face slap attack fails. The target simply manages to dodge out of the way. However, if the target can score 5 more successes than the attacker he can actually catch the lady's hand as she strikes. The cad can then either kiss it or cast it away as he sees fit.

Striking to Stun

There are plenty of times you will want to knock someone out rather than actually wound them. Stunning attacks can only be made with blunt weapons, although the butt of a rifle or the hilt of a sword is just as useful as a cosh.

Striking to stun an opponent is much harder than just trying to damage them, as you need to attack a vital area (like the back of the neck). So, such an attack suffers an additional 6 Black Dice penalty. Other than that, the normal rules of combat apply, so it is best to attack someone when you have surprise.

If the attack is a success, you do damage as usual. However, in addition, the target must make a Resolve + Fortitude roll to remain conscious. They suffer a Black Dice penalty to this roll equal to the amount of damage that was done in the attack. If they should fail the roll, they are knocked out for as long as the Gamemaster thinks is appropriate. If they should roll a Foul Failure, they may be placed in a coma.

Ranged Combat Complications

Weapon Ranges

All ranged weapons become less accurate the further away you are. The person using the weapon is less accurate too! So, the Gamemaster should impose Black Dice for the range the weapon is being fired at as well as any other factors. Use the table below to establish a base difficulty for the attack and then adjust it for whatever other factors are present as usual.

Difficulty Thresholds for Range, by Weapon

Range	Pistol, Shotgun, or Thrown Object	Carbine, Bow, Sling, or Crossbow	Rifle or Musket
Point Blank	Average (Up to 4 yards)	Average (Up to 4 yards)	Difficult (Up to 4 yards)
Close	Difficult (Up to 8 yards)	Difficult (Up to 10 yards)	Average (Up to 10 yards)
Medium	Very Difficult (Up to 12 yards)	Very Difficult (Up to 50 yards)	Difficult (Up to 50 yards)
Long	Extremely Difficult (Up to listed range of weapon)	Extremely Difficult (Up to listed range of weapon)	Very Difficult (Up to listed range of weapon)
Extreme	Ridiculously Difficult (Up to 1.5 times listed range of weapon)	Ridiculously Difficult (Up to 1.5 times listed range of weapon)	Extremely Difficult (Up to 1.5 times listed range of weapon)

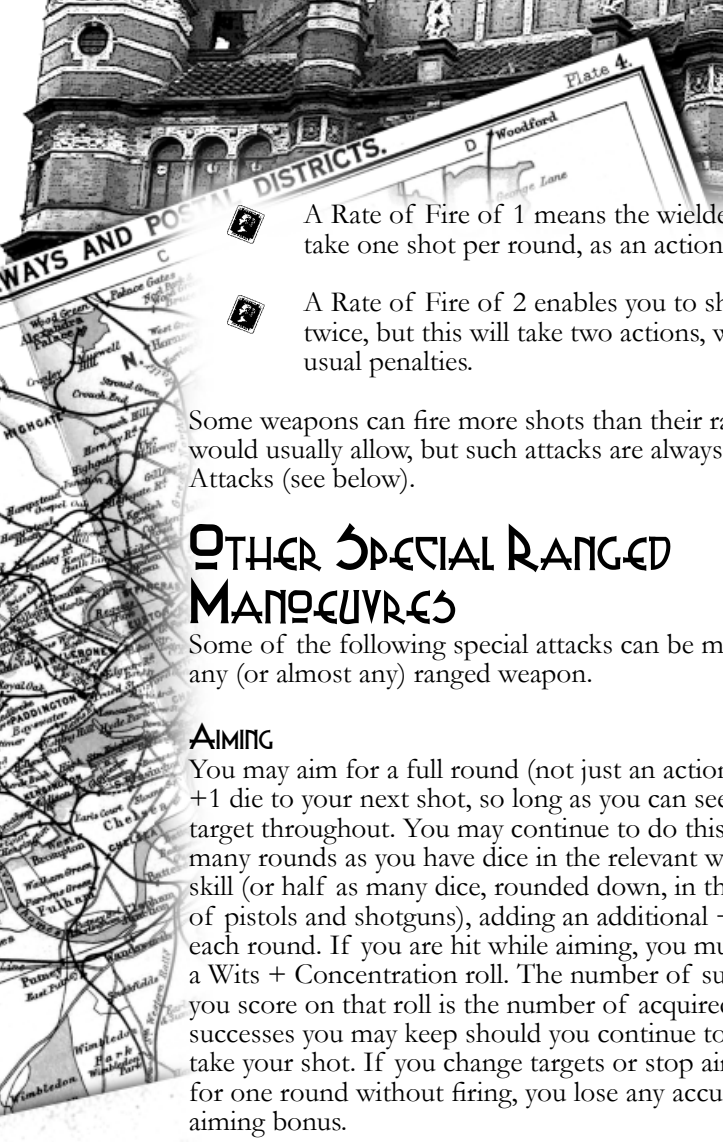
Firing into Melee

You might choose to really pick on someone in a fight and shoot at them from a distance while they are engaged in melee combat. The Gamemaster might rule you do not have a clear shot, and that is the end of that. However, if your attack is possible and your target is unaware of your attack, you can roll as if you had surprise. On the other hand, you suffer an additional 3 Black Dice penalty to your roll for each other person they are fighting. They are likely to get in the way of your shot and, even if you don't care if you hit them, they are not what you are aiming at. Should your roll miss by a small margin, the Gamemaster may rule you have hit someone else in the area.

If your target is aware of you, they can make a Dodge roll against your attack as with any other ranged weapon, but they must divide their dodge pool as explained above under 'Multiple opponents'. This attack is resolved separately to any other melee attacks and doesn't directly affect those.

Rate of Fire

Despite your character's ability to take multiple actions, your weapon may not be able to keep up with you. All ranged weapons are listed with a Rate of Fire (ROF). This is the maximum number of shots that can be fired or loosed in one combat round.



A Rate of Fire of 1 means the wielder can take one shot per round, as an action.

A Rate of Fire of 2 enables you to shoot twice, but this will take two actions, with the usual penalties.

Some weapons can fire more shots than their rate of fire would usually allow, but such attacks are always Special Attacks (see below).

Other Special Ranged Manoeuvres

Some of the following special attacks can be made with any (or almost any) ranged weapon.

Aiming

You may aim for a full round (not just an action) to gain +1 die to your next shot, so long as you can see the target throughout. You may continue to do this for as many rounds as you have dice in the relevant weapon skill (or half as many dice, rounded down, in the case of pistols and shotguns), adding an additional +1 die each round. If you are hit while aiming, you must make a Wits + Concentration roll. The number of successes you score on that roll is the number of acquired aiming successes you may keep should you continue to aim or take your shot. If you change targets or stop aiming for one round without firing, you lose any accumulated aiming bonus.

Spread

Weapons such as shotguns and blunderbusses fire a number of pellets or "shot" rather than a single projectile. This makes them very damaging as well as accurate, though they tend to be ineffective against armour.

For simplicity's sake, rather than going into detail about ammunition types etc., the Heresy Engine rules assume that each such weapon may be loaded and fired with either a "Spread" load (reflecting large numbers of small projectiles, and using the Spread special attack explained below) or a "Normal" load (reflecting a small number of large projectiles, possibly even a single solid slug, and using the standard ranged combat rules). The weapon owner must decide what load the weapon will hold, and what order in the case of a weapon holding some "Spread" and some "Normal" loads. However, most weapons of this type (such as a Blunderbuss) can hold only one shot anyway, making things a little simpler.

For Example: *a new design multi barrel shotgun holding 5 shots may be loaded with "S, N, S, S, N," so that the first shot fired "spreads" followed by a normal shot, two more "spreads", and finally another normal shot. However, remember that once loaded the weapon must be fired or reloaded to change the type of ammo!*

Spread attacks at Point Blank range have no other special rules. A Spread attack at Close range does -1 damage but will affect all targets within a 1-metre diameter area. A Spread attack at Medium range does -2 damage but will affect all targets within a 2-metre diameter area. A Spread attack at Long range does -4 damage and still affects a 2-metre diameter area. Spread attacks are completely ineffective at Extreme range. Armour of any kind gets +2 dice against any Spread attack.

Suppressive Fire

Suppressive Fire (also known as Gatling Fire in some games) weapons have a magazine or belt of ammunition that reloads the weapon automatically. They fire continuously so long as the trigger remains pressed. Suppressive Fire weapons have a Suppressive Fire rating (SF rating), which is both the maximum number of bullets that can be fired in a round and the maximum area affected. Suppressive fire isn't especially accurate against a single target, but pretty much anyone and anything in the area is likely to get hit.

Decide on a target area. This is a square up to SF rating wide and long in yards. For example, a weapon with an SF rating of 20 can affect a 20 x 20 yard square. Up to 20 targets within that area can be hit, and 20 bullets are fired. You can always attack a smaller area if desired, e.g. with the same SF rating of 20 you could instead choose to attack a 15 x 15 yard square and use 15 bullets.

To use Suppressive Fire, you make a Dexterity + Weapon Skill roll. This is one difficulty category easier than an attack with the weapon would usually be at the same range. So long as you get at least one success, you have affected the chosen area. A failure indicates that you shot too high or otherwise somehow managed to miss. You may want to go away and practice shooting barn doors at close range until you have the hang of it.

Any character within the target area may immediately attempt to Dive for Cover (see p. 204). A failure indicates the character has been hit with one bullet. They take damage, which is calculated as usual from the attacker's roll and the weapon's base damage.

If a character wishes instead to push on through the Suppressive Fire zone, he can do so. He may either accept being hit by one bullet, or spend a Scripting Dice to luckily evade it entirely. If only one character is targeted by a suppressive fire weapon, you make a combat roll as normal but roll 2D6 to see how many bullets hit the target. You can apply the damage individually or just move straight to the 'Death and Dying' section of this chapter below.

Throwing

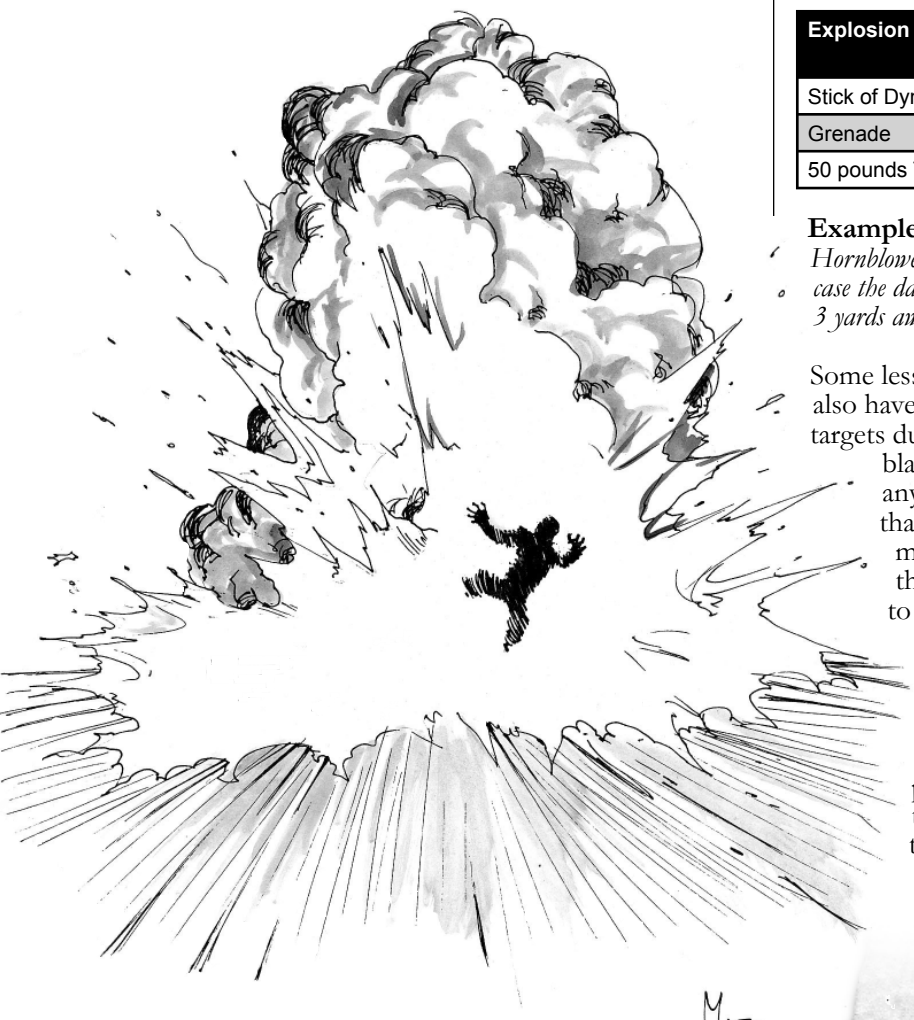
Various objects can be thrown using Dexterity + Throwing skill. Thrown weapons follow the usual rules for ranged weapons, except as follows.

The Weapons Table in chapter 11 gives maximum ranges for various objects. These ranges are raised by 2 yards for each die of the thrower's Strength. A thrown object which misses its target will still land somewhere. The thrown object deviates from the target by 2 x Failure Number (how much you failed the target number by) in yards. Determine the direction it missed by rolling one die on the Missed Throws table.

Roll 1D6	Missed Throws
1	Overshot the target
2	Off to the right and overshot
3	Off to the right and undershot
4	Undershot the target
5	Off to the left and undershot
6	Off to the left and overshot

Volley Fire

Some weapons, such as shotguns, have two or even more barrels, each with its own ammunition and firing mechanism. These can be fired separately, in which case the standard ranged combat rules apply. Alternatively, they can be used for volley fire as follows.



You may fire up to as many barrels as are loaded, as a single action, but they are all fired against a single target. You roll to attack as normal, but gain +1 dice to your dice pool for each additional barrel the weapon has (as you must usually fire all at once). If you hit the target you multiply the weapon's damage (so not including the successes from your attack) by the number of barrels fired.

The recoil for firing more than one barrel is significant, and you must make a Difficult Strength + Firearms roll with a -1 pool modifier per barrel fired, or else be knocked prone immediately after making your attack.

Explosions and Area Effect Attacks

Any damaging or deleterious effect that works on all the characters and objects within a certain area is an area effect attack. This includes explosions, noxious gases, earthquakes, etc. All characters within the area of effect may immediately Dive for Cover (see above) to reduce or avoid the damage.

In general, area effect weapons that blast out from a central point (such as explosions) do reduced damage the further out from the centre a target is. The precise reduction is dependent on the size of the explosive. Some examples are given below:

Explosion	Distance from centre for each -1 damage die
Stick of Dynamite	1 yard
Grenade	3 yards
50 pounds TNT	5 yards

Example: *A grenade explodes 7 yards away from Ezekiel Hornblower. Usually a grenade deals 8 damage dice, but in this case the damage against Hornblower is reduced to 6 (-1 per full 3 yards away).*

Some less accurate weapons (such as a Blunderbuss) also have an area effect. They can fire at multiple targets due to their firing spread. If the gun is at point blank range it cannot spread wide enough to hit anyone but a single target. If it is further away than close range its power is too weak to do much to anything but a single target. So when the weapon is at close range the user can opt to try to cover any targets in a 5 degree cone in front of the weapon. The attacker need not divide his dice pool to attack these multiple targets; the gun is doing that for him. However, all damage done this way to any target is halved as the shot is not nearly so powerful. As you'd expect, the Gamemaster is the final arbiter of who can and can't be hit by the weapon.

Damage and Getting Hurt

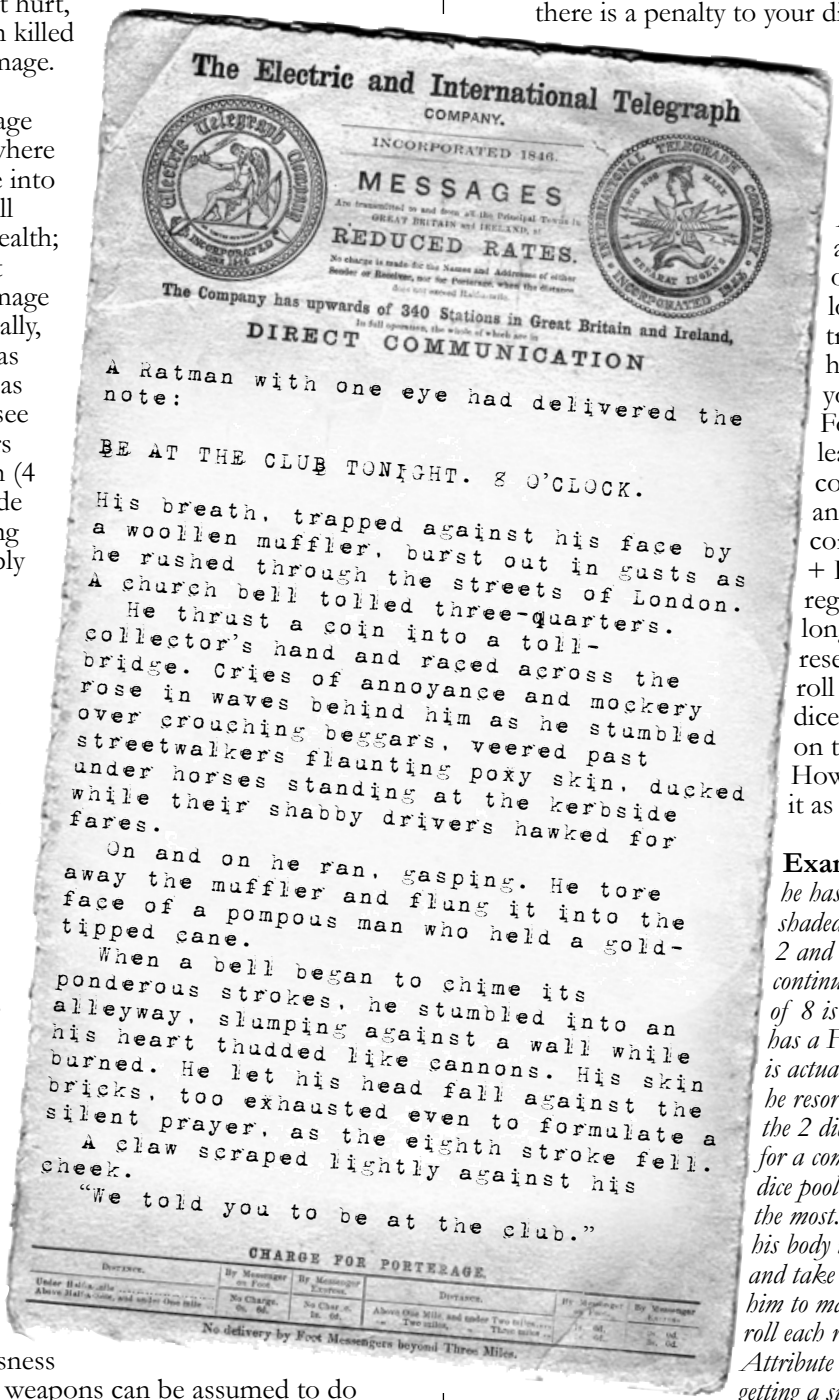
So far, we've been concentrating on how to do things in Victoriana, and we've already talked about how to do damage. Now, we're going to tackle stuff you won't want to do, like how to get hurt, knocked out, or even killed - in short, taking damage.

But what is the damage taken from? That's where hits and health come into play. In Victoriana, all things have hits or health; points that represent how much lethal damage they can take. Generally, a character can take as much lethal damage as he has Health pips (see below). All characters have 2 dice of health (4 pips) + their Fortitude dice. A typical starting character will probably have 4-8 health pips. Health pips were calculated during character generation (see p. 119).

Taking damage represents a physical injury – one or two pips might be nothing but bruises, or nasty cuts that will heal on their own in time. Large amounts of damage, on the other hand, represent serious injury that can maim or kill.

Bruise Damage

Getting hit with blunt objects (fists, chairs, truncheons) are more likely to result in unconsciousness than death. So some weapons can be assumed to do 'Bruise damage' instead. The amount of damage you take is just the same, but losing all your Health to Bruise damage renders you unconscious rather than kills you. Bruise damage also heals a lot quicker, but we'll discuss that in 'Medicine and Recovery' in Chapter 10 (Dramatic Systems)



The Electric and International Telegraph COMPANY.

INCORPORATED 1846.

MESSAGES

REDUCED RATES.

The Company has upwards of 340 Stations in Great Britain and Ireland,

DIRECT COMMUNICATION

A Ratman with one eye had delivered the note:

BE AT THE CLUB TONIGHT. 8 O'CLOCK.

His breath, trapped against his face by a woollen muffler, burst out in gusts as he rushed through the streets of London. A church bell tolled three-quarters.

He thrust a coin into a toll-collector's hand and raced across the bridge. Cries of annoyance and mockery rose in waves behind him as he stumbled over crouching beggars, veered past streetwalkers flaunting poxy skin, ducked under horses standing at the kerbside while their shabby drivers hawked for fares.

On and on he ran, gasping. He tore away the muffler and flung it into the face of a pompous man who held a gold-tipped cane.

When a bell began to chime its ponderous strokes, he stumbled into an alleyway, slumping against a wall while his heart thudded like cannons. His skin burned. He let his head fall against the bricks, too exhausted even to formulate a silent prayer, as the eighth stroke fell.

A claw scraped lightly against his cheek.

"We told you to be at the club."

CHARGE FOR PORTERAGE.

No delivery by Foot Messengers beyond Three Miles.

Damage Penalties

When you run out of Health pips, all is not lost. You can continue to take damage on four additional 'reserve' Health dice (marked in grey on the character sheet), but there is a penalty. At this point, you are so badly injured there is a penalty to your dice pool for any and all actions you make. The penalty itself depends on which of these reserve Health dice you have got down to, -2, -4, -8 or -16. At this point, you are also feeling the effects of shock and blood loss, and your body is trying to shut down and heal. So, each round, you must roll Resolve + Fortitude and score at least 1 success to remain conscious. If you fail and pass out you may continue to make Resolve + Fortitude rolls to try and regain consciousness as long as you still have some reserve Health left. For this roll you don't reduce your dice pool by the modifier on the shaded dice. However, instead you apply it as a Black Dice penalty.

Example: *Algernon is so hurt he has marked off pips on the -4 shaded dice. With a Dexterity of 2 and a Swordplay of 6 he can continue to fight, but his dice pool of 8 is reduced to only 4. As he has a Fisticuffs skill of only 1 he is actually at a -1 dice deficit should he resort to unarmed combat. Using the 2 dice for 2 Black Dice bonus for a common skill he could field a dice pool of 1 with 2 Black Dice at the most. Things look bad for him, his body is telling him to lie down and take a rest. It does this by forcing him to make a Resolve + Fortitude roll each round. With 2 in each Attribute he has a good chance of getting a success. The wound penalty doesn't reduce his dice pool and he rolls all 4 dice. However, he must apply the penalty as Black Dice, meaning he rolls 4 Black Dice against his dice pool of 4 each round. We don't expect him to remain conscious for long.*

It is important to note that you can still roll for unconsciousness, even when unconscious. You might fail the roll one round and wake up the next, dropping

in and out of consciousness as your wounds affect you. Waking up and rejoining the combat costs you your action for the round, so you need to remain awake for a second round if you want to try and land a blow.

Death and Dying

When you run out of shaded reserve dice, you are really in trouble. Your character passes out no matter what you roll; their body has had enough and just shuts down. However, they are more than just unconscious, they are dying. When a character reaches zero health, he has maybe a few rounds in which prompt medical attention can bring him back from the brink. The dying character has his Resolve + Fortitude dice in rounds, in which time he must receive some sort of medical attention. Anyone may attend to the character and roll Wits + Medicine to attempt to keep them alive. If the attending character doesn't have the Medicine skill, they may still roll their Wits. They cannot actually heal the character, but they can stop death claiming them. As many characters as you like can attempt to heal a dying character within those precious final rounds after they loose their health. However, only one person each round can make the attempt.

If no one can stop the character dying during the allotted (Resolve + Fortitude in rounds) time, the character expires.

However, if the dying character or one of their attendants can spend a Scripting Dice, a quirk of fate can save them at the last moment. Maybe his sodden shirt staunched the wound, or the lady's corset gave her the support she needed to keep breathing. Perhaps the wound was just not as bad as it first appeared. The character still needs immediate medical attention but, barring further injury, they will live.

Death & Back Again – Recovery

Once out of the stress of combat, healing is a little easier; however, it is a slow process. When you have been wounded, you may seek medical attention. If someone with Medicine skill is at hand, they can easily provide this. They make a Wits + Medicine roll (if the patient is in no danger of death) and each success they get restores 1 health pip to the patient. If this doesn't replenish their reserve Health dice, they remain unconscious. However, after a good night's sleep, they awaken with all the reserve dice plus 1 Health pip restored.

For this roll, the tools and resources available to the physician affect the difficulty. If the injured character is brought to a hospital, the difficulty is average, or maybe even easy. However, a doctor tearing bandages from an injured man's shirt in the street with none of his medical instruments may find the task Difficult at the very least.

Once a wound has had medical attention, the rest must be left to nature. If a character rests under a doctor's supervision, he regains 1 Health pip every 2 days. If the character remains too active or ignores medical advice, the Gamemaster is free to reduce this amount to 1 pip a week or even none at all. In fact, the Gamemaster can take away healed Health pips if she feels an injured character is overexerting themselves and reopening the old wound. The Gamemaster may allow characters with a high Fortitude (at least 4 or above) to heal a little more quickly, gaining an extra health pip for each week of rest.

Combat deals out injury easily, but healing is a slow process. That is, unless you can afford the services of a sorcerer…

An Altercation, by way of an Example

The Havering family and their friends have been tracking down the disreputable villains who have stolen their luggage. Susanna Havering, an Eldren lady as impatient as she is lovely, decides to enter the villain's hideout. This obviously forces her husband Nathaniel to attempt a rescue. As Nathaniel's brother, Jonathan, goes for help from the local constabulary, his fiancé Selina climbs up a drainpipe and looks for a skylight to gain entry to the building. Patterson Briggs, the stalwart Dwarven servant of the family, also climbs up the building seeking a window to observe the proceedings. The family friend Tobin Charterton, a Gnomish associate of the Guild, decides to guard the front entrance, so that he can smoke his pipe.

Selina manages to climb onto the roof and locate a skylight. She deftly and silently enters the warehouse, dropping down onto the top of a carriage parked inside. She sees that Susanna is well, but there are five ruffians in the place, one of whom has a knife to her friend's side. Patterson manages to climb up as well, locating a window to observe the same scene. Nathaniel is forced to be more proactive as his wife's safety is in the balance. He knocks on the door and puts the blade from his sword cane to the throat of the ruffian who answers. With the ruffian thus given pause, he moves into the warehouse with his hostage and begins to negotiate for his wife's safe return.

However, Patterson decides to take a more direct approach. He throws himself through the window to land squarely in the middle of the warehouse. His sudden arrival provokes the ruffians to seize their chance and combat ensues.

Everyone involved in the combat (5 ruffians, Nathaniel, Susanna, Patterson and Selina) rolls their initiative. The ruffians all roll very badly, leaving the initiative order as Nathaniel first, then Selina, Susanna, Patterson and finally all 5 ruffians.

Nathaniel has one of the ruffians pinned with his blade; he elects to keep doing so. The Gamemaster insists Nathaniel make an intimidation roll (with a bonus for

the sword at the throat) and the ruffian remains cowed. Selina elects to use her pistol from the top of the carriage, where she remains unseen, and take a shot at one of the three ruffians on the other side of the room. Susanna and Patterson both elect to attack the ruffian that had a knife to Susanna's side. Luckily, Patterson's explosive entrance distracted him enough for Susanna to free herself.

With Nathaniel dealt with, Selina has the next highest initiative so her shot goes next. The Gamemaster decides the range is medium (Difficult) so she also rolls 3 Black Dice. She scores 5 successes on her Dexterity + Firearms roll, with no Black Dice successes to reduce them. The ruffian doesn't know she is there so he cannot roll to defend himself. So, Selina does 5 points of damage plus a roll of an additional 8 dice (for the weapons damage), which roll 5 successes as well. The ruffian takes 10 Health pips of damage, which is enough to make sure he is no longer a problem.

Susanna and Patterson are both attacking the same ruffian, while he in turn is attacking Susanna (cur that he is!). Susanna has managed to ready a knife when Patterson entered, and he has a knife as well. So, all the combatants are rolling Dexterity + Swordplay. Susanna gets 3 successes, Patterson gets 5 and the ruffian gets 2. So, Patterson gets to do the damage: he does 3 points for his successes and rolls an additional 2 successes from the weapon's base damage for 5 Health pips. As the fight involves multiple combatants, the next highest roll can also do damage. This turns out to be Susanna. She scored 1 success more than the ruffian, and rolls an additional 2 successes for another 3 Health pips of damage. So, the ruffian has taken 8 Health pips of damage this round. He has lost 4 Health dice, and is now on his -2 reserve dice but, one Resolve + Fortitude roll later, he is still awake and ready to fight.

Of the five ruffians, one is held by Nathaniel, one has been removed by Selina's shot and a third has already resolved his fight against Patterson and Susanna. That leaves 2 more. They cannot close distance and attack this round as they were going through the family's luggage a few yards away. The Gamemaster decides they will charge next round.

Now that everyone has resolved their actions, it is a new round. Everyone rolls initiative again, and the order comes out Selina, Patterson, Ruffian 1, Nathaniel, Ruffians 2, 3 & 4 and finally Susanna.

The Gamemaster gets everyone to declare in reverse order. Susanna decides to fight the same ruffian as before (ruffian 1). Ruffian's 2 & 3 are charging into combat, one towards Patterson, one towards Susanna. Ruffian 4 is being covered by Nathaniel. He would like to escape but, as his initiative is lower than Nathaniel's, he will be a sitting duck if Nathaniel decides to stab him. He elects to not take the risk and stay put. Nathaniel keeps ruffian 4 covered, but remains concerned about his wife. Ruffian 1 (already fighting Patterson and Susanna) elects to pick on Susanna as an easy target, seeing as he is about to receive help from his mates. Susanna may well be in trouble. Patterson was going to attack ruffian 1 again but, instead, he decides it is wiser to engage the ruffian charging him.

Selina opts to shoot again, although now the ruffians are aware of her. She opts to shoot at one of the ruffians approaching Patterson and Susanna. The range for the shot is still medium but, given the range and that he knows he is being fired upon, the ruffian can use his full Dodge to make himself harder to hit. Selina rolls 5 successes, but the Black Dice reduce this to only 3. The ruffian rolls a defence of 4, which is just enough to avoid her shot. Selina curses her luck.

Next the Gamemaster decides to resolve the fight around Patterson and Susanna. This has now broken into 2 different fights. Patterson is fighting one charging ruffian. Susanna is facing multiple opponents, ruffians 1 & 3, one of whom is charging as well. Patterson won the initiative against his opponent so gets +2 to his roll, and (for his charge) the ruffian suffers -3. Not surprisingly, Patterson meets the charge well, scoring 3 more successes than his opponent (who won't get to use those 3 extra damage dice from his charge, after all). However, Patterson's damage isn't impressive, doing only 3 Health pips.

Susanna is in trouble. She is fighting 2 opponents and one of them is charging. Both of them have the initiative against her, as well. Luckily, ruffian 1 is badly injured. He has a -4 penalty from his wound last round and is on his -2 reserve dice. However, winning initiative does give him +2. So he is 4 dice down on his combat roll. The other ruffian is at -3 for charging, but is otherwise healthy. They all roll for the combat: ruffian 1 fails to score any successes, Susanna scores 3, but ruffian 3 scores 4 successes. Ruffian 3 does the damage, and gets a +3 bonus for his charge. Susanna takes a hefty 7 Health pips, but her fine Parisian corset helps to protect her as it is worth 1 armour point. She takes 6 points of damage in total, losing 3 Health dice. However, this is a multiple combat, and Susanna has the next best roll. She also elected to attack ruffian 1, who scored no successes. She rolls her weapon dice, adding 3 for how well she beat him and does 6 points of damage, more than enough to make the cad finally expire.

For the next round, things are looking better. Nathaniel still has his man covered, 2 ruffians are disposed of and Patterson and Susanna have only one opponent each, although Susanna is quite badly injured. Unfortunately, the remaining ruffians do well on their initiative. Selina still goes first, but all 3 ruffians are second, followed by Nathaniel, Patterson and Susanna (who suffered -3 for getting wounded last round). Patterson and Susanna decide to engage their previous opponents, and Nathaniel tries to keep his covered. However, the ruffians have a higher initiative. The one who fought

Patterson last round (ruffian 2) decides to disengage from combat, fearing an even fight with the angry Dwarf. As he won initiative, he can do so without a penalty. Ruffian 4 managed to beat Nathaniel's initiative and he decides to escape as well. He should be able to disengage but, as he has a weapon actually to his throat, the Gamemaster insists he makes a Dodge roll against Nathaniel (with a 6 Black Dice penalty for Nathaniel). The ruffian manages to beat Nathaniel's roll, so he escapes as Nathaniel is distracted by his wife's injury.

With an evil grin, the third ruffian presses his attack on the injured Susanna. However, Selina has both a gun and a very high initiative. She decides to cover Susanna, and splits her dice pool to get 2 shots at the fiend. She must halve her dice pool for each shot, which are both still at medium range. The Gamemaster notes that the ruffian needs to spend three actions to defend against both shots and fight Susanna (effectively 3 opponents). He divides all his dice pools by 3.

Selina fires first, managing a single success. Luckily, the ruffian's reduced dodge means he fails to get any successes at all. She does 5 Health pips of damage to him – nasty, but not enough to stop him. While Selina has another shot left, as it is her second action she'll have to wait until everyone else has had an action.

The ruffian closes on Susanna but, with his dice pool reduced to a third, he fails to score a success. Susanna is at -3 for her wound last round, but is now only fighting one opponent. She scores 5 successes, and does well on her weapon damage roll for a total of 9 Health pips of damage. Selina will not need her second shot as the ruffian falls to the floor.

Patterson and Nathaniel attempt to chase their respective ruffians. However, at that moment, Jonathan arrives at the front door with a group of policemen. Ruffian 4 is grabbed easily. Ruffian 2 thinks he has made an escape as he dashes towards the back door, chased by Patterson. However, just as he reaches it, Tobin the Gnome steps in, pipe in one hand and a half formed etheric bolt burning with sorcerous fury in the other. The ruffian has no option but to surrender.

Dramatic Systems

This last chapter of rules is essentially 'all the other stuff'. It is another toolbox of rules to explain everything else you might need to run the game. Like all rules, you can adjust them to suit your style of play. They are presented here to help you guide the action smoothly and fairly without interfering with the story you are telling. With an understanding of the skill system, combat and the final detail here, you should be equipped to deal with pretty much any situation and improvise anything we haven't thought of.

The Passing of Time

Time in a role-playing game is a very mutable quality. A few rounds of combat with several participants may be resolved in about 10 seconds of game time (the time that passes for your characters). However, the same combat might take up to 20 minutes or longer of real time (the time that passes for the players) to play out. Combat is an example of a common phenomenon: for game time and real time to pass at the same rate is rare, and usually happens only during 'in character' conversations, almost never during action scenes.

If you were to walk down a road looking for the mad beggar who attacked you, the process would be fairly swift; visual data is sent immediately to the brain and the mind acts on the data, the beggar is found or not. For a character to do the same thing, the player states the intention to search for the beggar, he rolls dice to stalk stealthily between the other pedestrians, he rolls dice for his character's attempts to scrutinise the crowd for the beggar's face. Knowing some players, this process is likely to drag on until the Gamemaster refuses to allow further action rolls. In short, the search takes significantly longer simply due to the process of orally describing a scenario rather than the instant eye-brain data collection of physically seeing the street.

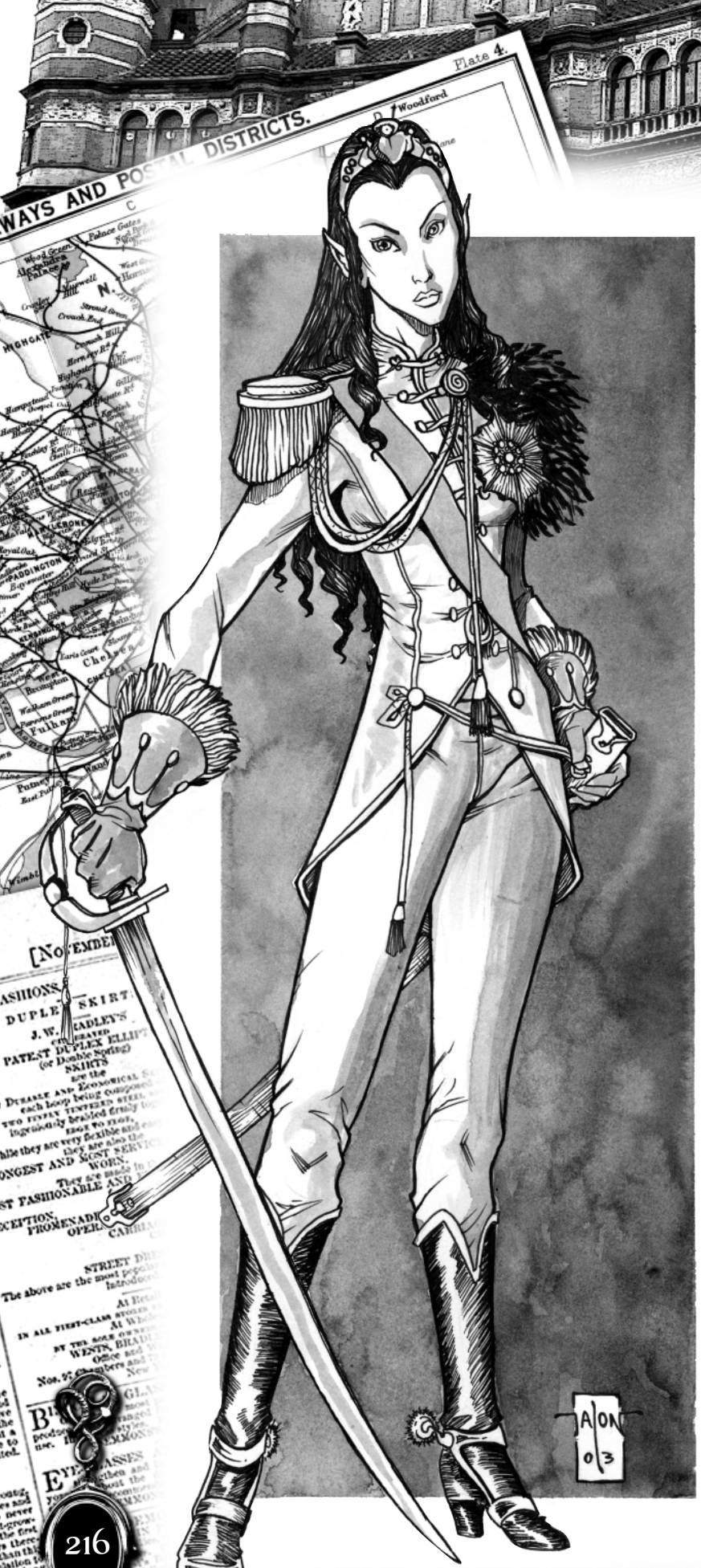
However, real time doesn't always pass slower than game time. By the same process of description, an eight week Atlantic voyage can be described as 'the voyage across the Atlantic passes without problem and you arrive safely in New York', which is several seconds of real time. In-game, time is important for tracking the progress of actions and events. Everyone needs to understand where they are and how long something takes. They should all understand the difference between real time and game time, especially when the actions of individual player characters may work at different times too. That way you will get fewer complaints from the player of a character trying to pick a lock in combat and groaning that he 'hasn't done anything for ages'. It took a few seconds to pick the lock in the game, and the momentary roll of dice in real time. However, his companions have used those same few seconds to fight several combat rounds, which has taken half an hour in real time.

The Gamemaster should keep aware of how long things take and who is doing what. When dealing with two groups (if the characters split up, for example), it is easy to forget that time may move at different rates for them. If two groups are walking down two tunnels to get to the same chamber, in real time they just say they are doing so and, barring an encounter along the way, they both take the same amount of real time. However, if one tunnel is longer than the other, one group will get to the end first. This can have all manner of consequences if there is something at the end of the tunnels both groups want to steal or fight for.

This problem is especially apparent when characters that aren't in combat start talking and role-playing with NPCs and other characters not in combat. As such conversations often take place in real time at the same speed as game time; whole conversations can take place in the time it takes to resolve a single combat round! This is fine until the conversing characters announce at the end of what has actually been a few seconds that they have had a deep conversation they cannot possibly have had time to have. In general, the Gamemaster shouldn't tell the players to stop talking (as role-playing is what the game is about), especially if they can play the game without needing the Gamemaster (who will probably be very occupied running the combat). However, the Gamemaster should be aware of the conversation as much as possible and remind the characters they are 'further ahead' than the others. When combat ends, the Gamemaster can inform the characters how much of their conversation they have managed to have, and how long it will be before the other characters catch up. "OK, Jonathan and Susanna are still deep in conversation as you finish off the last ruffian; what are you all doing while you are waiting for them to finish their chat?" As long as you haven't let the characters get too far ahead, this shouldn't cause too many problems.

Rounds, Scenes and Turns

There are three main terms we can use in Victoriana relating to time. While we have touched



on them a little before, they deserve a mention here for completeness.

A round is a measure of time used primarily in combat. In game time it takes roughly 3 seconds, enough time to engage in an exchange of wit or steel. Everyone can perform at least one action during a round, and you can split your dice pools to take more actions by rushing what you are trying to do. Sometimes, you may wish to do something while other characters are engaged in combat. In that case, the Gamemaster will tell you how many rounds it will take, as most actions take a little longer than combat actions.

A turn is a simply another interchangeable term for a round. Combat usually breaks down into several groups, each one resolving their actions for that combat round. While a round involves the actions of the characters and their opponents, the turn is over when everyone has resolved their actions for that round. This means, when the Gamemaster calls for a new turn, everyone has an opportunity to remind her if they haven't resolved their actions for the round/turn.

A scene is a more fluid amount of time. The amount of time a scene takes depends on its importance in the story rather than a set amount of seconds or minutes. The best guide to when a scene begins and ends is when your game changes location. So, a conversation in the local pub is one scene, and then the fight at the warehouse is another. Should there be action during the journey between them, then that would be a scene as well. The Gamemaster might use a scene to allow an effect to last until 'the end of the drama'. So, she may say "Sorry Bob, your character won't be conscious until the end of the scene". That way, no one is counting rounds or timing anything, and everyone can get on with telling the story.

Reputation

As you adventure about the world of Victoriana, you are going to gather a certain reputation.
Sooner or later, all those people whose lives you save are going to start talking about you.
Conversely, every time you end up in prison or destroy property (for whatever reason), tongues will wag again.
In Victoriana, we assume that, as you increase in Rank, your reputation gradually grows. Should you choose not to improve your Rank, you are making a point of playing down your involvement in adventurous affairs.

The game effect of reputation is really very simple. You have 1 reputation die for every level of Rank you have. So, a Rank 5 character has 5 reputation dice. There are a few Talents and Privileges, etc, that will add to your reputation in certain circumstances. Those simply grant you a larger dice pool, so the explanations that come with each particular trait should already suffice.

Reputation comes into play when you are required to make a reputation roll. This works in just the same way as a skill roll, using your reputation dice instead of an Attribute + a skill. When you make a reputation roll, you are checking to see how many people know you and your reputation. If you roll well, a few people nearby will recognise you, and the better you do, the more they will know of your exploits (for good or ill). It is up to the Gamemaster to determine when a reputation roll is called for. It is possible to just use someone's name, perhaps to inspire fear, "I'm here on behalf of Mr Lector". It is also possible to make a roll when everyone knows who you are, such as when you are introduced at a social event. People may know your name, but do they know what you've been up to? As with any skill roll, the degree of success makes a difference.

Reputation Difficulty

Just like any skill roll, you assign a difficulty level to a reputation roll. This is usually average, but is modified as the Gamemaster sees fit. A few general suggestions are:

- +2 difficulty for each class step removed from audience
- \+ the degree of success for disguise roll (in Black Dice) if in disguise
- +2 difficulty if you have never visited the area
- +3 difficulty if you are not present, someone is just using your name to get a reaction.
- -1 if you are known to people in the area
- -1 if you live in the area
- -1 to -3 if you have recently been reported by name in the papers
- -1 if you have distinctive features

Successes Gained	Reputation Effect	Percentage who know you
1	Someone thinks they recognise you, but can't figure out who you are	10%
2	Someone recognises you, and knows if your reputation is good or bad	30%
3	Someone recognises you and has a good idea of what you do, and at least one part of your 'name'	50%
6	Whoever knows you can remember the last newsworthy thing you did and probably a couple of parts of your 'name'	80%
10	Those who know you know at least half of your 'name'	100%
15	You are recognised by people who know all your 'name'	150%
20+	Not only do people know you, you are a celebrity. They will either throw a street party for you or quail in fear at the mention of your name	200%

The number of people who know of you depends on how big the gathering you have entered is and how many people you are talking to. The more successes you get on the roll, the more people in the 'group' have recognised you. What actually constitutes a group will depend on what you are doing. When walking into a local pub or a social soiree, the 'group' will be everyone in attendance. However, if you are hidden in a corner talking to a gang, the 'group' might only be the ruffians you are talking to.

As usual, the Gamemaster gets to decide how wide and diverse the 'group' is. You will notice that the last few entries allow more than 100% of the group to recognise you. This doesn't mean they notice you more. Instead, you are so renowned that people sneak out to get their friends and bring them over. "Ere, Kate, you'll never guess who just walked into the local, you gotta see this." This doesn't happen instantly, but it is quite quick and depends on the potential number of people that could be drawn in. Obviously, at an upper class ball, you are not going to come without an invitation. However, the servants might all begin to cluster around doorways to get a look at the celebrity. You should also bear in mind that if you have a bad reputation, people won't be coming to shake your hand but possibly to lynch you!

Making a Name for Yourself

It is all very well for people to recognise you, but they will also know a little about you. Every time you gain an even numbered Rank (2, 4, 6, etc) you get to add to your 'name'. The Gamemaster picks a word that describes whatever reputation you may have gained recently. It may be something good like Elegant, Respectable, Pious or Adventurous, etc. However, it could easily be just the opposite such as Bounder, Cad, Coward, Fool or Betrayer. It might also apply to a profession, such as Craftsman, Cleric, Businessman, Gambler or Healer.

The Gamemaster can also add to these descriptions to emphasise them. Instead of choosing another description, they might add something like Great, Ultimate, Irrepressible, Utter, Impressive or suchlike to an existing 'name'. So, you might then be known as a Great Hunter, or an Ultimate Coward. If several adjectives get applied to a single part of a name, you may want to assign a number for convenience, rather than add a long list of words, such as 'Great Hunter (8)'. Working out a name should be fun, and not involve numbers, but if it gets too long feel free to use whatever is convenient. Players are allowed to suggest potential

additions to their name, but it is the Gamemaster's decision. While this might seem unfair, remember that reputation and how their actions are reported is something the players have very little control over.

For example: *Edwina (our Naturalist from Character Creation) has been adventuring for a while and reached Rank 7, so she has a name built of 3 words (one for 2nd, 4th and 6th rank). Given her forthright manner, her first word was 'Unladylike'. However, things have got better as she has established herself. She gained 'Adventurous' next and, given her irrepressible nature, the Gamemaster added that word next. So she is known as Unladylike, but also as an Irrepressible Adventurer.*

How good or bad this reputation is, lies in the hands of the Gamemaster. Obviously, things like cowardice are never going to win you friends, but being known as 'Decadent' might help an upper class character get on with a bunch of criminals. As noted on the table above, people may remember anything from one part of your name to all of it. It is up to the Gamemaster to decide which part of the name they know; it might be just one of the bad ones, no matter how well thought of you are. For instance, should Edwina visit a ball, it is most likely people will remember her Unladylike reputation rather than her scientific achievements. However, in the company of naturalists, most will know her as the Irrepressible Adventurer she is. If someone knows your whole reputation, they can bring everyone else up to date, but that depends on whose attention they can get. In large groups, enough people will know a part of your reputation for the full story to come out when they have been talking about you for a while.

Sometimes a character will want to lose a name they have made for themselves. In this case, they can ask the Gamemaster to remove a bad name instead of add a new one. However, they must have fought hard to win the opposite reputation to clear their name. The story 'The Four Feathers' is an excellent example of this. A man accused of cowardice ('Utter Coward') has a series of adventures trying to prove his bravery to the four

Alternative Drinking Rules

Given most players insistence on 'investigating' in bars, and drinking, you may like to use a simpler set of rules for getting them drunk. Instead of using the poison rules you can use this system instead.

Each time a character has a drink, they must make a Fortitude roll. If they gain at least 2 successes, the alcohol has no effect. Should they fail to get the required 2 successes they move up one step on the 'Drinking Table' below. Each drink they have adds Black Dice to their Fortitude roll. Light alcohol such as beer adds 1 Black Dice, Wine and spirits add 2 Black Dice, and anything stronger (Absinthe, Cheap Gin) adds 3. This total of Black Dice is only reduced if the character stops drinking, and only then at 1 Black Dice for each hour they don't have a drink. Also, if the character moves one step up, the Black Dice against him are halved (round up).

Should a character stop drinking they will also slip back down the Drinking Table as they sober up. Each hour they refrain from alcohol (including the ones they are sleeping through) they make a Fortitude roll. If they gain 2 successes they move a step down the Drinking table until they are sober. If you have the Talent 'Drinks like a Fish' you can halve the amount of Black Dice you should be rolling at any stage.

Drinking Table

Step	Inebriation Level	Effect
1	Tipsy	You are having a good time*. You suffer a Black Dice penalty equal to the step number you are on to any roll to resist having another drink.
2	Merry	Everything is funny* to you. Make a Resolve roll not to laugh at anything anyone says to you. You suffer a Black Dice penalty to this roll equal to the step number you are on minus 1.
3	Brahms and Liszt	You balance just went. Suffer a Black Dice penalty to all physical actions equal to the step number you are on minus 2
4	Bladdered	You are having trouble thinking. Suffer a Black Dice penalty to all mental actions equal to the step number you are on minus 2
5	Legless	The world is starting to spin and become very vague. All your dice pools are halved.
6	Plastered	You are only just capable of basic thought. All your dice pools are reduced to a quarter.
7	Paralytic	Character passes out until they can drop back to step 6

Note that the effects of each level still apply when the drinker moves up to a higher step on the table.
*some drunks are maudlin and irritable rather than overly cheerful. The Gamemaster may decide that instead of being happy you are feeling miserable and drink more to try and cheer up, which doesn't work. This state moves onto feeling that people are being insulting rather than funny and that's how many pub brawls get started.

people who doubted him. After gaining 2 Ranks, he can ask the Gamemaster to remove 'Utter' and, after another 2, he can remove 'Coward'. The Gamemaster is under no compulsion at all to allow you to remove a bad name. Reputation sticks hard.

The Environment

Guns and swords aren't the only things that can hurt you. The world is full of potential dangers; falls, illness, drowning, even being hit by lightning. All of this falls under the heading of the environment: shock, poison/drugs, burns, disease & asphyxiation. These environmental effects harm you through accumulation; shock and poison by continual damage to your body or will or asphyxiation through continuous lack of air.

Electricity and Fire

Electricity and fire are always ranked by intensity of the effect (which is the Gamemaster's decision), with damage occurring each round you are exposed to the source. The intensity table gives some example damages, and these dice are rolled versus a character's Fortitude dice. Any successes that are not negated by a character's Fortitude dice are applied as pips of damage. If a character has a negative Fortitude, then not only does he not have dice to roll, but the intensity is increased by an amount equal to the character's negative characteristic. Also, no matter what you roll, exposure to any of these dangers for a single round will do a minimum of 1 Health pip of damage.

Fire	Electricity	Intensity
Wood Fire	Battery	1-2d
Gas Fire	Generator	3-6d
Chemical Inferno	Lightning Bolt	7-12d

Poisons & Drugs

These are ranked by the power of the drug or poison. The damage effects from poisons and drugs do not necessarily occur each round; some take much longer to take hold. A drug or poison need not be fatal; anaesthesia and narcotics also work by accumulation.

To represent the effects of drugs and poisons, you should roll Fortitude versus the drug's potency upon initial contact. Regardless of whether you pass or fail this contested roll, the drug takes effect; however, the successes you generate may significantly reduce (or accelerate) the drug's effects. If you rolled at least one more success than the drug's potency, all the effects from the Description (Fortitude success) column are applied to you; if not, apply the effects from the Description (failed Fortitude) column instead.

It's possible that in the instance of a narcotic, or even in the instance of administering a poison to another, you may wish to use a higher dosage to ensure oblivion or death. Narcotics are listed with a damage code that is typical of a single dose. Should a user take more than one dose, either multiply appropriately or, for situations in which doses are taken separately rather than in combination (as is typical with alcohol, for example), apply each one cumulatively. The same applies in reverse for reducing the dosage of a drug.

For Example: *Ben is having a drink at his local, and Alcohol has a potency of 2. So after a pint of their ale, he makes a Fortitude roll against a potency of 2. However, if he has another pint, he must make a roll against a potency of 4, after another the potency is 6, and so it goes on.*

When Goodwin attempts to poison his mistress so he can steal her fortune, he uses Arsenic. Just in case one dose isn't enough, he doubles it, making the potency 16.

Faversham is experimenting with Heroin, so he takes a half dose, reducing its usual potency of 8 to 4.

All drugs are listed with an Initial Onset and Duration. Initial Onset dictates how rapidly the drug affects the character, and the Duration dictates how long the effects will last before the drug has run its course.

It is possible to make an effort of will and suppress some of the effects of a drug or poison. Suppressing a physical effect requires a Fortitude roll, while suppressing a mental effect requires a Resolve roll. Each attempt takes one round. You keep track of the successes gained during these rolls. When you have achieved as many successes as the drug's virility, you may ignore one of the effects of the drug (your choice) for one round, except for damage to Health pips.

Drug and Poison Effects

The following effects apply while the character is under the influence of the drug. All effects end when the drug's duration ends, except for damage to Health pips. Damage to Health pips will have all the usual effects, up

Poison and Drug Table

Drug/Poison	Potency	Vector	Initial Onset	Duration	Virility	Description (Fortitude success)	Description (failed Fortitude)
Alcohol (1 pint beer/large glass of wine/double spirits)	2	Ingested	20 minutes	1½ hours	4	Relaxation, Increased Pain Tolerance	Relaxation, Increased Pain Tolerance, -1 Dexterity, -1 Resolve; Incapacitation (unconsciousness) if 4 or more doses cause failed Fortitude rolls
Arsenic	8	Ingested	Hours	6 hours	15	Nausea	Vomiting, Incapacitation (coma), -2 Health Pips/Potency/Hour
Belladonna	4	Ingested	1 hour	18 hours	10	Loss of Voice, Hallucinations	Loss of Voice, Hallucinations, Incapacitation (coma), -2 Health Pips/Potency/Hour
Choral Hydrate	5	Ingested	30 minutes	6 hours	12	-1 Strength, -1 Dexterity, -1 Resolve	-1 Strength, -1 Dexterity, -1 Resolve, Incapacitation (sleep)
Cocaine	6	Injected	1 round	30 minutes	10	Wakefulness, Alertness	Wakefulness, Rage!, Alertness
Heroin	8	Injected	1 round	4 hours	12	Increased Pain Tolerance	Increased Pain Tolerance, Incapacitation (unconsciousness), -1 Health Pip/Potency
Laudanum	2	Ingested	30 minutes	6 hours	8	Relaxation, Increased Pain Tolerance, Hallucinations	Relaxation, Increased Pain Tolerance, Hallucinations, -1 Dexterity, -1 Resolve; Incapacitation (unconsciousness) if 3 or more doses cause failed Fortitude rolls
Morphine	4	Injected	Minutes	5 hours	20	Increased Pain Tolerance	Incapacitation (unconsciousness), -1 Health Pip/Potency
Opium	2	Inhaled	5 minutes	4 hours	6	Relaxation, Hallucinations	Relaxation, Hallucinations, -1 Resolve; Incapacitation (unconsciousness) if 2 or more doses cause failed Fortitude rolls
Stonefish venom	5	Injected	1 round	6 hours	12	Incapacitation (paralysis), -2 Health Pips, -1 Strength, -1 Dexterity	Incapacitation (paralysis), -3 Health Pips/Potency/Hour, -1 Strength, -1 Dexterity

to and including death (see p. 211). Effects marked with an asterisk (*) are mental in nature, while all other effects are physical.

Alertness*: *The character gains a +1 Pool Modifier on Perception rolls.*

-x Health Pips: *The character is damaged by x amount of Health pips.*

-x Health Pips/potency: *The character suffers x damage for each potency level of the drug that was not matched by a success on his Fortitude roll.*

-x Health Pips/potency/hour: *As for -x Health Pips/potency, except that the same damage is repeated one hour after first being affected by the drug and every hour thereafter; make a new Fortitude roll to resist it each time.*

-1 (Characteristic): *The characteristic or characteristics named are reduced by -1. This is cumulative with effects from further doses of the same drug, or with doses of other drugs, when applicable.*

Hallucinations*: *Hallucinations are visions and occasionally sounds of things that are not truly there. The character has a -4 Pool Modifier on all awareness rolls.*

Incapacitation: *The character is unable to move, attack, or defend himself. The specific reason for incapacitation is listed in brackets, for example (sleep) or (unconsciousness). This reason is given for descriptive flavour, but may also have game effects if the Gamemaster wishes. A character who is Incapacitated (paralysis), though unable to move, attack, or defend, may be able to see and hear, and even (perhaps with a Resolve roll) speak haltingly; a character who is Incapacitated (coma), on the other hand, will be unable to perform any action, and may even remain in a comatose state after the expiry of the drug's other effects, unless medical attention is received.*

Increased pain tolerance*: *All Wound Penalties are halved in effect (round down).*

Nausea*: *The character is nauseous and prone to vomiting. Treat as per the Bad Humours Complication (see p. 153). A character who already has the Bad Humours Complication is affected by an additional -2 Pool Modifier when resisting Bad Humours.*

Rage*: *The drug tends to send its users into a state of psychotic rage. As per the Complication of the same name (see p. 158). A character who already has the Rage complication is affected by an additional -2 Pool Modifier when resisting Rage.*

Relaxation*: *The character is relaxed and happy. He suffers a -1 Pool Modifier on all Perception rolls.*

Wakefulness*: *The character is wide awake. He receives a +1 Pool Modifier on any attempt to resist sleeping (whether magical, drug-induced, natural, or otherwise), but suffers a -2 Pool Modifier on all Concentration rolls.*

Illness

This takes place over days, weeks or even months (Gamemaster's choice). Illness always affects a character's health in some way, but the effects can be extremely varied. In game terms, contracting a disease is very similar to the process used for drugs and poisons. However, a disease needs to be contracted first.

Every disease has an Infectiousness rating; a character who is exposed to the disease must make a Fortitude roll against the Infectiousness rating. If the character fails this roll, he has contracted the disease and it is now dealt with using the process for poisons. If the character succeeds at the Infectiousness roll, it is a draw, or there are no successes on either side, then the character has not contracted the disease.

Finally, all illnesses are listed with a speed and lifespan. The speed dictates how often damage rolls are made from the effects of the disease, and the lifespan dictates how many damage rolls might be made before the disease has run its natural course. Damage rolls are made as Fortitude rolls against the disease's Potency. Damage to Health pips will have all the usual effects, up to and including death. There are two types of damage:

-x Health Pips: *The character is damaged by x amount of Health pips, unless he gets at least as many successes as the disease's Potency.*

-x Health Pips/potency: *The character suffers x damage for each Potency level of the disease that was not matched by a success on his Fortitude roll.*

Disease Effects

The following effects apply while the character is affected by the disease. All effects end when the disease ends, except for damage to Health pips, although at the Gamemaster's discretion a particularly unpleasant illness may leave a permanent legacy (e.g. scars for smallpox or plague, a mental Complication of some kind for syphilis, etc.).

-1 (Characteristic): *The characteristic or characteristics named are reduced by -1. This is cumulative with effects from further damage from the same illness, when applicable.*

Bleeding: *The character loses blood, either from sores (where present) or from the eyes, mouth, nostrils, etc. Unless care is taken to attempt to slow the blood loss, he will be at a -1 Pool Modifier to all Fortitude rolls.*

Congestion: *The character's nose is completely blocked. As well as the obvious discomfort, this renders the character's sense of smell almost entirely useless. Scent-based Perception rolls are impossible, and other activities in which scent might play a part (e.g. attempting to identify an unknown chemical) may also be penalised.*

Illness Table

Disease	Infectivity	Vector	Speed & Lifespan	Effects	Potency	Damage
Measles	3	Contact	Daily (14)	Congestion, Headache, Lethargy, Sores	–	–
Cholera	3	Contaminated Food or Water	Hourly (72)	Diarrhoea, Nausea, Fever (30)Dehydration	3	-1 Health Pip/Potency
Dysentery	4	Contaminated Food or Water	Hourly (72)	Diarrhoea, Dehydration, -1 Fortitude	2	-1 Health Pip
Small Pox	6	Contact	Daily (14)	Diarrhoea, Sores, Fever (20), Headache, Nausea, Bleeding, Delirium, -1 Fortitude	5	-1 Health Pip
Diphtheria	4	Contact	Daily (7)	Congestion, -1 Fortitude	3	-1 Health Pip/Potency
Syphilis	4	Blood, Intercourse	Daily (forever)	-1 Resolve, Delirium	2	-1 Health Pip/Potency
Consumption	2	Contact	Daily (forever)	Fever (10), Coughing	5	-1 Health Pip/Potency
Common Cold	4	Contact	Daily (7)	Congestion, Headaches, Lethargy, -1 Fortitude	–	–
Plague	5	Contact	Daily (30)	Diarrhoea, Sores, Fever (30), Headache, Nausea, Coughing, Bleeding, -1 Fortitude, -1 Dexterity	3	-1 Health Pip/Potency
Ebola	8	Blood	Daily (2), then Hourly (forever) thereafter	Bleeding, Nausea, Delirium, -2 Perception, -2 Resolve, -2 Fortitude, -2 Dexterity	8	-1 Health Pip/Potency

Coughing: *The character coughs almost continuously, with particularly severe coughing fits under conditions of extreme physical exertion, such as combat. At the start of each combat or similar exertion, he must make an average Fortitude roll or have a -1 Pool Modifier to all rolls during the combat. The Gamemaster can also make you cough in awkward moments (such as when you are trying to hide) at any time her whims decide.*

Delirium: *The character is almost completely mentally detached from reality, and may imagine he is in a different place, talking with people who aren't there, etc. The character has a -4 Pool Modifier on all Perception rolls, and a -2 Pool Modifier on all other rolls. Furthermore, he must succeed at an average Resolve roll whenever he wishes to perform an action, or spend the round mumbling to himself instead.*

Diarrhoea: *The character spends approximately 25% of his waking time on the privy, usually needing to head to the smallest room at the least convenient moment.*

Fever: *A character suffering from Fever must be given constant care (mopping the brow, ice-packs, etc). So long as this unskilled but attentive care is provided, the sufferer may attempt to accumulate successes to break the fever. Only diseases that deal damage have a Fever effect and, once the fever is broken, no more damage is dealt from that particular instance of the disease. Each time the character rolls against the disease's Potency in the hope of avoiding damage, add up the total number of successes he gains (whether or not he avoids damage). When the total cumulative number of successes reaches the number in brackets after the Fever entry (e.g. Fever (20), the fever has broken. A character who does not have care provided has a -1 Pool Modifier on all Fortitude rolls against the disease's Potency.*

Headache: *A constant headache gives the character a -2 Pool Modifier on all Concentration rolls.*

Lethargy: *The character must attempt a Resolve roll (usually Average) to do anything other than lie abed. In the event of a failed roll, he may not attempt another roll for at least two hours, unless circumstances change radically. In the event of immediate personal danger (combat, fire, etc.), lethargy is temporarily cancelled, but it will set in again once the threat is over.*

Nausea: *The character is nauseous and prone to vomiting. Treat as per the Bad Humours Complication (see p. XX). A character who already has the Bad Humours Complication is affected by an additional -2 Pool Modifier when resisting Bad Humours.*

Sores: *Sores may be buboes, pocks, scabs, or other painful skin complaints that cover the whole body. Presence-related rolls that rely on physical appearance at all will have a -2 Pool Modifier. The Gamemaster should consider applying additional unpleasant effects to characters who insist on wearing armour, or performing other activity likely to aggravate the sores.*

Asphyxiation & Drowning

Asphyxiation or drowning does 5 dice of damage per round. Sitting quietly, you can hold your breath up to 8 rounds for every point of Fortitude. If activity such as swimming or running is required, this falls to 2 rounds per point.

Falling

For every yard (or part thereof) that a character falls, the character takes two dice of damage; apply the dice as a single damage roll upon contact with the ground. As a simple benchmark, assume that each storey of a building is 3 yards high. When a character makes a leap, he may roll Athletics to halve the damage done when landing, this represents rolling or tumbling with impact.

For Example: *let us assume we are leaping from a building with 3 storeys, jumping from a ground floor window incurs no damage, but jumping from the 1st floor bedroom window incurs 6 dice, jumping from the 2nd floor incurs 12 dice, and jumping from the roof would incur 18 dice.*

Lifting, Throwing and Feats of Strength

One action that doesn't fall into the realm of the everyday is a feat of strength. This is one place where reality must compromise with fiction, as in reality there are no ogres! Feats of Strength and Lifting are a type of Action. All characters can perform some feats of strength; just how impressive this is based on the table below. Look up your character's Strength on the table below. You can perform the strength feats listed for (and below) your Strength with no roll required.

If you need to perform a feat of strength beyond those your Strength score gives you access to, you need to make a roll. Strength feat rolls are made using Strength + Might skill, and you need twice as many successes as the feat outstrips your actual Strength.

Strength	To Lift a:	To Bend or Break	To Throw a ball:
-3 and below	Light Bag of Groceries	Thick Balsa wood	1 yd
-2 to -1	Heavy bag of groceries	Thin ply board, Silk	5 yds
0	Child, 2 heavy bags of groceries	Wood boards	10 yds
1-2	Adult Female	Copper bar/pipe	20 yds
3-5	Adult Male	Wooden Door	30 yds
6-9	Street Vendors cart	Iron Bar	40 yds
10-11	Row Boat	Prison bars	60yds
12-13	Adult Ogre	Steel bar	80 yds
14-15	Very Fat Adult Ogre	Telegraph Pole	100 yds
16-17	Horse	Street Lamps	200 yds
18-19	Hansom Cab	Reinforced Door	400 yds
20+	Coach	Hardened steel	600 yds

Example: *Sir Larry has a Strength of 1. He can easily pick up his child and can just manage to lift his wife. If he was to try to break open a wooden door he would have to gain 2 successes on a strength roll. On the other hand, Big Joe the Ogre has a Strength of 6. He doesn't event think about lifting grown men off their feet, and isn't overly concerned about lifting barrows or smashing a wooden door! In fact, if Joe took it into his head to bend a prison bar in half he'd need four successes to do it with.*

Chases and Driving

Chases are an excellent tool for drama, and so deserve a little attention in their own right. A chase begins when one party flees and another party then pursues. A chase might involve participants on foot, horseback, in coaches, on wyverns, using magical flight, or might even involve steam engines. Exact distances aren't as important as tracking the relative distances between participants.

When a chase ensues, the first thing to determine is the distance between the participants from the Chase Scene Distance Table below. As you'd expect, the Gamemaster decides this. As the participants conduct the chase, they will move between these distance bands until either the target is caught, or the pursuer is lost.

Once the starting distance is determined, a chase runs in 3 second rounds, as for a combat. We assume that participants will be running/riding/driving as their default action, and each round the participants roll to see if either party has gained ground. While plenty of chases begin and end in combat, once the chase begins the participants will quickly be gone from the battle scene. This makes their initiative and the like unimportant, even though they are still working in the same time frame (rounds) as anyone in combat. Participants may indulge in multiple actions if they choose (such as shooting at their prey/pursuer) and the multi-action modifier applies to their chase roll, as well as any other actions they make.

When people are chasing each other, they need to make opposed skill rolls to see who can close or gain ground. Which skills and attributes are used is determined by the mode of transport each of the participants is using. What makes these rolls a little different is that you can add the appropriate speed of your mode of transport (usually your running speed or the vehicle's speed) to your roll. This means someone in a coach is going to have a big advantage over a pursuer on foot!

Compare the rolls of both parties; if either party has beaten the other's roll by 6 or more, they gain a distance bracket in their favour. When the distance bracket has closed to 'rolling in the dirt', the pursuer may choose to tackle the target (or jump onto the coach, etc) and does just that with a melee attack using the grapple rules; once this is done the chase is over. If the target of the chase wins out enough distance brackets to end up in the 'Lost 'em' category, then he has successfully lost all pursuit.

There are other ways for a chase to finish: it's possible for a chase to be cut short due to injury. For example, if participants take multiple actions in order to take pot-shots at the opposition, then wounds might slow a character or even cause them to surrender. The Gamemaster may also grant a bonus if one of the chasers knows the area well and can take quick turns or double back to confuse a pursuer. The Gamemaster should also keep in mind that some chases can end through the wit of the prey. If you are on foot being

Common Chase Dice Pools

Participants on foot roll Running Distance + Dexterity + Athletics skill.
Participants riding beasts roll Steed's Running or Flying Distance + Dexterity + Riding skill.
Participants in Coaches roll Vehicle's Speed + Wits + Relevant Vehicle skill.
For other types of chase the Gamemaster can be creative, inventing a Flight skill for magical chases through the air perhaps.

Common Speeds

Steam Traction Engine	10
Average Man (Dex 1)	18 (running)
Average Policeman	22 (they have a lot of practice!)
Horse	25 (Trot) 50 (Gallop)
Carriage	25
Hansom Cab	30
Steam Train	60
Wyvern (Flying)	100

chased by a coach, ducking down a thin alleyway is a good way to loose your pursuer. However, in such a case the pursuers can continue to chase on foot with the loss of one or two distance brackets.

Chase Scene Distance Table

Distance	Definition	Example Circumstance
Rolling in the dirt	> 0 yds	In Melee combat
Side by Side	> 4 yds	In Conversation
Close by	> 10 yds	Across the Street
Far ahead	> 20 yds	Next Street
Lost 'em	> 30 yds	Several Streets away

Medicine & Recovering

Whenever a character is hit by a weapon, drowns, falls, suffocates or otherwise falls foul of his environment, he takes damage. We have had a look at healing from combat injuries, but there are now a few more things that can hurt you, like illness and poison.

Bruise Damage

If you get knocked around in a fist fight, your wounds may well heal quite quickly. Bruises and scrapes aren't very dangerous compared to cuts and gouges. The Gamemaster may rule that a certain amount of your damage is actually only 'Bruise damage'. This sort of wound results from a bare knuckle fight or a cosh. Essentially, any trauma from a blunt weapon can be considered bruise damage. Bruise damage heals a lot faster than normal damage. You can heal two thirds of your stun damage at a rate of 1 Health pip per half hour. If magical healing is used, the magic heals the more life threatening non-bruise damage first. Should you 'die' from only bruise damage you are just knocked unconscious until you heal and recover a little. However, one knife wound to a badly beaten man is still enough to kill!

For Example: *Pipkin is accosted by two ruffians, who engage him in a fist fight. He takes 6 Health pips of damage in the fight but manages to see them off. However, before they run, one pulls a knife and stabs Pipkin for another 4 Health pips of damage. Pipkin has taken 10 Health pips of damage in total, but the Gamemaster allows the 6 from the fistfight to count as bruise damage. He can heal two thirds of this 6 points (4) at 1 point per half hour, so in 2 hours he will have healed 4 Health pips. At this point he has 6 damage points, which will have to heal normally.*

Long Term Recovery

Most ill or wounded characters in Victoriana will recover in their own homes with regular visits from their doctors, and perhaps an on-site nurse if the wound or illness is serious. Of course, the poor might well be living in an unhygienic abode, which could cause complications in its own right, and so most hospitals do have 'poor wards' where the lower classes can go to heal effectively before returning to their work. Poor wards are usually manned by students and nurses rather than professional qualified staff, and there are frequent tales of patients going missing in the middle of the night.

We have detailed the ways you can give medical attention in the field to heal injured characters in the combat chapter (see page 211). A further option is for the characters to opt for a stay in hospital. Hospital is both the best and worst place you can try to heal. On the one hand, it is full of doctors, trained nurses and on occasion the odd charitable Guild healer. On the other hand, it is full of ill people.

So, if a character spends time in hospital, they have an accelerated rate of healing. Instead of the usual 1 Health pip recovering; they can gain between 2 and 5 Health pips every 2 days. The number of Health pips they receive depends on their Fortitude rating and is shown in the table below. The down side of hospital is that for every day a character spends in hospital there is a cumulative 3% chance that they will contract a random disease. Should they contract a disease, they are assumed to be already infected, bypassing the need for a roll to determine infection. Almost any disease can be contracted in the unclean wards of a Victorian hospital, so a character is at the mercy of the Gamemaster. However, characters who spend their stay in the cleaner, more well appointed parts of the hospital have far less chance of contracting any disease.

Hospital Expense

Given that there is not yet a National Health Service, a stay in hospital or a doctor's visit is expensive. Generally it costs a shilling a day to stay in hospital, or anything up to a Guinea for the doctor to visit your home. Many doctors reduce their fees for those who can afford less, or accept payment in kind (such as labour or groceries depending on the patient's business). If you are poor, recovering at home has the same effect as going to hospital, but doesn't cost anything as long as there is someone to look after you. However, you will need the doctor to visit at least once a week.

The rich can afford to pay more, and receive better, cleaner treatment. So, for each 2 shillings extra that a hospital patient pays per day they can reduce the chance of infection by 1%. However, there is always a chance that a disease will be contracted, no matter how much you pay. Many ill rich folk forgo hospital and employ a nurse in their home to look after them and receive regular visits from the doctor. This grants the same game effect as being in hospital, but without the chance of catching disease. The cost of the extra nurse, doctor visits and various prescriptions works out to 4 Shillings a day. This isn't a specific daily charge, just a useful game mechanic for working out the general expense of home care.

Finally, if you are very wealthy you can just visit the local Guild house. Each of these Gentleman's clubs has a small drawing room for healing spells to be applied. You can visit in comfort and have a skilled magician perform his magic to heal you. Not only is the Guild house a far more pleasant environment, but also the patient rarely needs to undress and be examined. Needless to say, such healing is expensive, costing 5 Shillings per Health pip healed (4 if you are a Guild Associate). There is no chance of an infection, but there is a 1% chance of a 'magical mishap' for every point healed. What this mishap actually is should be left to the devious and twisted consideration of the Gamemaster.

Character's Fortitude	Health Pips restored / 2 days
-2 to 0	2
1 to 3	3
4 to 6	4
7+	5

Permanent Injury

While the loss of Health dice generally reflects the accumulated beating a character takes, truly devastating wounds might have a lasting effect. Combat is a good way to lose an eye or even an arm. Generally, this only happens when using blades. Blunt weapons and fists tend to break bones and bruise a lot but rarely do permanent damage. The hurt from getting shot with a single bullet is also temporary as long as you remain alive. However, a shotgun at close range can destroy a hand, and even a single bullet can slice off a finger.

So, if a character takes an amount of Health dice damage equal to their Fortitude, (depending on the weapon) the Gamemaster may decide there is a chance for permanent injury. The chance is 3% for every pip of damage above the character's Fortitude. So if Carlton, who has a Fortitude of 3, takes 8 Health pips of damage he has a 15% chance of a permanent wound. If a character has 0 or a negative Fortitude, it counts as 1. No matter how puny you are, you still need to have a decent amount of damage done to you for your arm to be severed!

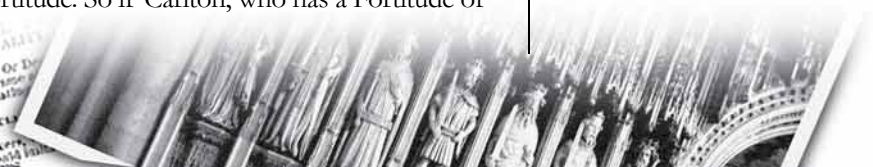
The nature of the permanent wound is, again, up to the Gamemaster. The character might lose an eye or an ear (for a knife or sword), or possibly a hand or leg (for a sword). However, the Gamemaster could rule that a nasty scar is the result rather than actually cutting anything off. While the character's Health points can be fully replenished with rest, the wound itself cannot. Regenerating body parts requires the skilled assistance of a Guild trained magician or other, darker sorceries.

Healing the Effects of Disease and Poisons

Any physician or clinic can attempt to diagnose and treat disease, by making a medicine roll to diagnose the patient. This is typically at an average difficulty, but might rise as high as very difficult for rare diseases. Once the nature of the illness has been discerned, the physician can attempt a cure.

Illnesses that 'attack' do Bruise damage, a successful medicine roll halves the effects for the time period being treated (usually daily). For those who can afford the services of a Guild healer the use of the Cure spell can quash most known diseases instantly.

Treating the effects of poisons or drugs is somewhat more difficult. If the doctor is aware of the nature of the poison that was used then he can proceed to apply an antidote; for which, use the rules for curing diseases above. However, often the physician will not know what poison was used, and he is faced with a process of trial and error that can be potentially devastating to the patient. In such circumstances, the physician must make a very difficult medicine roll with a base time of one hour to diagnose the type of poison used. Often the patient is dead before the nature of the poison can be determined.



Fate Pool and Scripting Dice

There are many times when skill and courage will not be enough for the characters to win the day. However, fate usually chooses to reward the bold and the reckless (usually an adequate description of most characters) and often lends a hand at a critical moment. This ability to cheat fate (or ask pleadingly for its assistance) is represented by your character's fate pool. This pool of points can be used in a number of ways to add to dice rolls and reduce the penalties a character might suffer for their misadventures.

Fate is a harsh mistress and there are limitations on how Fate points can be used. Firstly, no more than 3 Fate points can be spent in one turn (unless you opt to spend a Scripting Die). Secondly, Fate points can only be spent on the same type of action in each round. So you cannot spend 2 to add to a dice roll and then use another to reduce the damage you suffer. Although you could use 2 points to add successes to one action, and 1 more to add a success to another. We have already briefly detailed some of the uses of Fate points, but here is a more complete listing of how they can be used.

- Fate Points can be added to any dice roll to add one definite (or 'automatic') success to the result. However, this additional success can still be cancelled by Black Dice like any other success, and (as usual) only a maximum of three can be spent on any single dice roll.

- You can use Fate points to reduce the damage you take from an attack. For every point you spend the attack (somehow) did 1 less point of damage. However, you cannot reduce the damage to zero; a successful attack will always hurt at least a little. You may want to explain this twist of fate by a well placed cigarette case or suchlike.

- A Fate point can also be spent to grant a success on the Fortitude + Resolve roll required to stay conscious/alive when you have taken severe damage. If you spend the Fate point you need not make the roll.

- Fate can extend the time you have to live. When you have run out of Health pips, spending a Fate point grants you an extra round (in addition to your Resolve + Fortitude) before you expire.

- It is also possible for character to use Fate points on each others' rolls. However, it costs twice as many points to do so as it otherwise would. The character spending the points must be in the same place as the benefactor, and you should decide how they helped. Maybe they noticed something about the lock that helped the character open it, or the lady kneeling near the wounded man accidentally staunched his wounds with the folds of her skirts. As the costs of spending Fate points on another's behalf are double, you can spend up to 6 in a turn. However, using them on someone else means you cannot use them for anything else that turn either.

Scripting Dice

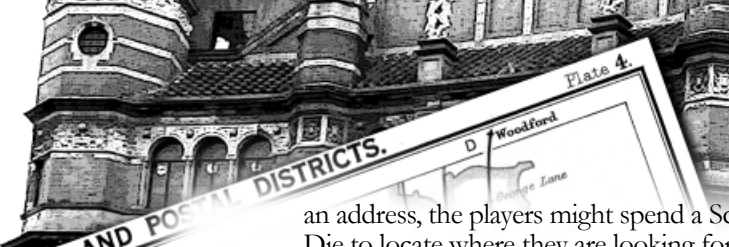
When you are really in trouble, and you need a miracle, you can spend a Scripting Die. If you spend 6 Fate points at once, it is called a Scripting Die and you can do so at any time, as the normal rules governing Fate points do not apply to Scripting Dice. Spending a Scripting Die is a major invocation of fate, and it has a powerful effect. Only heroes or great villains can appeal to fate in this way.

Players can spend a Scripting Die for major adjustments to the story and their dice rolls. Essentially, the only limit to what you can do with a Scripting Die is the discretion of the Gamemaster. However, to be on the safe side, and to protect the Gamemaster from the pleas of her players, it is only fair we offer you some guidelines:

- A Scripting Die may be spent to reroll an action or effect roll. The player must decide to reroll the dice before the effects of the dice roll in question are applied (in other words, immediately). If the new dice roll is worse, the player can choose to keep the original roll. However, you cannot spend another Scripting Die to have a third roll. By using Scripting Dice in this manner, a hero (or villain) can optimise his chances of success when it counts the most.

- When a character dies, a Scripting Die can be spent to save them from their fate. The character does not suddenly leap up from their death bed or miraculously heal their wounds. Instead, what was thought to have destroyed them turns out not to be so dreadful. A mortal wound turns out to have been not as bad as first thought, simply knocking the character unconscious. If they suffer a deadly fall, they may land on something soft enough to survive, or land on a precipice, injured but alive. A character lost at sea might return, days later, with little memory of their accident. The character doesn't get any Health back (beyond being stabilised), but they are alive.

- In a similar way, Scripting Dice can be used to grant the player a power over the story much like the Gamemaster has. They can be used to grant the characters luck and coincidence that might help them defeat the villains. For instance, if a book is stolen from a character as she sleeps on the train, her player might spend a Scripting Die for the most important page to slip from the loose book and be hidden under her skirts. During a carriage chase, a Scripting Die might be spent for the horse's harness to wear out and snap, stopping the villain's coach. When seeking



an address, the players might spend a Scripting Die to locate where they are looking for after getting hopelessly lost.

There are three very important rules with using Scripting Dice like this. Firstly, the Gamemaster may veto any use of a Scripting Die they feel is too potent or disruptive to the story. Secondly, the player must use their imagination to explain how the Scripting Die helps. They cannot just say 'I spend a Scripting Die to stop that happening'. If they cannot explain how and why they get a break, it doesn't happen. It is not the Gamemaster's job to invent reasons for the players. Thirdly a Scripting Die cannot change what has already happened. It can adjust and amend what is unclear, but not what has defiantly occurred. So you cannot use a Scripting Die to make a guard fail to see you sneak past when they succeeded their roll. However, you can use one to ensure a ruffian falls drunk out of a nearby tavern and brawls with him to allow you to escape.

Gaining Experience and Advancing in Rank

As characters adventure, defeat foes, solve mysteries, and so on, it is only natural that they should become better at what they do – more skilled swordsmen, better shots, more adept at researching musty tomes, more powerful magicians. Every game session, in which you participate, you gain Experience Points which can be spent to improve Skills and Attributes, as well as gaining more Talents, Assets, etc.

You will receive between 1 and 3 Experience Points (as determined by the GM, according to your character's achievements) at the end of each game session. A few bonus Experience Points may be awarded for finishing an adventure as well. At the end of each adventure, every character who participated also gains a Rank point. This Rank point can either be traded in (or saved) for an increase in Rank, or exchanged for 3 Fate points.

Study & Practise

If you want to raise a skill or characteristic that your character does not often use, or at least has not used for some time, the Gamemaster might rule that you need to study or practise before the raise can be allowed. The Gamemaster will almost always require study or practise in the case of a character wishing to increase a magical skill or talent, particularly if he or she had no magical aptitude before.

A character can dedicate time to study and practice between adventures. So the character won't need to miss the next adventure unless it happens the next day. However, until they get the opportunity to hit the books or training yard, they cannot gain the advantages of the new trait level. However, they can train for skills and traits they have yet to save up Experience for, so they can spend the Experience Points when they have acquired them.

If you are going to learn something new, you also need a teacher. There are some things you can teach yourself, but it is quicker and easier to get someone to tell you. There are also certain things that no book or amount of practice will ever teach you. As your character studies and practises with a specific skill, eventually he will outgrow his local tutors, and may find it difficult to find teachers who can show him something he does not already know. Ultimately, the availability of tutors is up to the Gamemaster, but it's a fair mirror of reality that in order to achieve mastery you will inevitably have to travel further a field (possibly internationally) to find the masters who are capable of helping your character to his own mastery.

Gaining Rank

With each new Rank gain, the character increases Skill caps, Attribute caps and Talent caps, etc. Looking at the Ranking table (see p. 110), and checking the 'Rank points' entry for Rank 2, we see that a Rank 1 character needs 2 Rank points to rise to Rank 2. When a further 2 Rank points are attained, the character rises to Rank 3.

Each time you increase in Rank, some of your Talent, Attribute, and Skill Caps may increase, allowing you to spend Experience Points to raise those characteristics and traits to higher levels. At certain levels, you gain extra Mana points and Health pips. You also gain a special bonus of 2 skill points to spend on (or 2 at Rank 20) your Common Skills each time you increase in Rank. Your new Skill Cap will still apply as usual, but these skill points are added as additional levels (or dice) rather than working like Experience Points.

Example: *Edwina finally gets the 2 Rank Points she needed to advance to Rank 2. She's found adventuring to be a harsh business indeed, and uses her skill point to raise her Perception skill by +1, to 3. She would like to improve her Swordplay from 4 to 5, but that is already at the skill cap level for Rank 2 and cannot get higher until she reaches Rank 4.*

Be aware that your Gamemaster has the final say on how you spend your skill points and other benefits of an increased Rank. For instance, she may demand that you study or practice for a particular skill increase as you haven't made much use of it, before it comes into effect in the game.

It is worth pointing out that a character need not increase their Rank if they don't want to (or need more Fate Points). If they have not reached any of their Skill or Attribute caps, they may not see a need. However, they will have fewer options to trade dice for automatic successes, and possibly less Mana and Health. They will also have less Reputation, but they might consider that a good thing!

The Benefits of Rank

The bonuses you get for a high Rank are littered around the rules, so it is worth consolidating them here. High Rank allows you to do a number of things, which are summarised below.

You can improve your Skills, Attributes and Talents to higher levels as your caps increase.

- You can convert dice from your dice pool into automatic successes (1 per Rank) granting 1 automatic success for every 3 dice you convert.
- You gain 2 bonus points for your Common skills with each advance in Rank. These bonus points can be added to any common skill, regardless of its current level. However, both points must be added to separate skills. They should also be skills the character has had an opportunity to improve since they last gained Rank.
- Your Reputation increases, meaning more people know you. This might allow you to gain entrance to private clubs and make new contacts. It might also allow you to intimidate those who have heard of your fearsome or heroic adventures.
- At 10th Rank you can halve your dice pool (rounding down). If you do, you halve not only your dice pool but the amount of Black Dice you are rolling as well. So instead of rolling 12 dice and 6 Black dice you can roll 6 dice and 3 Black Dice. This often means you have a better chance of success, or at least less chance of failing badly. However, you won't be able to pull off a spectacular success.
- At 15th Rank you can quarter your dice pool, in the same way as you can halve it at 10th level. This allows you to dramatically reduce the amount of dice you need to roll.

Spending Experience Points

Before or after any game session, you may trade in any accumulated Experience Points to improve your character's individual traits and abilities. Each different trait that can be improved costs a different number of Experience Points. This is only fair; after all, a high attribute is more useful than a high skill.

Experience Points can be applied to one of your existing Skills, Talents, Attributes, Perks, etc, or be used to acquire an entirely new one, but in either case the Gamemaster has the right of veto over your decision. The Gamemaster may require you to justify the increase or new characteristic, or even ask you to arrange for your character to Study and Practice (see below). All Attributes, Skills and Traits can only be improved by one level each between adventures, no matter how many Experience Points you are willing to spend. Stockpiling the points does you little good unless you are saving up for something. Your usual Rank-based "caps" on Skills, Talents, and Attributes apply, of course.

Experience Point Costs Table

Characteristic or Trait	Experience Point Cost equal to:
Attribute	Four times the new level*
Skill (Common or Specialty)	The new level of skill
Magical Skill	Twice the new level of skill
New Speciality	4 points - for a level of 0
New Magical Skill	12 points (and at least 3 months training) - for a level of 0
Talent	Twice the Talent's Character Point cost
Privilege or Asset (and possibly a large amount of money too)	The Character Point cost
Buy off a Complication	10 points for each Complication

**a negative level or zero counts as 2 points*

Example: *Edwina has saved up a large amount of experience. If she improves her Dexterity from 1 to 2, it will cost (2x4) 8 experience points. To improve her Etiquette skill from +1 to +2 will cost 2 experience points, but to improve her Swordplay skill from +4 to +5 will cost 5 experience points. If she decided to improve her Weapon Master Talent it would cost twice the Talent's character point cost of 3 (6 experience points). She is also tempted to acquire a Frendal Lizard which as a 3 character point Asset (at least) will cost 3 experience points. Edwina decides she'll go for that. Sadly, such a thing also costs between £60 and £100 which the Gamemaster insists she pays as well. Edwina has nowhere*

near that amount of money, but she has decided she must have a Frendal Lizard. Edwina's player decides she will instead go and find a Frendal Lizard egg and raise it from a hatchling and sets off on another adventure.

If you want to improve derived Attributes, you need to improve the Attributes that they are based on. So you cannot improve your Health directly (except via the bonus from Rank), you must improve your Fortitude. Improving Attributes is expensive but, as they are used so widely, that shouldn't be a surprise. Remember that your Rank determines the maximum you can improve an Attribute to, but that this is modified by your racial type. So a Rank 7 Ogre has a Strength Attribute maximum of 8.

There are also a few differences between the various types of skills when you are raising them using Experience Points. Common skills can just be improved as normal. Even if you have no points in a common skill, you are considered to have a level of 0 in it. However, new Specialities have to be learned from scratch, and will often require a tutor. To gain a new Speciality, you must first buy it at a level of 0. While this adds nothing to your base Attribute roll, it now means you have enough training in the Speciality to attempt a roll. You can then improve your new Speciality as you would a Common skill with subsequent experience. Magical skills cost a lot more to improve, as learning them is slow and difficult. Like Specialities, you must gain a Magical skill at a level of 0 before you can improve it normally, and you must have a teacher. Any spells you wish to learn must be bought separately. You need not (and even cannot) buy the Talent as you would in character creation, but you must get your Gamemaster's permission. While anyone with the will to master sorcery can learn Thaumaturgy and the Dark Arts, you must have a spark of magic to become an Enchanter. Learning the basics of magic is a long and slow process, requiring at least 3 months of continual study. The Gamemaster may even require longer. The Guild runs courses for Thaumaturgic magic in their universities, but studying there costs £60 per month for a minimum 3 month course. You need to study for 2 years to gain a full doctorate. Enchanters may exact a similar price in terms of service to the Old Faith and the rural community. We cannot print what those who apprentice themselves to Demonists and Necromancers are forced to do earn their tuition.

Improving Attributes and Skills is really a simple matter; they just improve by a numerical level. However, character traits like Talents, Assets and Privileges are a little more complicated. If the character already has a particular Talent and they wish to improve it, the Gamemaster should usually just let them spend the Experience Points as noted in the table. If they already have a talent there is little reason why it won't improve like any other ability. However, a new Talent requires more than just the expenditure of points. The player should find a good reason as to why they have developed this strange new ability, and make it convincing enough to the Gamemaster. Some Talents like Cavalry Combat can be learned with training and experience. However, no amount of training can make you more Beautiful/Handsome or grant you Night Vision or Ambidexterity. Finding a way to gain a new Talent could even be an adventure in its own right, as a character searches for a magical potion of beauty or seeks to improve their sight with strange biological experiments.

Assets and Privileges are complicated for a different reason. They are all things that a character with time and money can usually acquire for themselves. A box at the theatre or membership in a Gentleman's club just require friends in the right places and a good reputation. Obviously, you can't just pick up an ancestral sword, but you might possibly find one sold for great expense in a pawn shop. As with any Talent, the character needs to offer a good reason to the Gamemaster as to why they should be allowed to buy the new trait. Unlike Talents, quite often a little effort in the game can yield the result you need but, just like Talents, the Gamemaster may simply disallow any new trait they think is unrealistic.

The problem comes when characters are given things that actually count as Assets and Privileges. A nobleman might sponsor the characters as members of his club in return for their service, and an upper class character might end up the heir to the family estate. Should players have to pay for these gifts? The answer is both yes and no. Firstly, few gifts are offered on a plate that way. A noble might offer to sponsor the characters if they wish to join the club, but it is up to them to actually join. The Gamemaster should also watch for players creating character backgrounds littered with potential Assets and Privileges they hope to reap later without spending points on them.

The best plan is to offer the player the option to buy the Asset or Privilege with Experience Points. If they spend the Experience Points, the trait is theirs, just as if they had acquired it at character creation. However, if they don't spend the points the trait may not last, or it may be the subject of a controversy. They might be members of the club, but not yet in good standing and they could be thrown out should they misbehave in the slightest (reflecting very badly on their sponsor). The ancestral estate or property they have is technically theirs, but another member of the family might contest the will, or the place might be full of squatters and criminals. Assets gained this way can also be run down or broken, requiring more time and effort to restore. You might now own the family estate, but you won't want to live there until the roof has been fixed and the bedrooms aren't being used to keep chickens by local farmers.

In the case of Complications, the same rules apply. You cannot just buy them off; you must also work them off. In this way, the players should become proactive in the adventure. Instead of waiting for adventure to find them, they can tell the Gamemaster where they are off

to in their search for what they desire, effectively starting adventures themselves that might lead them to what they seek.

Learning New Spells

Learning magic of any kind is a time-consuming, arduous process, requiring study, research, experiment, ritual, banishing, purification, consecration, practice, more practice, and still more practice; and involving tutors (mortal and supernatural alike), libraries, laboratories, quests, and forgotten grimoires. If the Guild is involved as well, it is also very, very expensive.

The secrets of magic are jealously guarded; few practitioners pass such knowledge on. Petty Magicians will rarely take on more than one apprentice (their successor), the Guild sets exams and extracts money, and 'independent' sorcerers (such as Necromancers) may take apprentices on as house slaves and servants. Such service will require a little more than just scrubbing floors; it will include digging up bodies and procuring (or even being) a sacrifice.

The cost of learning a new spell in game terms is rather simple. Based on the difficulty and Mana cost of the spell, it takes a certain amount of time, money and experience points. It takes a month of study to have a chance of learning a particular spell. The character in question need not be studying all the time, but a reasonable part of each week must be given over to research, reading and practice. After a week of this, the character is allowed to make a learning roll. If the roll fails, the character can give up or study for another month, at the end of which time they may try again. If the roll is successful, the character has succeeded in learning the spell and spends experience points equal to half the spell's initial learning roll difficulty (see later). However, it costs 1 experience point to make a learning roll after the first learning roll fails.

A learning roll is the character's Wits + appropriate Magical skill. However, the difficulty begins very high. A number of Black Dice are rolled equal to double the sum of the spell's difficulty and base Mana cost plus 1. So, the spell 'Instant Beauty' (Difficulty: 3, Cost: 2+Normal) costs 3+2+1 (6) doubled, for 12 Black Dice. This penalty is referred to as the Learning difficulty. While this may seem harsh, the difficulty (but not Experience Point cost) reduces as time passes. Each time the character makes a learning roll for a particular spell (and fails) the Black Dice penalty is reduced by 1.

A character can only attempt to learn one spell at a time. However, they may give up on a spell and try another after every learning roll. If a character abandons learning a spell for more than a month or starts learning another, the reduction in Black Dice for the spell he was learning is lost completely. Spells are very difficult to learn and if you stop or change your studies the concepts and subtleties are quickly lost.

In addition to expending experience and time, the character must also have the correct resources. They need either a teacher or a magical tome to refer to. Having a teacher reduces the Black Dice penalties by the teacher's magical skill + Teaching skill. Most Petty Magicians and other types of enchanter use teachers, as so much of their lore is not written down. Some Petty Magicians claim to have been taught their skills through dreams sent by long dead masters. Sometimes, the secrets of enchantment spells are hidden in ancient writings (such as Hieroglyphics) and in symbols on ancient places (such as Stonehenge).

Thaumaturgists can use a teacher (if they can find one willing to spare the time, and reveal their secrets) but more usually learn from books. The Guild have several libraries and resources open to their members (only!) but even they refuse to share certain lore with anyone but their highest members. They also charge £1 multiplied by the learning difficulty for access to their magical works (for a week of research). The Guild also records the spells and lore referenced by their members. So, if the Thaumaturgist doesn't want the Guild to know what they are studying, they had best find another resource.

Learning Spells

Learning roll = Wits + appropriate magical skill
1 learning roll can be made each week.

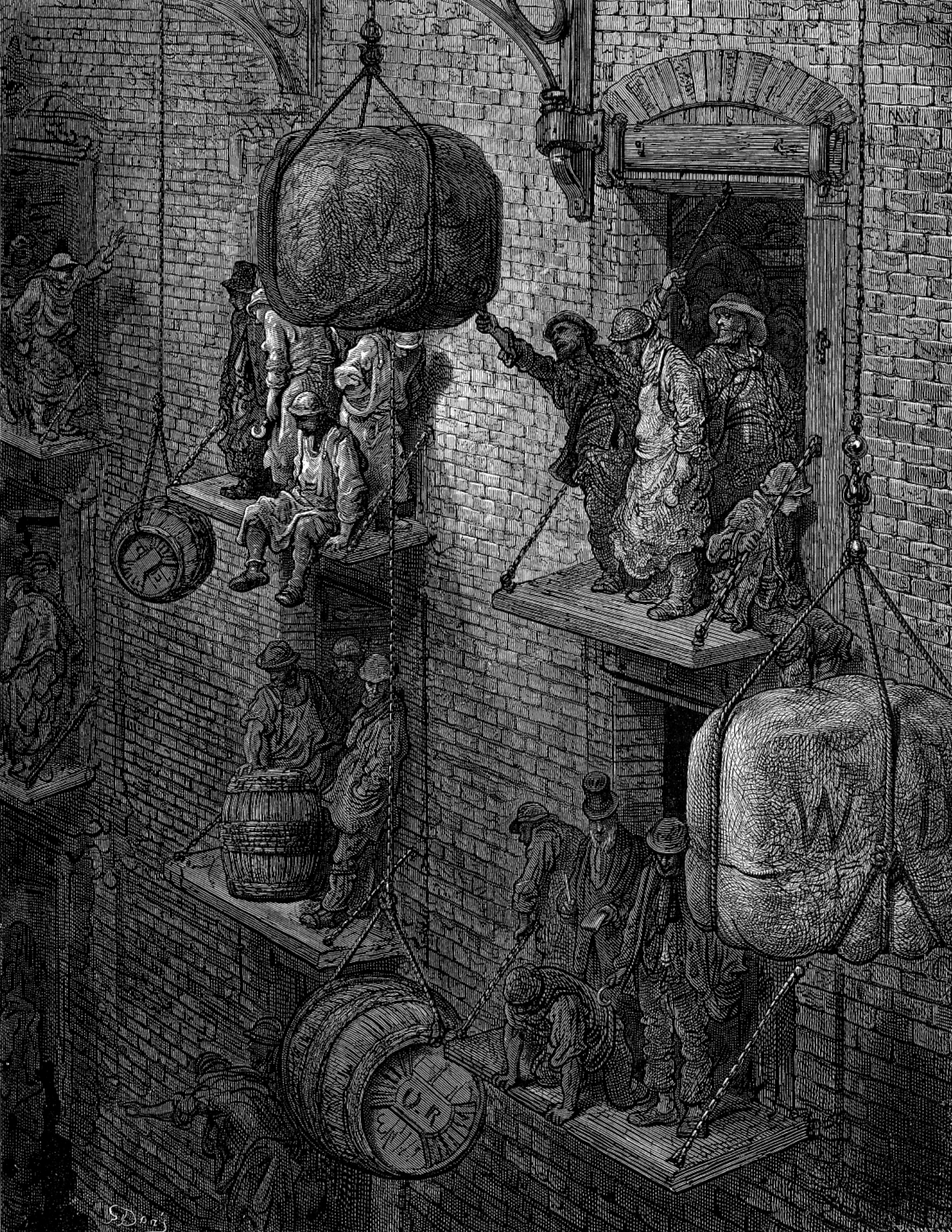
Learning difficulty = (Spell difficulty + Mana cost +1) x2
This reduces by 1 point for each failed learning roll attempted.
This bonus is cumulative, but cancelled if study interrupted.

Experience point cost = half initial learning roll (or Spell difficulty + Mana cost +1)
Also, 1 Experience Point for each learning roll after the first.

Costs for Petty Magic and Runes are based on their initial ritual Mana and difficulty, not activation costs and difficulties.

Gaining Fate Pool

When it is used, Fate Pool is permanently spent. If you want to gain more Fate Points (and therefore Scripting Dice), you will need to spend a Rank Point (to gain +3 Fate Pool) instead of saving for the next Rank increase. At the end of each adventure (not each game session), if the Gamemaster considers that your character has achieved some goal (perhaps a personal quest, a successful mission for the team, or merely saving the world – again), you may gain a Fate Point. If you did not achieve your goal, you gain nothing.



Weapons, Commodities & Lifestyle

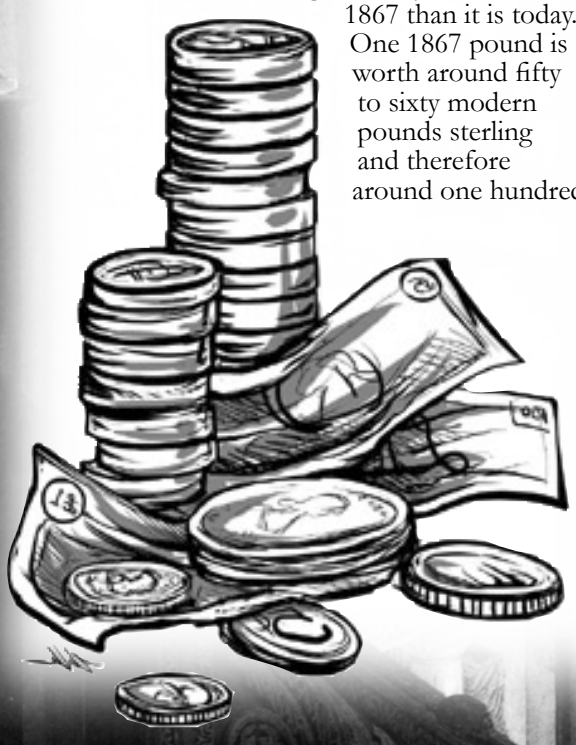
The Monetary System

In this more civilized age, all the countries of Europe use money for commerce. Some currencies are worth comparatively more than others and, in many rural places, the barter system continues to be popular among local communities. As the focus of Victoriana is the British Empire, we shall supply costs in her currency of Pounds Sterling.

The currency of England is not an easy one to get to grips with. However, many of England's populace abhor the French Decimal system, as it is too complicated! The system consists of Pounds (£), shillings (s), and pence (d). There are 12 pence to 1 shilling and 20 shillings to one pound. When written in combination, the units are laid out thus:

£1.4/6 (one pound, four shillings, and sixpence)
£6.9 (six pounds and nine shillings)
£5/10 (five pounds and ten pence)
2/8 (two shillings and eight pence)
2d (two pence or 'tuppence')

The roots of English monetary conventions can be found in old Roman coinage. The symbol for pound is in fact a stylized 'L', which stood for the old Roman coin 'Libram'. Pennies use the 'd' symbol as the old Roman pennies were called 'Denarii' (roughly 125 Denarii made up 1 Libram). In modern terms, the English pound is worth significantly more in 1867 than it is today. One 1867 pound is worth around fifty to sixty modern pounds sterling and therefore around one hundred American dollars. Most day-to-day commerce is done in shillings and pennies, while major purchases are often costed in terms of Guineas or pounds. A Guinea is one pound and one shilling (£1.1) and, while it is not an actual note or coin, it is a popular term used in business. It is a Gentleman's amount, used to transact with artists and other gentlemen rather than business and tradesmen (who are remunerated in pounds). Many people (especially in the legal profession) have a tradition to receive their fee in Guineas and only keep the pounds, passing the spare shillings on to their clerk or servants.



The coins themselves come in a bewildering array, all with a selection of slang terms surrounding them. In general, pounds appear in note form for common use, but a few 'Sovereigns' have been minted in gold. Shillings are cast as silver coins and pennies are cast in copper or bronze. So people also often talk about coins in terms of their material, 'spare a few coppers guvn'r' or 'cross my palm with silver'.

The table below lists the different minted coins available in 1867. The Guinea is included for comparison and is not an actual note. The Florin is an attempt to move toward decimalization as it is worth one tenth of a pound; however it has so far failed to replace the half crown in popular usage.

Coins and their Relative Values

(Guinea)	= One Pound & One Shilling	= 21s	= 252d
Pound	= Two Ten Bob Notes	= 20s	= 240d
Ten Bob Note	= Four Half Crowns	= 10s	= 120d
Half Crown	= One Florin & Sixpence	= 2/6	= 30d
Florin	= Two Bob	= 2s	= 24d
Shilling, or 'Bob'	= Two Sixpences	= 1s	= 12d
Sixpence	= Two Thrupences	= (½ s)	= 6d
'Thrupenny Bit' or 'Thrupence'	= Three Pennies	= (¼ s)	= 3d
Penny	= Two Ha'pennies	= (1/12 s)	= 1d
Ha'penny	= Two Farthings	= (½d)	= 0.5d
Farthing		= (¼d)	= 0.25d

Goods and Services

Now you are acquainted with money, you will be looking for something to buy with it. In the centre of the Empire the shops have a varied selection to offer. We hope to expand our stock in other supplements but, for now, these wares should offer you everything you need.

Most of the items for sale here are considered to be the 'middle class' standard. Those characters with better breeding may wish to spend a little more to equip themselves in a more seemly fashion, whereas the lower classes may not be able to afford such finery. In most cases, you can double the price listed for any item for one of 'fine quality'. Such an item will be of obvious quality but not function any better than its less dazzling counterpart. You can also pay four times the listed amount for something truly unique of superlative or fine quality. In such a case, the item may actually function a little better; either way, it will certainly last longer. Any bonuses the item offers are down to the whim of the Gamemaster.

At the other end of the scale, the poorer classes can buy these same goods in a more shoddy condition for a little less. You can halve the cost of any item and consider it 'poor quality'. Items of such quality are obviously used or second hand but should function just as well. However, the Gamemaster may decide at any time that an item of poor quality has reached the end of its life and insist it fails or even falls apart. However, if the character looks after the item or attempts at least minimal repairs, the Gamemaster should be lenient

So, without further ado, we present a basic list of goods for the discerning Victoriana customer. Patrons are advised to browse the whole store and not just skip to the firearms section... savages.

Clothing

While the gentleman's silhouette has changed very little this century, women are on the cusp of a major change in fashion. Previously, women wore large bell shaped frames under very wide skirts called 'Crinolines'. While allowing a lady to make a very impressive entrance to a ball, such wide couture makes getting through small doors and into carriages very tricky indeed. So it has recently become fashionable for a lady to forego the frame (or wear a far smaller one often called a Tournure or Polonaise) under her dress and gather the skirt behind her in a bunch. This gives her a thinner silhouette with a cascade of fabric flowing behind her in a small train. The dresses themselves have also become far more elaborate, with many layers of lace and fabric. This style will return in the 1880's and develop into the full 'bustle' we are more familiar with in the later Victorian era. However, this style has not fully taken over and many older women still wear dresses in the crinoline style. Even so, the crinoline frames of 1867 shape the skirts fuller behind rather than a true circle.

Of course, the vagaries of fashion only really apply to the upper classes, and those in the middle class that can afford it. Those from the lower classes have far plainer attire and the ladies rarely have the time, money or inclination to wear huge frames under their clothing or tie it up in complicated ways. The whole subject of fashion, for both men and women, deserves a lot more space than we have here and we will return to it in later supplements. In the meantime, we present a few items of clothing detail to keep your characters moderately fashionable for the season.

Clothing List

Boots	£1.2
Cloth hat	5s
Corset (Cloth)	5s
Corset (Whalebone) (AR: 1)	18s
Crinoline frame	4s
Dress	£1
Fashionable evening dress	£5+
Fashionable morning suit	£5+
Greatcoat	£1.12
Purse	2s
Silk stockings	10d
Leather worker's coat	£1
Winter coat	£4
Money belt	1/8
Pair of belt braces	8d
Shirt	3s
Shoes	10s+
Silk cravat	7d
Skirt	3s
Soldier's coat (AR: 2)	£1.15-£5
Suit	£1.10+
Top hat	10s
Trousers	5s

Boots £1.2
More than shoes, boots are the standard footwear for the period. Men's boots were typically hobnailed on the bottom, with lacing. Women's boots were flat-heeled or had short, thick heels with buttons for closure. There's also the typical riding boots – high and glossy, or the "cowboy" boots of the American West.

Cloth hat 5s
Most women's hats of the period are pinned into the hair, sit forward on the head, and are usually small and decorative.

Corset (cloth) 5s
Cheap and durable, these are worn by the poor and the wealthy alike (the latter usually for afternoon dresses).

Corset (whalebone) 18s+
These corsets are expensive and usually tailored for the individual woman. They are often used for evening dresses and day clothes that need a particular shape. Whalebone (called that, even when it's not) gives a better shape and binds much more tightly.

Crinoline frame 4s
Either cloth or a collapsible set of wooden hoops; these frames create the bell-shape popular with women in the early 1860s. They are on their way out for several reasons: they are cumbersome (the cloth less so), are difficult to sit in and generally hard to manoeuvre in.

Dress £1
Dresses run the gambit from plain cotton to the afternoon dress of the upper class. The skirts are usually two tiered, with an upper skirt that matches the design of the top, and an underskirt in a complementary colour or pattern. Popular fabrics are velvet and muslin.

Fashionable evening dress £5+
Evening dresses are often silk, satin, or velvet. Colours vary widely, but pastels and whites are typical for young girls and unmarried women. Fashions run off the shoulder for the racy, or strapped for the more conservative. They are usually tailored with a particular corset in mind.

Fashionable morning suit £5+
Trousers, jacket with tails, and waistcoat – usually in either stripes or checks. Colours can be more conservative (stripes most likely) or bright (checks are often some autumnal colour and black). Waistcoats are often highly decorated and where men show their "individuality". Waistcoats and ties are often matched.

Greatcoat £1.12
A long overcoat to protect one's suit against the elements. Black is most popular.

Purse 2s
Women need something to carry things in. Small clutch purses are standard.

Silk stockings 10d
Rare and expensive (most stockings are cotton), silk stockings are considered highly erotic. They are sometimes patterned, and are held up either by garters or buttoned garter belts.

Leather worker's coat £1
Much like a greatcoat, leather workers' coats are tough and last forever. They usually have the owner's pong to them, as well.

Winter coat £4
Winter coats have some kind of interior lining to make them warmer. A kind Gamemaster might allow such a coat an armour value like a Greatcoat (AR: 1)

Money belt 1/8
Want to carry your money more securely (or at least think you are...)? These cummerbund-like belts hold a few sov's worth of cash, or something similarly valuable. Often, they are leather and hard to simply cut off. Don't worry, you rich toffs, the urchins normally don't assume you're wearing one.

Pair of belt braces 8d
Often referred to (incorrectly) in the colonies as 'suspenders', which every gentleman knows refers to something else entirely.

Shirt 3s
White or coloured, they have cuffs and collars that button on and are discarded once dirtied by the airborne soot that signals the wealth of your town. Many lower class men only wear a collar when dressed in their Sunday best. Paper collars are a sensible and disposable option that is considered extremely cheap and common by anyone with an ounce of breeding (in any class).

Shoes 10s+
Leather or canvas, shoes are either for dress (black patent leather, for instance), or are a simple footwear solution for those who can't afford boots (deck shoes or slippers like the Chinese wear).

Silk cravat 7d
It's a wide silk tie. Different knots are appropriate for different affairs.

Skirt 3s
Separate skirts are for the poorer women, usually made from cotton or some other cheap material.

Soldier's coat £1.15-£5

It you are an enlisted man, this will be provided for you; if an officer, you'll pay for your kit out of your own pocket. The colour is specific to your unit. Most British infantry uniforms, for instance, are red with coloured facings specific to the regiment. Blue is the standard coat colour for the light cavalry, red for the heavy. Cavalry and elite infantry units have fancy gold braiding here and there. The more elite the regiment, the more expensive and fancier the coat. It is common for someone serving in Her Majesty's armed forces to wear their uniform about town, and their dress uniform to social occasions (even non-military ones). A soldier's coat has an armour value of 2, as it is a little thicker than a Greatcoat.

Suit £1.10+

This consists of trousers, a jacket, and sometimes a waistcoat. Corduroy is very popular with the lower classes; it lasts a long time. Most suits are made from wool for warmth.

Top hat 10s

Felt or silk, the top hat is the invention of Lord Hardwick. It's considered quite flash.

Trousers 5s

The correct term for what the Americans call 'Pants'. Corduroy is cheap and durable, and very popular. Blue jeans are just beginning to show up in America.

Lodgings and Dining

Everyone needs to eat and sleep. Characters who haven't found permanent lodging (in the form of assets) must try to find what hospitality they can on a daily basis.

Lodgings & Dining List

Respectable Hotel, per night	10s+
Average Hotel, per night	6s
Slums Lodging House, per night	1d+
Modest house, monthly rent	£3
Flat, rent per month	£2
Restaurant lunch	4s+
Restaurant dinner	8s+
Pound of beef	10d
Loaf of bread.	1d

Respectable Hotel (per night) 10s+

You will probably get a meal in the hotel restaurant for your money (usually dinner). Baths are included for the first day.

Average Hotel (per night) 6s

A bed and a bath are usually included for the first night. Sometimes you get lunch or breakfast as well.

Slums Lodging House (per night) 1d+

A bed if you're lucky, but usually you're just given a cot or space on the floor. Some places just tie you into a bench with a bunch of others so you don't fall over when you pass out. Untying the rope provides a convenient early alarm call for guests.

Modest House (monthly rent) £3

A modest house has a kitchen, perhaps a sitting room, and a bedroom, maybe two.

Flat (rent per month) £2

A bedroom and sitting room. Eat somewhere else.

Restaurant lunch 4s+

The quality might vary, but it will usually fill a hole Getting seated will often depend on your social class during busy periods. Usually, you can get a pint or a cup of coffee/tea.

Restaurant dinner 8s+

See lunch.

Pound of beef 10d

Yummy. And probably beef.

Loaf of bread. 1d

A cheap way not to starve.

Transportation

In this new age of steam and locomotion there are a wealth of ways to travel to any destination in the Empire. Some have been around for many years, such as the coach and horse. Other modes of transport (such as the bicycle) are considered strange toys that will never catch on, and may not be entirely suitable for ladies.

Transportation List

Bicycle, Penny Farthing	£7
Cab Fare, per mile	6d
Cart (seats 3 people and cargo)	£12
Cart Horse	£3
Channel Ferry Passage	10s
Coach (6 seat carriage)	£20
Fine Race Horse	£100+
Horse Saddle & Tack	£2.12
Open Top Trap (2 seat carriage)	£17
Postage, Letter	1d
Postage, Parcel	1s
Racing Wyvern	£200+
Riding Horse	£10
Rowboat	£10
Sea Voyage, transatlantic, First Class	£35

Sea Voyage, transatlantic, Steerage	£7
Sea Voyage, Asia, First Class	£12
Sea Voyage, Asia, Steerage	£5
Telegram, 12 Words	6d
Tram Journey, urban, per district	2d
Train Journey, per County Passed	1s
Wyvern Saddle & Tack	£6.10

Bicycle, Penny Farthing £7
An improvement to the Velocipede and the Bone Shaker, but still considered a toy for the idle classes. These can be useful for getting around on the cheap. The massive front wheel makes them a bit unwieldy. These were invented in our world in 1871 by a British engineer, James Starley, but in Victoriana, we have allowed them to arrive a little earlier.

Cab Fare, per mile 6d
Arrange the fee ahead of time, if it isn't posted on the cab. Remember it gets more expensive if you leave the cab's circle of operation.

Cart (seats 3 people and cargo) £12
Four wheels, leaf springs (if you're lucky.) can be pulled by one or two horses.

Cart Horse £12
Not normally of the best quality, they're slow but tough.

Channel Ferry Passage 10s
Prices differ on where you sit – usually the quality are separated from the proles, but it depends on the ferry.

Coach (6 seat carriage) £20
Types vary on style – broughams, coupes, and sedans. Usually they require two or four horses, depending on the size and weight of the coach.

Fine Race Horse £100+
Expensive to buy and maintain. Usually they are Kentucky Quarterhorses, Arabs, or Barbs.

Horse Saddle & Tack £2.12
The stuff you need to stay on the horse and control it. Even bareback, you usually need the tack to "steer."

Open Top Trap (2 seat carriage) £17
A small carriage – the convertible of the day, save these are cheap. Also called a dogcart.

Postage, Letter 1d
Royal Mail...when you positively need it to maybe get to the recipient.

Postage, Parcel 1s
Most of the time, it won't get lost or stolen.

Racing Wyvern £200+
Handsome, expensive, and fashionable. Keep your fingers away from its mouth.

Riding Horse £10
These are usually better than the hacks for carts and cabs, and reasonably priced (unlike the racing horses). They still require hay and a place to stay (but in town, there's usually a rental stable not too far away).

Rowboat £10
A small boat. You row it.

Sea Voyage (transatlantic First Class) £35
Expensive, but all your meals are paid for, there are baths for you on the steamers (including folding rubber tubs that can be brought to your stateroom), and you might get to sit at the captain's table, if you're famous or rich enough. Some of the new-fangled ships have "Turkish Baths". Even pricier are cabins with a private promenade. Trips take between seven and fifteen days for steamers and clippers; sailing ships take between two and four weeks.

Sea Voyage (transatlantic, Steerage) £7
You'll be bunked with two to four other passengers. Often, you can go supercargo and work your passage.

Sea Voyage (Asia, First Class) £12
Almost always a steamer. It takes about a month to get to China.

Sea Voyage (Asia, Steerage) £5
Like a transatlantic voyage, save it takes months to get there.

Telegram, 12 Words 6d
This is the typical cheap telegram stop keep it brief please stop

Tram Journey (urban, per district) 2d
A little crowded for the gentry and expensive for the working class, these rail buses are a lot faster than walking and cleaner than a horse drawn carriage or a train.

Train Journey (per County Passed) 1s

First-class compartments cost 2s.

Wyvern Saddle & Tack £6.10

The stuff you need to stay on these aerial steeds. Strap into the saddle. Trust me on this one.

Entertainment

Everybody needs to have a little fun now and again. If you know where to look for it, you can find all manner of entertainment in old London town. The 'quality' rules noted above still apply to the services offered by the 'professional ladies' and everything else listed below. We'll leave it to your imagination what might go wrong with a 'poor quality' service, should you risk it.

Entertainmetn List

Beer, mug of	2 ½d
Fine wine, bottle	6s+
Gin, bottle	3d
Music Hall show	4d
Opium (1 Pipe)	2/6
Prostitute, for one night	6d
Prostitute, High Class, one visit	10s+
West End Theatre Show, seated	10s
West End Theatre Show, box	£4
West End Opera, box subscription	£40 / year
Whiskey, bottle	4d

Beer, mug of 2 ½d

Unlikely to get you drunk. Have another.

Fine wine, Bottle 6s+

An essential for a dinner. You should probably have some sherry or brandy for afterwards. Port is especially popular, too, but remember which way to pass it.

Gin, bottle 3d

Cheap, strong, and it'll get you drunk. It'll probably blind you and drive you mad, if you keep drinking it, but then you won't have to go to work at the factory, will you?

Music Hall show 4d

For a few shillings, you can get a pie and drink and watch a series of musical and comedic routines for the evening.

Opium (1 Pipe) 2/6

Hey, it's not gin...

Prostitute (for one night) 6d

You paid for an entire night? You must be rich!

Prostitute, High Class (one visit) 10s+

There's no such thing... She's a demi-mondaine. You're just friends...really! Rarely will money change hands. Rather, you will pay with a gift. Something expensive she can hock. Sometimes, you'll simply pay for her housing. You'll definitely take her to dinner (someplace discrete, like the Cavendish Hotel).

West End Theatre show, (seated) 10s

The seats are cheaper than a box and the entertainment can run from a musical, a comedy, to something more high-brow like Shakespeare.

West End Theatre show (box) £4

Normally, you'll pay for a box for a theatre "season". You can bring whoever you wish and sit them in your box (between six and twelve seats.) The closer to the stage the more expensive, as a visit to the theatre is not so you can see the show, but so you can be seen to attend it.

West End Opera, (box subscription) £40 /year

The truly civilised and cultured gentry go to the Opera rather than the theatre or music hall. As with the theatre show, the opera is a "season" subscription. Depending on the opera house, it could be very expensive.

Whiskey, bottle 4d

Prices vary from the cheap "bathtub" stuff that will make you blind, to the finest Scotch and Irish single malts.

Medical Provisions

In this age of new science, the medical arts are moving ahead in leaps and bounds. However, there are still a few things the layman can do to affect a healing cure.

Medical Provisions List

Pure Alcohol, Quart	7d
Bandages (12)	1d
Carbolic Acid, Quart	7d
Chloroform, Quart	2s
Cocaine (1 Dose)	£1
Medical Valise (diagnosis kit)	12s
Doctors bag (empty)	6s
Surgeon's Knife & Saw Set	8s+

Pure Alcohol, Quart 7d
Do not drink it. Seriously. It will clean wounds.

Bandages (12) 1d
Cheap cloth bandages that are supposedly sterile.

Carbolic Acid, Quart 7d
Even better for cleaning wounds.

Chloroform, Quart 2s
Pour it on cloth and hold over the mouth and nose to put the patient out for about 30 minutes to two hours.

Cocaine (1 Dose) £1
An excellent analgesic. Normally mixed into a drink in powder form (aspirin is taken this way, as well) or mixed for injection.

Medical Valise (diagnosis kit) 12s
Contains most of the tools and medicines needed for surgery or examinations.

Doctors bag (empty) 6s
The leather "Gladstone" bag that holds the basic tools of the trade.

Surgeons Knife & Saw Set 8s+
Cheap versions are poor steel. Good versions are Sheffield steel. You were going to clean those with the carbolic acid, right?

Tools

If you have a job to do, you need the tools to do it. You may want to hire a couple of labourers too. New methods of manufacture are managing to create some very fine (and expensive) instruments for precise work as well.

Tools List

Chain. 4 Foot	10s+
Crowbar	1/5
Glass Cutter	4d
Hand Drill	8/10
Padlock	10d
Rope, 4 Feet	6d
Spade	2/7
Tool Kit (Basic Tools)	£2.16
Clockwork mechanism Repair Kit	16s

Chain. 4 Foot 10s+
Iron if you don't have a lot of money, steel if you do.

Crowbar 1/5
Good for prising open doors, safes, or braining that pesky peeler.

Glass Cutter 4d
Fairly self-explanatory. Usually a compass-style.

Hand Drill 8/10
Crank-style drill.

Padlock 10d
Big, heavy, and brass. Fairly easy to pick.

Rope, 4 Feet 6d
You know what a rope is.

Spade 2/7
Digging tool.

Tool Kit (Basic Tools) £2.16
Screwdriver, small hammer, saw, awl, and other basic tools.

Clockwork Mechanism Repair Kit 16s
Small screwdrivers, files, and awls.

Miscellaneous Equipment

Finally, there are all manner of things that don't fit into a category. What uses your players will figure out for them we dread to imagine.

Misc Equipment List

Backpack	4/10
Bottle of ink	10d
Box camera	£3
Cheap gold ring	£1+
Cigarettes (20)	2d
Dark lantern	4s
Photo developing kit	18s
Fake moustache & beard	4s
Fountain pen	4s
Grease paints, box of	4s
Lantern fuel, quart	5d
Magnifying glass	12s
Make-up kit	10s
Microscope	£3+
Musical pocket watch	£2.4
Officer's camping kit	£3.2
Opera glasses	£2.14
Packet of camera slates	6s
Pet Frendal Lizard	£60 - £100
Pipe	1/3
Playing cards	4d
Silver crucifix / pendant	£2
Silver pocket watch	£1.1
Small animal trap	5d
Soap	1/6
Spy glass	17s
Tent. 7x7x7 feet	13/8
Tin of tobacco	6d
Umbrella	3s
Walking cane	2s
Wooden matches, box	1d

Backpack 4/10

Will hold roughly 40 lbs of gear.

Bottle of ink 10d

Black is cheapest. Other colours are awfully swanky.

Box camera £3

Film is in plates that are slid into place. Lime flash for dark conditions. You get one shot per plate.

Cheap gold ring £1+

Cheap. Probably gold.

Cigarettes (20) 2d

Considered effete, cigarettes are fashionable due to the Crimean War. Most people smoke cheroots or cigarillos (small cigars.) The new-fangled pre-rolled ones are still rare.

Dark lantern 4s

Not a lantern that doesn't light! Instead it has shutters to allow it to be 'shut off' without dousing the flame. The shutters can also ensure all the light goes in one direction and be used to cut down ambient light.

Photo developing kit 18s

All the chemicals, lights, and tubs needed to develop photo plates.

Fake moustache & beard 4s

No, they don't look fake. Really.

Fountain pen 4s

Expensive, fancy, and they leak.

Grease paints, box of 4s

For the Thespian, thick and heavy stage make up.

Lantern fuel, quart 5d

Whale oil was cheap but, after 1872 or so, you most likely get your oil out of a small blue can that says "Standard Oil" on the side.

Magnifying glass 12s

Good for studying evidence.

Make-up kit 10s

Pre-packaged cosmetics are just beginning to come into vogue for the middle-class. Most women will buy their make-up from cosmetics shops or their pharmacist, mixed to order. Disguise kits and theatrical make-up are often picked up from theatrical suppliers.

Microscope £3+

Not particularly powerful, they will allow you to see bacteria and the like.

Musical pocket watch £2.4

Very expensive, musical pocket watches are mostly made in Switzerland, and ring on the hour.

Officer's camping kit £3.2

Tent, cot, folding washtub, and steamer trunk that doubles as a boudoir. There is often a folding chair and table, as well.

Opera glasses £2.14

Perhaps 3 x power, and usually they'll fold up.

Packet of camera slates 6s

You get six to a pack. These are glass plates you pour the emulsion over to develop the picture.

Pet Frendal Lizard **£60-100**
A tiny dragon, nice for showing off. Usually, they just sit around taking up space. For more details, see the creature section.

Pipe **1/3**
Clay or corncob pipes are cheap and common for the poor. Carved or fancy pipes are more common for the middle-class and wealthy. Many collect various pipes.

Playing cards **4d**
Cellophane or cheap cardboard packs of 54 cards. More expensive cards are highly decorated, or made from better materials. Both ladies and gentlemen of quality learn how to play bridge.

Silver crucifix/pendant **£2**
Display your faith, and keep those pesky vampires at bay.

Silver pocket watch **£1.1**
Handsome silver, often engraved. The kid that robs you will get a nice price for it.

Small animal trap **5d**
This could be a mouse or rat trap. It could also be a small cage trap for racoons and the like.

Soap **1/6**
Local lye soap is nasty but cheap. Mass-produced soaps like Ivory, Pears, and other perfumed soaps are more expensive, but you'll smell nice.

Spy glass **17s**
Normally, a folding spyglass gives a 3-7x magnification. Brass is the most common casing.

Tent. 7x7x7 feet **13/8**
Nice and big, for two persons to live comfortably, or four to pack into.

Tin of tobacco **6d**
For your pipe, or making effete cigarettes.

Umbrella **3s**
It keeps the sun or rain off you. Canvas and silk are common. For the same price, ladies may purchase a parasol (an umbrella of less durable but more elegant design and material) to protect their lovely pale complexions from a common working class suntan.

Walking cane **2s**
Made from varying woods and brass. Some have compasses in the pommel, some have little drink flasks, some have a little storage space.

Wooden matches, box **1d**
Called 'lucifers' due to the nasty brimstone smell. Most strike off any surface.

Weapons

It is amazing how many ways man has invented to kill people. The power of the age of invention has had a profound effect on weapons technology. There are all manner of new and exciting weapons to choose from and quite a few don't blow up in your face very often either! Some weapons utilise modifications or a quality of design that makes them more dangerous. Such weapons have an 'Accuracy Bonus' which is applied to the combat dice pool. So when using a rifle with +2 accuracy, the character can add 2 dice to his combat dice pool. Accuracy ratings can be negative for shoddy or unreliable weapons, or ones that pack such a punch they are hard to fire. The Gamemaster may generally apply -1 accuracy to any poor quality weapon, and +1 accuracy to any fine quality one.

Weapons List

Antique greatsword	£100+
Axes & Hatchets	1-3s
Bayonets & Knives	4d+
Brass knuckles	5s
Catapult	1d at most
Crossbow	£1
Foil	15s
Garrotte	3s
Heavy military sword	£2
Lance (or Pike)	18s
Large club	2s or free
Life preserver	5d
Light military sword	£1:
Meat cleaver	4d
Small club	6d or free
Smallsword:	£2
Spear	4s
Sword-bayonet:	6d
Switch blade	1/5
Sword cane	£2
Whip	8s+
Yew bow	£2

Antique greatsword £100+
Occasionally to be found in private collections, on the walls of upmarket drawing-rooms, or in the hands of suits of armour in stately homes, this weapon may be hundreds of years old but it can still cut a fellow in half with ease. A relic of the era of fully armoured knights, the antique greatsword is devastating against unarmoured persons or even those in lined coats and the like.

Axes & Hatchets 1-3s
Very common in rural areas and more a tool than a weapon, these come in a variety of shapes and sizes. Great two handed versions are used to fell trees, smaller hatchets for chopping wood. Few cultures now make axes specifically as weapons, but it has been known.

Bayonets & Knives 4d+
Most bayonets by the 1850s are akin to short swords, which could be fitted over the muzzle of a rifle. The muzzle grip is shaped to allow use as a knife.

Brass knuckles 5s
A knuckle-duster can be fitted to any hilted sword for an extra £2.

Crossbow £1/10
More sophisticated than the bow, the crossbow is somewhat akin to the rifle, though the crossbow is considered a barbaric and unsporting weapon.

Catapult 1d at most
The kid's favourite, but nevertheless deadly in the right hands.

Foil 15s
Shorter, more delicate form of rapier, a foil has practically no cutting edge and a much sharper point. The foil is not a combat weapon, but is a sporting weapon for competition sparring. It does the same damage as a Smallsword, but suffers a 3 Black Dice penalty on all combat rolls (unless used for sport) as only the tip is dangerous.

Garrotte 3s
Can be a weighted or knotted scarf/ stocking, cheese-cutter or piano wire. The garrotte is swung across the throat and pulled, to constrict the airway causing suffocation. A victim may attempt to fight back but such a task is always difficult at best.

Heavy military sword £2
A few elite troops are issued with heavier than normal swords, particularly the best and most prestigious cavalry regiments, though a few infantry regiments also expect their officers to wield heavy swords.

Lance 18s
A stabbing weapon 8 to 2 ft long, used by Wyvern riders and cavalry forces. Can only be used in a mounted charge, although the butt can be used as a large club. Few cavalrymen use the lance any more, preferring the sword for its greater versatility, although a small number of elite cavalry regiments favour it. They find that what it might lose in handiness in close combat after the charge, it gains in sheer intimidation value.

Large club 2s or free
Any large, two handed wooden object such as a cricket bat or table leg, this weapon covers a wide range of improvised attacks. They can be bought as a shaped weapon for 2s, but picking up a solid bit of wood costs nothing.

Life preserver 5d
Favourite of footpads, the life preserver is approx. 18" of either sand or gravel-filled leather. Although commonly used to perform knockout attacks, the life preserver may be quite deadly if applied -with force.

Light military sword £1
Most military swords fall into this category, whether cavalry sabres or infantry weapons issued to soldiers as a backup for their longarms (long arm is a long gun, eg. rifle, musket etc.). They're still heavy by civilian standards, but are a lot easier to wield for the untrained trooper than the heavy military sword.

Meat cleaver 4d
Axe-like implement used by butchers, or by less delicate thugs for splitting heads.

Small club 6d or free
This covers any small wooden hand-weapon such as a Billy club, walking cane or part of a chair. Like any other club, you can find a solid bit of wood for free or spend 6d on an improvised item that will suit. A policeman's truncheon is essentially a well made small club (but more expensive at 1s).

Smallsword £1
Though somewhat antiquated in this age when all a gentleman needs is a walking-cane and perhaps a pocket-sized revolver. The Smallsword (a Victorian version of the Rapier) is still occasionally found as a civilian weapon among the very old-fashioned or fencing enthusiasts. It's surprisingly deadly for its light weight, being purely a thrusting weapon and so capable of penetrating deeply into the body.

Spear 4s
5 to 6 ft of metal tipped wood. Usually used by or looted from African or American natives.

Sword-bayonet **6d**
Some regiments use sword-bayonets rather than regular bayonets. A sword-bayonet is almost as long as a sword, making for a highly effective weapon whether fixed to the longarm or wielded separately.

Switchblade **1/5**
Small, pocket knife. The blade is concealed within the hilt until flicked open, making a much smaller weapon to conceal until used. If grants a +2 dice pool bonus to conceal attempts and offsets the Initiative penalty for not having a ready weapon by +1.

Sword cane **£2**
2 ft smallsword concealed within a walking cane, something few fashionable gentlemen are without. Useful to surprise your opponent with.

Whip **8s+**
Leather whip, usually 3-5 yards long. Can be used to entangle opponents up to 2 yards away.

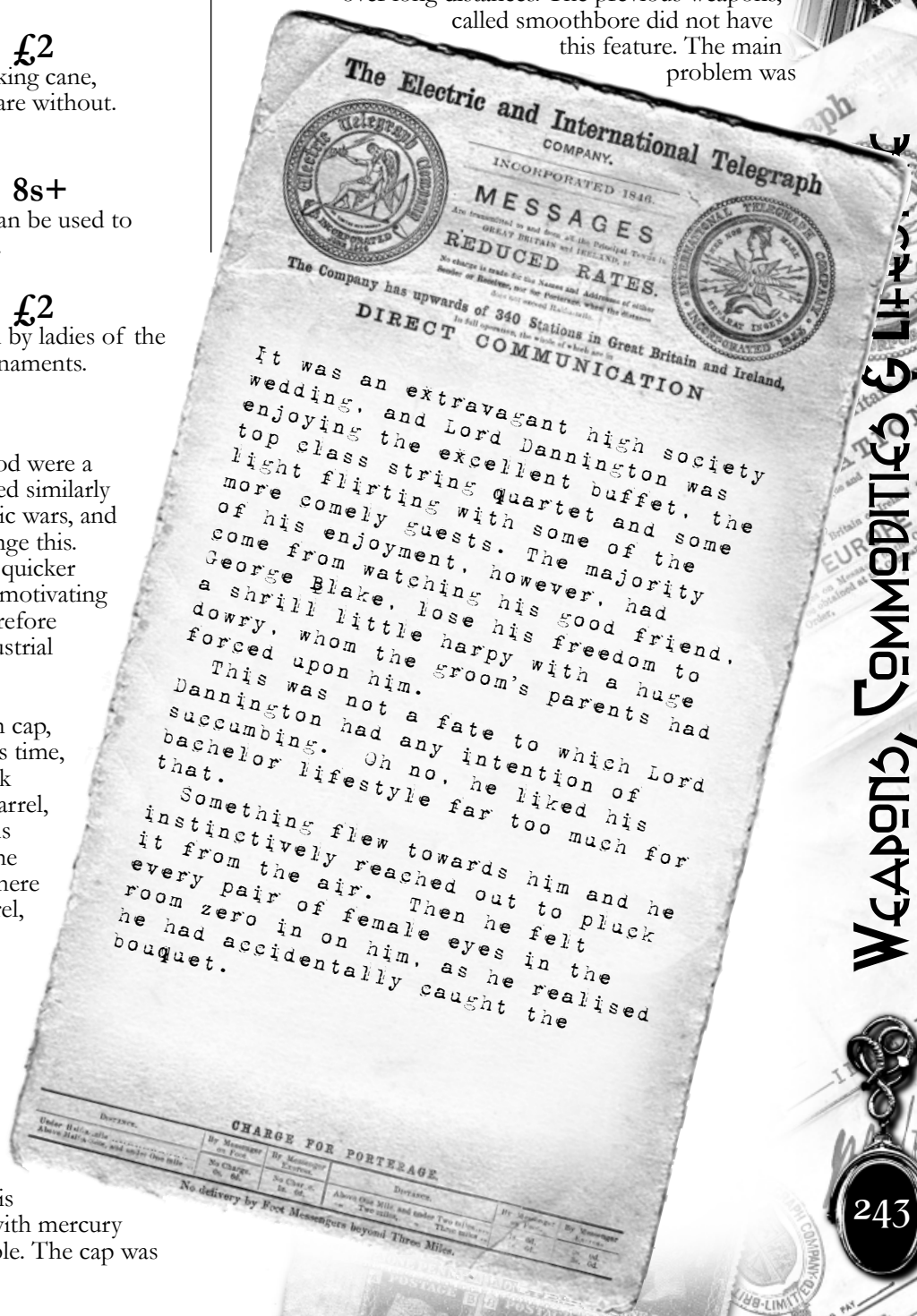
Yew bow **£2**
Traditional English-style yew bow used by ladies of the upper class in fashionable archery tournaments.

Firearms

Guns during the middle Victorian period were a mixed bunch. Armies were still equipped similarly to how they were during the Napoleonic wars, and military planners saw little need to change this. However, the need to kill more people quicker and more accurately has always been a motivating factor behind weapons design, and therefore new methods were inspired by the industrial revolution.

The first innovation was the percussion cap, during the late 18th century. Before this time, a musket or pistol had a charge of black powder and a ball rammed down the barrel, held in place by paper wadding, and this was ignited by a charge of powder in the weapon's pan being struck by a flint. There was a hole in between the pan and barrel, and when the flint ignited the powder, this propelled the bullet forwards. The problem with this was if the pan was wet, the flint would not spark and the poor infantryman had to face a very annoyed tribesman or cavalryman with a weapon which would not fire. So it was preferable to fight a battle in a nice dry climate with little sand or dirt to foul up the pan. The percussion cap got around this problem by filling a small copper cap with mercury and replacing the pan with a small nipple. The cap was placed on the nipple and voila! The gun would fire every time and the rampaging tribesman with his puny spear would be shot nine times out of ten. The only problem with this was it took a great deal of care to ensure the cap was on the nipple rather than pouring the powder into the pan any old how. By the 1840's, most modern armies had replaced their flintlock guns with percussion locks.

The second innovation was rifling. A rifled barrel has seven grooves at the bottom which grip the bullet and cause it to spin in flight, thus improving it's accuracy over long distances. The previous weapons, called smoothbore did not have this feature. The main problem was


The Electric and International Telegraph COMPANY.
INCORPORATED 1846.
MESSAGES
REDUCED RATES.
The Company has upwards of 340 Stations in Great Britain and Ireland,
DIRECT COMMUNICATION
It was an extravagant high society wedding, and Lord Dannington was enjoying the excellent buffet, the top class string quartet and some light flirting with some of the more comely guests. The majority of his enjoyment, however, had come from watching his good friend, George Blake, lose his freedom to a shrill little harpy with a huge dowry, whom the groom's parents had forced upon him.
This was not a fate to which Lord Dannington had any intention of succumbing. Oh no, he liked his bachelor lifestyle far too much for that.
Something flew towards him and he instinctively reached out to pluck it from the air. Then he felt every pair of female eyes in the room zero in on him, as he realised he had accidentally caught the bouquet.
CHARGE FOR PORTERAGE.
No delivery by Foot Messengers beyond Three Miles.

that a rifle took longer to reload, as the ramrod needed to twist the bullet into the grooves, losing vital seconds in a battle. The concept of a rifled barrel is not new, as fowling pieces used by hunters in the 17th century used rifled barrels and many of the colonial militias in 18th century America used the more accurate hunting rifles rather than muskets. However, until 1853 the British army still used the 'Brown Bess' musket as its standard long arm, reserving the rifle for its elite unit, the rifle brigade.

The quest for more firepower for the average citizen resulted in the revolver. This allowed multiple shots in a handgun, sparing the colonial settler the pain of having his head split by a tomahawk while feverishly trying to reload his single shot pistol. The Americans led the way in revolver design, using the percussion cap principle on a revolving cylinder. Unlike modern revolvers which are loaded by slotting a brass cartridge into the chamber, a percussion revolver has a two part cylinder with the caps resting on a ring of nipples and a paper cartridge inserted into the cylinder. The hammer is cocked by the user's thumb, and it strikes the percussion cap that in turn ignites the charge. When empty, the loader under the barrel clears the detritus from the barrel so a new cartridge can be loaded. By the 1850's designs such as the British Tranter and Adams existed which were double action, allowing the trigger to cock and fire the revolver in one motion, allowing faster firing time.

The pepperbox pistol evolved at the same time as the revolver, pioneered by the 'firepower over accuracy' British. This was a revolving series of barrels based upon the earlier volley gun designs of the eighteenth century (multiple barrels on a standard musket, all fired at once). The precision tools of the early nineteenth century allowed for greater tolerance of the action, thus allowing barrels to revolve and fire independently of each other (when the volley gun fired all barrels at once it generated horrendous recoil which could easily break a shoulder). Whilst a pepperbox pistol fires faster than a single action revolver as it does not require cocking, it is less reliable as its firing mechanism is exposed to the elements, and also less accurate, as the barrels aren't rifled. The main advantage is that they are far easier to manufacture, and thus correspondingly cheaper.

The latest innovation has been the rim fire or pin fire cartridge. Here the bullet, charge and detonator are all contained in a single brass cartridge, which is loaded into the breach of the weapon, significantly reducing reload times.

The Belgian engineer leFraux pioneered the pin fire cartridge in 1831, although it was unreliable and less accurate than the percussion cap colt and made few sales. However, Dreyse of Germany made a single shot bolt action rifle in 1841 using a needle fire cartridge which was adopted by the Prussian army in 1847. Other armies were reluctant, because each cartridge needed to be made by a machine that thus cost money, whilst the soldiers themselves could make a traditional paper cartridge. Also, most high commands felt that the average soldier would only waste ammunition by firing it faster, thus costing them more money!

The quest for faster firing rifles led to innovators such as Spencer inventing a magazine fed lever action rifle, which allowed a continuous hail of lead. Others modified revolving handguns by adding a shoulder stock and elongating the barrel to make quick firing, but essentially unreliable, carbines.

Shotguns in the 1850's were mostly converted rifles with a smoothbore barrel, firing different sorts of shot. However, the Italian company of Berretta use a double-barrelled rifle in the newly designated twelve bore to make a specifically designed shotgun. Here, the charge is a basic percussion cap for both barrels, with a paper cartridge filled with several round balls to spread hot death over a wide area. The American cavalry favours these, as they can pour fire into an infantry square from close range.

It has probably been noted that the majority of modern guns are made in Britain, America and Belgium. This is because these are heavily industrialised countries that can churn out thousands of identical guns to a waiting market. In France and Germany, gun making tends to be a cottage industry still, with the emphasis placed on long arms manufactured for rural citizenry and the military rather than handguns made for citizens, settlers and gunfighters. The rest of the world tends to rely on British imports and American colt-type revolvers manufactured locally under licence (provided the facilities exist).

Firearms List

Blunderbuss	£1/2
Breech loading Rifle	£5+
Derringer	£1+
Elephant gun	£12+
Flintlock pistol	16s
Flintlock rifle	£3+
Howdah pistol	£6
Lever action rifle	£8
Needle rifle	£7
Pepperbox	£2+
Percussion pistol	£5+
Revolver, cartridge	£8+
Shotguns	£4+

Blunderbuss £1/2

A monstrous, bell-mouthed shotgun rifle favoured by coachmen. Can fire anything, a typical load would be a handful of nails and bolts. When fired all targets in a 5 degree cone from the muzzle may suffer damage (see Area Effect weapons page 209).

Breech loading Rifle £5+

The breechloader is replacing the flintlock and muzzle loading rifle on the battlefield. The Enfield and Snyder rifles use a paper-wrapped cartridge that is loaded from the breech, with a cap placed on the pan of the breech to fire the round. Newer rifles like the Sharps and Mauser have the cap in the cartridge. The calibre is usually 11mm or .45.

Derringer £1+

Two barrelled fight finisher. Fits easily into pockets, up sleeves, into stocking garters, etc. Calibres range from .22 up to .50. The smaller calibres are popular, due to the surprisingly stout recoil of the weapon. Some derringers come in three and four shots (you fire two, then rotate the barrel to fire the next two.)

Elephant gun £12+

This massive weapon resembles a high calibre shotgun (usually rifled, firing a .50 or .75 calibre shell) with either one or two barrels. In an era when black powder is the most efficient means of propelling a projectile, weapons as heavy as 6-bore or even 4-bore were necessary to ensure that the round would penetrate the thickly armoured skull of a bull elephant. The Elephant gun is an impractical weapon due to recoil unless your game is Elephants, Tigers, or Wyverns.

Flintlock pistol 16s

The gentleman's pistol is available with rifled barrel (+1 Accuracy), but these are considered unsporting if used in a duel. Flintlock weapons are the standard firearms of Victoriana, and so this is the 'standard' pistol. Calibre is usually .78. Many flintlocks have been converted to cap-fire. (You still have to muzzle-load the charge and bullet, but fit the cap, instead of using flint.)

Flintlock rifle £3+

Recently issued to all of England's troops, it is an accurate, long range gun. However, its rifled barrel (which makes it far more accurate) means that it is particular about its ammunition, whereas a smoothbore musket can fire anything put in it (wooden stakes etc.). Calibre is usually .45 or .78. (As with the flintlock pistol, many have been converted to cap.)

Howdah pistol £6

Used by a few big-game hunters in India, the howdah pistol is somewhere between a very heavy calibre double-barrelled flintlock pistol and a cut-down shotgun. It's designed to be fired one-handed at very close range, so that one can hold onto one's howdah with the other hand when the tiger one has been attempting to hunt has spooked or attacked one's riding elephant. Occasionally howdah pistols are also pressed into service against human foes, in which case the horrendous damage they inflict can be helpful.

Lever action rifle £8

A fast-firing light rifle, it uses a tubular-magazine, under the barrel. This shotgun has become extremely popular on the American frontier. The reload mechanism is triggered by moving the lever that forms the hand guard. The lever mechanism ejects the spent cartridge and allows the spring in the magazine to push a fresh round into the breech. Made primarily by Henry and Winchester, the new 1866 'Yellowboy' (named for its brass fittings) holds 14 rounds in .44-40 calibre.

Needle rifle £7

A Prussian design of 1848. This hard-wearing breech loading rifle is the first design to use the hammer & needle principle instead of a flintlock mechanism. In wide use by Prussian troops and the basis for all other hammer action weapons; replaced soon by the 1871 Mauser breechloader.

Pepperbox £2+

Alternative to the revolver, instead of a revolving chamber the pepperbox has revolving barrels. This design is cheaper to build but is more fragile. Pepperboxes can be designed to fire all six barrels at once (Volley Fire)

Percussion pistol £5+

Made by various manufacturers, the percussion revolver uses muzzle loaded cylinders, with the caps to ignite the charge placed on nipples at the back of the cylinder. Still popular, although cartridge pistols are starting to overtake them. Most have five or six shots, but the Le Mat of the CAS cavalry was a curious pistol with two barrels - one for .36 calibre revolver bullets, with a central barrel for .50 calibre shot shells. Takes 1 action to change mode. The pistol has an 8 shot cylinder, the shell is a single shot.

Revolver, cartridge £8+

The evolution of the revolver, these use a cylinder with five or six shot chambers loaded with a pre-made brass cartridge. They are capable of devastating rates of fire. Popular manufacturers are Colt, Remington, and Adams. They come in a variety of calibres from .22 up to .490.

Shotguns £4+

Shotguns fire a cartridge of tiny lead pellets which spray from the barrel in a cone that increases in size away from the muzzle. Like a blunderbuss, shotguns may affect all targets in a 5 degree cone from the muzzle when fired (see Area Effect weapons page 209). Shotguns are descendants of the blunderbuss.

Ammunition

No point in owning a gun if you don't have anything to fire out of it. Cartridges are a relatively new innovation and have happily replaced filling a weapon with gunpowder and wadding.

Ammunition List

For a box of 30 shots	
Cartridges, pistol	14s
Cartridges, rifle	18s+
Cartridge, shotgun	14s+

Cartridges, pistol 14s

There is some difference in the cost of pistol cartridges, usually on how common the rounds are. They are made of brass, with a primer in the base, and the charge and bullet in the case. The most common rounds are .22 rimfire, .32, .36, .380, and .44-40.

Cartridges, rifle 18s+

As with pistol cartridges, this is an estimate. Costs go up for unusual calibres and "nitro" rounds – commonly used in "elephant guns."

Cartridge, shotgun 14s+

Shotgun cartridges are usually made of wax-paper around the charge and pellets, with a brass plate for the primer. The most common gauges are 20-gauge (commonly though of as a "lady's gun"), with 16- and 12-gauge most popular for hunting. 10-gauge and higher is considered an "elephant gun" and fire not shot, but a rifled slug.

Explosives and Thrown Weapons

Explosives / Thown List

Grenade	5s
Keg of gunpowder	£2.4
Stick of dynamite	10/6

Grenade 5s

While hand held bombs have been around for a long time, little has really changed about them. These highly unreliable devices are rarely used but are available to those who want to risk blowing themselves up. To improvise, you put a fuse in a ball or bottle filled with explosives, and hope it doesn't explode before you throw it.

Keg of gunpowder £2.4

Gunpowder is used in the operation of all firearms and military artillery, and often in the construction of bombs. Just be careful with it. This barrel has a length of fuse wire leading directly to its contents; a keg of gunpowder has an Area of effect and causes incendiary damage.

Stick of dynamite 10/6

A rather modern explosive. Different makes use various gunpowder/chemical mixtures although the explosive effect is invariably the same. Usually lit by a fuse wire. Old (especially 'sweaty') dynamite may be set off by knocking it, or just looking at it funny. Dynamite has an area of effect (see page 209).

Armour

It is a tough world out there, and you may need some protection. However, anyone who walks into their local in full armour is obviously looking for a fight and someone is likely to oblige them. Even lined coats look like armour due to their bulk. Fine quality armour might have a +1 bonus to its armour rating. However, poor quality armour halves its armour rating (round down).

Armour List

Corset (AR: 1)	18s+
Cuirass armour (AR: 8)	£20+
Greatcoat (AR: 1)	£1.12
Lined cloak (AR: 4)	£12
Lined coat (AR: 4)	£10
Lined corset (AR: 2)	£4
Lined jacket (AR: 3)	£8

Lined soldiers coat (AR: 5)	£12
Lined waistcoat (AR: 2)	£6
Soft leather (AR: 1)	£1
Soldier's coat (AR: 2)	£1.12 - £5

Corset 18s+

Sometimes an object of fashion can also grant protection. The layers of whalebone or even steel in this ladies garment make it excellent protection as well as further enhancing a lady's figure and posture. A fine quality corset provides 2 Armour points from its superior materials. Lined Corsets are constructed in leather or lined to protect where there is no boning and also improves the protection.

Cuirass armour £20+

Just a fancy word for a breastplate. These are more ornamental than functional, usually for elite cavalry regiments. Two body-moulded steel plates cover the torso, front and back. Additional steel guards defend the forearms and shins. The helmet is always of padded steel. Cuirass is extremely heavy and not something that anyone would want to spend more time in than necessary. Most pistols and rifles can punch right through a cuirass, and they provide coverage mostly for slashing and stabbing weapons. They are usually steel, with brass or gold designs.

Greatcoat £1.12

The same as noted above in the clothing section. Not actually armour, but thick enough to provide protection. The civilian version of a soldier's coat, not intended as armour, but made of thick cloths and falling to the shins, offering some protection.

Soft leather £1

This leather is usually a jerkin covering the arms and torso, or an apron covering the torso and legs. Regardless, it is made from soft hide as thick as belt leather and may be padded at points with even more layers.

Lined coat £10

The lined coat is protective and very expensive. Made of soft leather and light metal mesh enclosed in woollen coat cloth, it is favoured by middle and upper class gentlemen who don't like to take a chance with ruffians, while at the same time not looking out of place. The sweeping lines of the coat usually fall to a gentleman's shins; the high collar reaches the hat brim. Lined coats are also available for ladies, and have been made in a 'heavy evening cloak' for both genders. Both jackets and waistcoats can also be lined, granting additional protection when worn together, although this creates a very, very bulky and obvious look.

Lined soldiers coat £12

This soldier's coat is enhanced with several layers of thick padded cloth, and reinforced with leather to resist wear and stress. Some may have thin metal plates stitched into the layers. Like any other Soldier's coat it is always vividly coloured to suit the regiment (or officer) the coat was made for. This version is simply made with a view to granting armour protection as well. They are effectively well made Lined Coats, made in the regimental style.

Weapon Tables and Charts

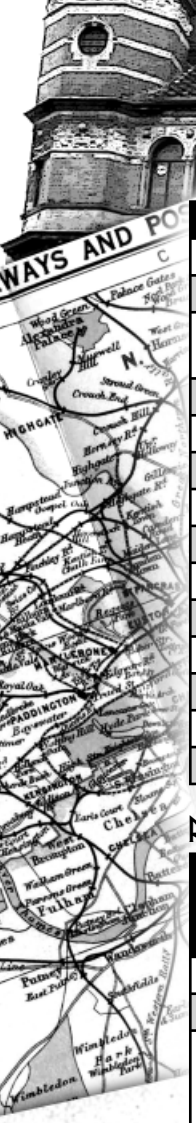
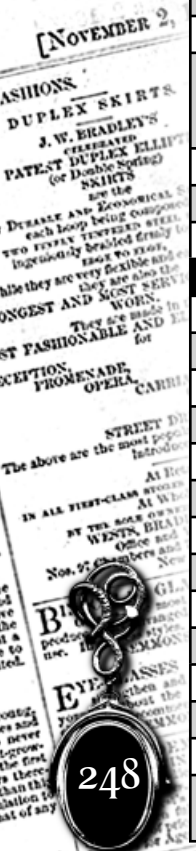
Melee Weapon Table

Melee Weapon	Skill Required	Damage Dice	Cost
Antique Greatsword (two-handed)	Swordplay	10	£100+
Axe (two-handed, Felling axe)	Improvised Weapon or Speciality Weapon (Axe)	8	3/2
Axe (Small, one-handed, Hatchet)	Improvised Weapon or Speciality Weapon (Axe)	6	1-3s
Brass Knuckles	Fisticuffs	+2	5s
Club – Small (or Improvised cudgel - table leg, frying pan, stool, mug, etc.)	Improvised Weapon	2	6d or Free
Club – Large (two-handed; may be cricket bat, mattock, quarterstaff, etc.)	Blunt Weapons or Improvised Weapons	6	2s or Free
Club - Policeman's Truncheon	Blunt Weapons	4	1s
Garrotte	Specialty Weapon (Garrotte)	2 + Choking	3s
Knife – Small/Concealable (Pen-knife, Switch-blade)	Swordplay	4	1/5
Knife – Sheath	Swordplay	5	4d
Knife - Large (Bowie Knife, Naval Dirk)	Swordplay	6	5d
Lance	Specialty Weapon (Lance)	14	18s

Melee Weapon	Skill Required	Damage Dice	Cost
Life Preserver	Blunt Weapons	3	2d
Long Spear (two-handed)	Swordplay	8	7s
Meat Cleaver	Improvised Weapon or Speciality Weapon (Axe)	5	4d
Military Sword (Light)	Swordplay	7	£1
Military Sword (Heavy)	Swordplay	8	£2
Rifle butt (two-handed)	Blunt Weapons	5	N/a
Rifle with bayonet (two-handed)	Swordplay	6	N/a
Rifle with sword-bayonet (two-handed)	Swordplay	7	N/a
Smallsword	Swordplay	6	£2
Spear, Tribal	Swordplay	6	4s
Sword-Bayonet	Swordplay	6	6d
Sword-cane	Swordplay	5	£2
Walking-cane	Blunt Weapons	2	12s
Whip	Specialty Weapon (Whip)	4	8s

Ranged Weapon Table

Ranged weapon damages	Skill Required	Damage Dice	Rate of Fire (ROF)	Shots	Reload Time	Range	Special Attacks	Cost
Archery, Thrown Weapons, and Curiosities								
Bow, tribal	Archery	6	1	1	1	100 yds	N/a	£1
Bow, yew longbow	Archery	8	1	1	1	200 yds	N/a	£2
Catapult	Improvised Weapon or Speciality Weapon (Catapult)	4	1	1	1	20 yds	N/a	1d at most
Crossbow, hunting	Archery	7	1	1	4	150 yds	N/a	£1/10
Crossbow, repeating	Archery	5	2	6	6	100 yds	N/a	£2
Sling	Improvised Weapon or Speciality Weapon (Sling)	5	1	1	1	40 yds	N/a	1s
Thrown rock	Throwing	2	2	1	0	10 yds	Throw	N/a
Thrown knife	Throwing	4	2	1	0	12 yds	Throw	6s
Thrown hatchet	Throwing	5	1	1	0	10 yds	Throw	1s
Muzzle-Loading Weapons								
Baker Rifle	Firearms	10	1	1	6	250 yds	N/a	£3.4
Blunderbuss	Firearms	8	1	1	4	20 yds	Spread	£1.2
Blunderbuss Pistol	Firearms	6	1	1	4	15 yds	Spread	10s
Brown Bess Musket	Firearms	8	1	1	4	150 yds	N/a	£1
Crocket Rifle	Firearms	6	1	1	6	300 yds	N/a	£3
Enfield Rifled Musket	Firearms	12	1	1	6	275	N/a	£3.10
Flintlock Pistol	Firearms	5	1	1	6	20 yds	N/a	16s
Flintlock Pistol, #1842	Firearms	7	1	1	6	40 yds	N/a	£1.12
Howdah Pistol	Firearms	9	2	2	6	15 yds	Volley Fire	£6
Mississippi Rifle #1841	Firearms	11	1	1	6	200 yds	N/a	£3
Pennsylvania Rifle	Firearms	8	1	1	6	225 yds	N/a	£3
Revolving Blunderbuss	Firearms	8	1	6	4	20 yds	Spread	£2
Volley Rifle	Firearms	8	1	6	6	60 yds	Volley Fire	£6
Volleying Blunderbuss	Firearms	9	1	3	4	20 yds	Volley Fire, Spread	£3

Ranged weapon damages	Skill Required	Damage Dice	Rate of Fire (ROF)	Shots	Reload Time	Range	Special Attacks	Cost
Pepperboxes & Revolvers								
Adams 1855	Firearms	11	2	5	5	30 yds	N/a	£10
Adams, 0.36	Firearms	8	2	5	5	40 yds	N/a	£8
Allen & Thurber, 0.36	Firearms	8	2	6	5	20 yds	N/a	£3
Apache 12mm	Firearms	10	2	6	1	20 yds	N/a	£4
Apache 7mm pepperbox	Firearms	7	2	6	1	20 yds	N/a	£3.10
Apache 9mm	Firearms	9	2	6	1	20 yds	N/a	£3.14
Barnsley 128 bore	Firearms	6	2	5	5	20 yds	N/a	£2.15
Colt 1851, 0.36 cal.	Firearms	8	1	6	5	30 yds	N/a	£5
Colt #1851, 0.44 cal.	Firearms	10	1	6	5	30 yds	N/a	£6
Colt 1849 Pocket Pistol	Firearms	6	1	5	5	30 yds	N/a	£4
Ethan Allen 0.30 cal. Revolver	Firearms	7	1	5	5	30 yds	N/a	£3.2
Ethan Allen 0.30 cal. Pepperbox	Firearms	7	2	8	5	15 yds	N/a	£2.6
Le Mat Percussion Pistol	Firearms	8	2	9	1	50 yds	N/a	£10
LeFraux, 12mm	Firearms	10	2	10	1	25 yds	N/a	£12
LeFraux, 7mm	Firearms	7	2	6	1	25 yds	N/a	£5
LeFraux, 9mm	Firearms	9	2	6	1	25 yds	N/a	£8
Mariette, 0.36 cal.	Firearms	8	2	6	5	20 yds	N/a	£4.4
Parkerfield, 0.36 cal.	Firearms	8	2	6	5	20 yds	N/a	£3
Starr #1855, 0.36 cal.	Firearms	8	2	6	5	30 yds	N/a	£4.2
Tranter, 0.44 cal.	Firearms	10	2	5	5	30 yds	N/a	£8.2
Volleying Pepperbox	Firearms	6	1	6	5	25 yds	Volley Fire	£4.2/6
Breach, Break, and Magazine-Loading Weapons								
Colt dragoon carbine 1851	Firearms	12	1	6	1	150 yds	N/a	£6
Derringer, Sharps	Firearms	4	2	2	4	15 yds	Volley Fire	£4.10
Derringer, Vest	Firearms	4	1	1	4	15 yds	N/a	£3
Dreyse Needle Gun	Firearms	13	1	1	1	250 yds	N/a	£7
Elephant gun, 8-bore	Firearms	14	2	2	5	150 yds	Volley Fire	£18
Elephant gun, 6-bore	Firearms	15	1	1	5	150 yds	N/a	£12
Elephant gun, 4-bore	Firearms	16	1	1	5	150 yds	N/a	£15
Gatling Gun	Firearms	10	20	200	1	150 yds	Gatling Fire	£28
Needle Rifle	Firearms	13	1	1	1	150 yds	N/a	£6
Sharps #1853, 0.50 cal.	Firearms	13	1	1	2	225 yds	N/a	£6
Shotgun, 26-gauge, Sharps	Firearms	10	1	1	5	50 yds	Spread	£4
Shotgun, 12-bore, Beretta	Firearms	12	2	2	5	50 yds	Volley Fire, Spread	£6
Shotgun, 10-bore, Moore	Firearms	13	2	2	5	50 yds	Volley Fire, Spread	£8
Winchester lever action rifle	Firearms	10	2	14	5	200 yds	N/a	£8
Explosives								
Keg of Gunpowder	Demolitions	16	1	1	N/a	N/a	Area Effect	£24
Grenade	Throwing	Fire Intensity: 8 (see p. 219)	1	1	N/a	10 yds (thrown)	Area Effect, Fire Damage	5s
Stick of Dynamite	Throwing	12	1	1	N/a	10 yds (thrown)	Area Effect	10/6

Magic & Mediums

Once, the lands of Europe were rich with magic. Practically every village had its healer, every court its wizard, and nothing was impossible for them. Magic was power. The ebb and flow of magic swirled freely through the land, but it was not to last. The new faith of Justas' Aluminat followers rejected magic as a tool of chaos and the Pale. The excesses of dark sorcerers had also turned the people against magic, and they happily embraced the salvation of the Aluminat purge. The forces of Order waged the 'Thirty Years' War', which ended the common use of magic and left Europe in ruins.

The nascent Guild was assumed to be all that remained of the arcane practitioners, save for the handful of renegade conjurers and witches who would be hunted down over the coming decades. But the most powerful and darkest sorcerers were also the most adept at secrecy and obfuscation. Many escaped the purge, offering other magicians to the Inquisition in their place and, in some cases, secretly joining the ranks of the Aluminat. This diabolical threat has waited patiently for many centuries, but now it is beginning to return. Many foolish sorcerers, fearing the rise of science and the new age, seek greater power by unlocking the mysteries of the darkest, hidden magic.

The Guild

The Guild began as a group of witch hunters, who used their own powers of sorcery to destroy magicians. They were feared throughout Europe, as they burned and tortured the innocent and guilty alike to extract confessions, and became known simply as 'the Inquisition'. The Inquisition's zealous service earned them dispensation from the Pope to practice magic on behalf of the Church, and they soon became the vanguard of the Aluminat forces. They alone would be trusted to keep the secrets of sorcery, so, should it rise after the purge to threaten decent Aluminat virtue again, they would be waiting.

In the years after the war, with the great witch hunts long over, only a fraction of the magicians the Vatican employed were strictly necessary. Rather than face another purge, a group split away from their parent organisation (the Inquisition) to set up a new circle of wizards. This new order would (on behalf of the mother Church, of course) ensure that those who used magic could be registered, listed and taught only what the Guild (and of course their mother Church) wanted them to know. While the Aluminat disliked the chaos of magic, when it was gone everyone realised how extremely useful it had been. Many people called for a body to regulate 'safe and virtuous magic use', and the Guild answered the call.

In theory, they would regulate the use of magic in a civil way, controlling the spread of it and ensuring that the dark secrets of Necromancy and Demonology remained secret. The Inquisition would then be free to root out any unregistered renegades and keep safe the terrible secrets of dark magic. The Pope was happy to grant the new order favour as it saved him the trouble of trying to decide what to do with so many errant sorcerers. The new order was called 'The Holy and Faithful Guild for the Regulation of Consecrated Magic and Sorcery', which became known simply as 'The Guild'.

In 1637, the Pope decided that magic was officially a spent force and 'under control'. This may have been a purely political declaration, but the Inquisition was (at least officially) disbanded. Without that watch guard, and bound to the Church only by technicalities, the Guild slowly devolved into a society of greedy merchants. Now it was free to pursue a more capitalist agenda, its temporal power expanded with the Empire. Today, the Guild has universities and faculties in most of the premiere cities of Europe. They dispense their sacred trust of lore to those with money, hiring out as tutors, advisors, navigators, healers and engineers. However, the purge of the Thirty Years' War weakened the power of magic in the world and much of the raw power and lore of the ancient sorcerers has vanished, even to the Guild.

In the new age, Thaumaturgical knowledge may (officially) only be learned from the Guild. Originally, they believed that only those with breeding (the upper classes) should be able to learn magic. After all, a Gentleman could be trusted with such power, whereas a commoner certainly couldn't. However, in time, breeding was replaced by money as the requirement and the Guild now limits the availability of magic with a high price tag. While most Guild-trained sorcerers are still upper class men, a few noblewomen and rich middle class entrepreneurs have Managed to afford to study the Guild secrets.

Even those with the money to pursue the magical arts must find time and dedication as Thaumaturgical study is highly taxing. So much so, that the Guild offers two qualifications of knowledge; Bachelor of Thaumaturgy for those

who can grasp the theory of magic but not the practice, and Doctor of Thaumaturgy for the fully capable magus. Throughout the sphere of European influence the Guild has some 15,000 fellows, only 20% of whom are Doctors of Thaumaturgy. However, these figures cannot account for the unlicensed practitioners and Petty Magicians.

Unlicensed practitioners are those who pursue the magical arts by their own means, without Guild supervision or qualification. Such learning is usually either from rare books which survived the Thirty Years' War, from another unlicensed (or rogue) practitioner or from stolen Guild journals (not available to non-Guild fellows). As the practice of magic is illegal without a Guild qualification and license, such dabblers do not make themselves publicly known, and many are also Necromancers and Demonologists.

It has been a long time since the Guild hunted a witch; in this modern age they simply look down on non-Guild sorcerers as pathetic amateurs, conjurers and charlatans. The Guild's magic, although without a doubt still the most potent in the civilised world, is a shadow of its former self. Most of the Guild's recent research has revolved around maintaining the power of magic, the very force that their founders tried to still. Rumours persist that the Guild has gone further. Many believe the Guild owns a significant amount of ancient dark magic lore, which they promised to bury or Managed to steal from the disbanded Inquisition. A few Guildsmen might come to believe they can harness such power for good and purify it to bring greater magic back to the world. The Pale Courts are eager to help them in their delusion.

The Forms of Magic

One of the most useful things that the Guild has done is codifying the various magical practices into a few classes of sorcery. To the Guild, the most powerful of these classes (and the one they control) is Thaumaturgy. This discipline can be thought of as the science of magic, whereby the sorcerer learns to bend reality with their will, using certain 'loopholes' in universal law. While Thaumaturgy can be extremely powerful, it is also exhausting (both physically and mentally) and very dangerous. Reality can snap back violently on the weak willed who try to twist it. It is little wonder that many people settle to learn about magic without ever choosing to actually practice it.

Both Necromancy and Demonology are forms of Thaumaturgy, and most Demonologists and Necromancers are also skilled (usually Guild trained!) sorcerers. To develop these forbidden abilities, magic practitioners need to study from ancient texts. Any more than the basic precepts of such knowledge is highly illegal. Those who pursue such knowledge (licensed or otherwise) never admit to it. These are the banned, dark practices of the art of Thaumaturgy, but in a sense they are really no different to the less controversial areas. However, they also call up other forces that taint the soul no matter how enlightened the user. There are plenty of normal Thaumaturgy spells that can be considered 'Black Magic' but only the Demonologists and Necromancers are actively hunted and persecuted by the Guild.

Common magic or 'Petty Magic' is almost ignored by the Guild (although to practice it without licence is still technically illegal). This sorcery is actually just as powerful as Thaumaturgy, but not nearly as impressive. It is the magic of the Earth goddess and nature and is, in truth, the primal form and precursor to Thaumaturgy. To practice Petty Magic, a practitioner must have the 'spark' of magic within them. In the hands of anyone else, no matter how strong their will, healing spells are just a clump of herbs. Petty Magic is rarely ever written down and is usually passed on from teacher to student. Most practitioners learn to recognise the spark of magic, even in the untrained. They consider it a duty to teach those with potential, unless they become drawn to the darker arts.

Petty Magic is the province of village wise women and common street shamans. Its apparently primitive nature offends the sensibilities of the genteel folk and the Guild, who consider it beneath contempt. Any magic requires a licence, and few Petty Magicians can afford them, so most remain very quiet to avoid Guild notice. The Guild does investigate Petty Magic effects where possible, but it is a field where their knowledge fails them. They cannot comprehend where the energy comes from to power such spells without thaumaturgical knowledge. As an institution, the Guild defames Petty Magic as charlatanry. Some Petty Magicians take advantage of this in order to practice in the open, safe in the knowledge that the Guild doesn't even believe they are practicing real magic. As they must have the talent for it, there are far fewer Petty Magicians than Thaumaturgists. However, given the way they are ignored, there are actually far more than the Guild suspects.

Runelore and Bardic Magic are sub-sets of Thaumaturgy and Petty Magic respectively. The Dwarves and Gnomes developed Runelore many years ago. They had little time for academic pursuits but understood the power of will and stone. Runelore is a branch of Thaumaturgy but is studied separately. It isn't licensed quite so heavily and is usually practiced by the middle classes as part of Dwarven and Gnomish culture rather than for serious practical use. However, Runelore has a deep power of its own and has found application in many of the engineering feats of the new age.

Bardic Magic (which we will return to in another volume) is considered the Pettiest of Petty Magics. Like Petty Magic, it is a shamanistic sorcery requiring real magical talent. It is usually found among the more musical cultures of Gnomes and Halflings, such as those found in Ireland. While it needs a licence to practice,

few even consider it real magic. Plenty of people would have no idea it was being used anyway, as it relies only on music and rhythm to perform.

Mediumship is the name for a wide range of powers that people exhibit without any form of magical training at all. While people can be trained to make the most of their gift, these powers manifest in some form either from birth or puberty. They can be found in all levels of society, but (as with so many things) are often only encouraged in the upper classes, who have the time to study and experiment. Medium powers have been grouped into three categories: Sensate, Channelling and Corporeal. Sensate mediums have advanced powers of perception and can see into the other planes. Channelling mediums have the ability to reach and communicate with the places beyond. Corporeal mediums (whom we will explore in further volumes) are able to draw power from the planes to enhance their physical abilities.

While no one of faith would agree, there is a fourth form of medium. A few people of great faith and talent are able to channel the power of heaven to perform miracles of faith. While this is technically mediumship, most dedicated Aluminat are offended at the mere suggestion that their holy power is some form of sorcery. It is also possible there are other forms of medium power available. It is said the power of the Labyrinth can be controlled by a rare few. Additionally, many people fear that, if Heaven allows its power to be channelled, then there may also be mediums of the Pale.

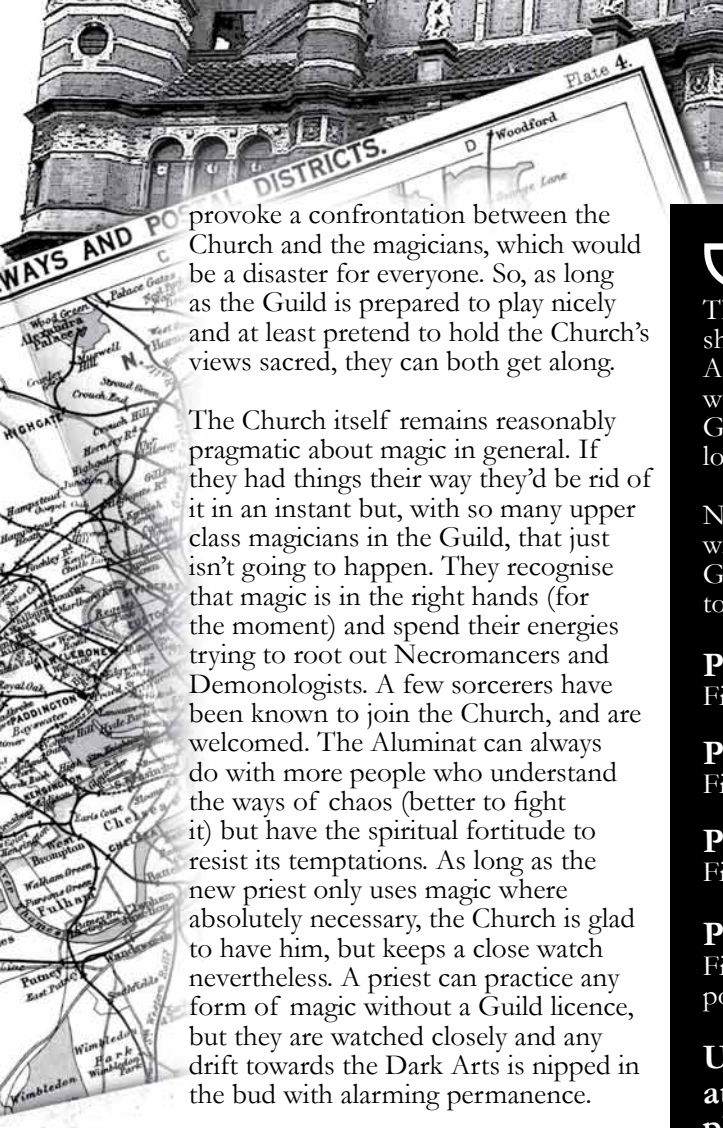
The requirements for using magic vary depending on the sorcery itself. Mediums are born, not made, but their gifts don't allow them to use any other sorcery any better than anyone else. Anyone can learn the secrets of Thaumaturgy (if they have the time to study it), as well as Necromancy and Demonology. However, only those with a powerful will can use them. The spark of magic in a Petty Magician can take the place of a powerful will, but they still need Guild training to learn how to use Thaumaturgy. Those without the spark of magic cannot hope to master any of the spells of Petty Magic and Bardic power, but Runelore is mostly open to anyone who cares to learn it.

In general, the powers of Heaven and Hell are both concerned by the power of magic in the world. Neither likes the idea of magic, the power to shape the universe, being in the hands of its mortal tools. However, it is the powers of the mediums that worry them the most. These powers are a sign of the development of the mortal races beyond the need for magic. In time, their power may rival the Angels and Demons, and then, what need will mortals have for Heaven or Hell?

Magic and the Church

Justas himself taught that sorcery of any form comes from Entropy and the enemies of order. So, how can the faithful Aluminat justify the continuing existence of sorcery? Why hasn't the Church shut down the Guild and destroyed all its secrets? The answer lies in a mixture of cowardice and hypocrisy.

Originally, the Pope thought the creation of the Guild was a way to control magic and magicians. However, as time went on, the Guild gained more and more temporal and spiritual power. By the time the Church noticed how little control they had over the magicians, it was too late. Some believe the dissolution of the Inquisition was actually part of a political deal made between the Guild and the Pope. The Papal remit given to the Guild, made so long ago, would be difficult to revoke. Doing so could



provoke a confrontation between the Church and the magicians, which would be a disaster for everyone. So, as long as the Guild is prepared to play nicely and at least pretend to hold the Church's views sacred, they can both get along.

The Church itself remains reasonably pragmatic about magic in general. If they had things their way they'd be rid of it in an instant but, with so many upper class magicians in the Guild, that just isn't going to happen. They recognise that magic is in the right hands (for the moment) and spend their energies trying to root out Necromancers and Demonologists. A few sorcerers have been known to join the Church, and are welcomed. The Aluminat can always do with more people who understand the ways of chaos (better to fight it) but have the spiritual fortitude to resist its temptations. As long as the new priest only uses magic where absolutely necessary, the Church is glad to have him, but keeps a close watch nevertheless. A priest can practice any form of magic without a Guild licence, but they are watched closely and any drift towards the Dark Arts is nipped in the bud with alarming permanence.

Ordinary people have very little access to magic. As with most things, they are prepared to leave it to their betters to make such decisions. Many visit the wise-woman in the forest or save up to visit a Guild doctor. However, they generally assume that if they have access to something, someone higher up (temporally or spiritually) must have said it was all right. The sorcerers in the upper classes see no conflict with their religious beliefs. Sorcery may have a chaotic source but, in the hands of men of good breeding, how can it not be safe? With terrifying hypocrisy, the upper classes are the most enthusiastic in the fight against unlicensed magic. To assuage their own subconscious guilt, they persecute anyone with magic who is not high enough in the social order. In such a way, both the Church and Guild get a lot of help from the establishment to track down illegal uses of magic.

Magic and the Law

As has already been noted, only those educated and licensed by the Guild may legally use magic in Europe. Due to the

Crimes of Magic

The penalties for magical crime are harsh indeed. The following is a short guide to the risk unlicensed practitioners run with their studies. As is so often the case, many magicians have been able to buy their way out of trouble. However, anyone caught doing magic without a Guild licence had best get one or stop using their power. The Guild looks dimly on repeat offenders and keeps an eye on those they find.

Note that some crimes of magic already have punishments. If you kill with magic, it is still murder, and using magic to steal is still theft. The Guild may impose additional penalties but the law is already equipped to deal with the perpetrator.

Private unlicensed spell use (in private, no harm done)
Fine - £1

Public unlicensed spell use (causing no harm)
Fine - £2

Public unlicensed spell use (causing minor damage)
Fine - £10 + Reparations

Public unlicensed spell use (causing major damage)
Fine - £50 + Reparations, also revocation of licence for one year and possible prison sentence.

Using magic to attack a Guild member (indirect attacks against luck or power that have no obvious physical effect)
Victim receives all of the offender's magical lore*.

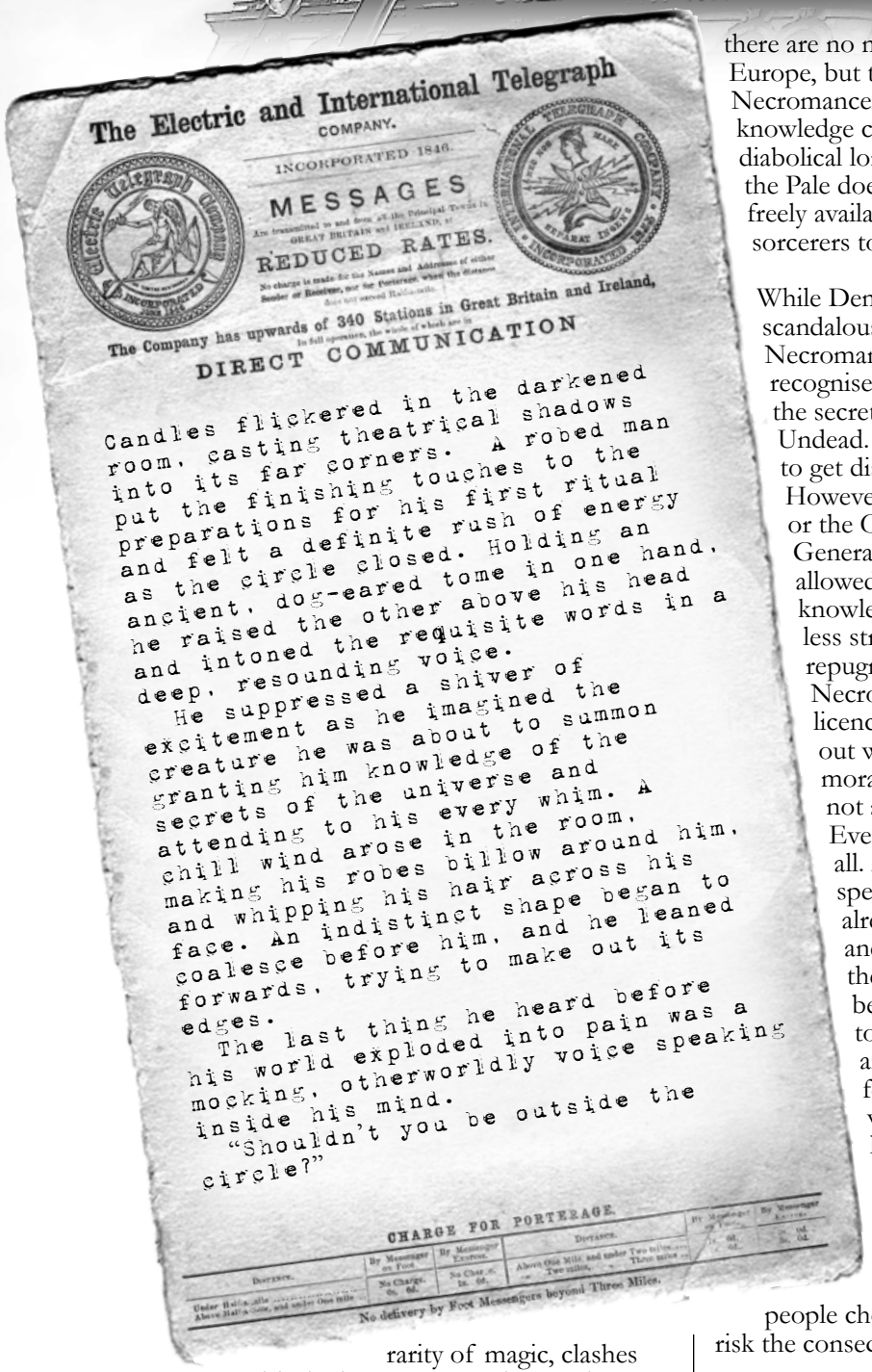
Possession of Demonic/Necromantic lore
Revocation of licence for 5 years, confiscation of all magical lore, possible prison sentence.

Performing an unlicensed Necromantic or Demonic spell
Permanent revocation of licence, confiscation of all magical lore*, (& imprisonment if second offence).

Performing an unlicensed Necromantic or Demonic spell that is used to destroy or protect against demons and the undead.
£100 fine if it is accepted that you used the spell for altruistic reasons. Imprisonment if you cannot pay. You'd better get yourself a guild licence for it sharpish as well.

Summoning any form of Demon
Life imprisonment (or execution if second offence).

**Magical lore in this case is all books, items and scrolls pertaining to the magic in question. The Guild can't steal anybody's memories and power, or erase/pass on someone's magical ability. However, most magicians are rather greedy for magical lore, and plenty of magicians have been framed by their enemies looking to claim their magical secrets for themselves. In the magical society, it pays to watch your back.*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DIRECT COMMUNICATION

Candles flickered in the darkened room, casting theatrical shadows into its far corners. A robed man put the finishing touches to the preparations for his first ritual and felt a definite rush of energy as the circle closed. Holding an ancient, dog-eared tome in one hand, he raised the other above his head and intoned the requisite words in a deep, resounding voice.

He suppressed a shiver of excitement as he imagined the creature he was about to summon granting him knowledge of the secrets of the universe and attending to his every whim. A chill wind arose in the room, making his robes billow around him, and whipping his hair across his face. An indistinct shape began to coalesce before him, and he leaned forwards, trying to make out its edges.

The last thing he heard before his world exploded into pain was a mocking, otherworldly voice speaking inside his mind.

"Shouldn't you be outside the circle?"

CHARGE FOR PORTERAGE.

No delivery by Foot Messengers beyond Three Miles.

rarity of magic, clashes with the law are rare. When such an occurrence does turn up (such as an assault by an Etheric bolt), the police inform the Guild, who despatch an advisor to aid the police investigators.

All rumours of Demonology or Necromancy are immediately passed to the Guild. Not only is it law to do so, but also no Policeman wants to get involved in such things. The same goes for Petty Magic (rarely recognised by a layman anyway), if anyone can be bothered. The suppression of demonological and necromantic lore is a prime concern for the Guild and one of their founding principles. Fortunately, such meddlers are rare; the Guild estimates that due to the rarity of appropriate texts there are no more than 10 practising demonologists in Europe, but they've been known to be wrong before. Necromancers may be slightly more common as their knowledge comes from extensive research rather than diabolical lore. However, they fail to appreciate that the Pale does its best to make that diabolical lore as freely available as possible. After all, they want foolish sorcerers to summon them to Earth.

While Demonology and Necromancy remain scandalous crimes, not every Demonologist or Necromancer fears punishment. It is grudgingly recognised that within the dark knowledge are the secrets to the destruction of Demons and the Undead. While it is not advertised, it is possible to get dispensation to cast dark magic spells. However, very few people outside the Guild or the Church know such a thing is possible. Generally, only priests or similar holy men are allowed to learn even a morsel of demonic knowledge. The rules for Necromancy are a little less strict, given it is not so much evil as horribly repugnant. Anyone who wants to make use of Necromancy or Demonology must get a special licence from the Guild. These are not given out without several tests of the magician's moral character and they are issued per spell, not as a carte blanche to work dark magic. Even then, only certain spells are licensed at all. Additionally, no licence for necromantic spells is ever issued if the applicant has already even applied to use demonic lore, and vice versa. The licence is registered with the local priest as well, and the magician had better attend Church regularly if he hopes to avoid suspicion. Even those who apply and are refused are watched very carefully for at least a year or two afterwards as well. Licensed dark magicians (no matter how many or how few spells they have licensed) must submit to an examination for taint every 6 months, and are watched very carefully indeed. The number of licensed practitioners numbers less than a handful at most. However, plenty of people choose to study the Dark Arts in secret and risk the consequences.

The Rules of Magic

While there are many forms of magic, the Heresy Engine uses the same game mechanics for them all as much as possible. There are two types of magic user in Victoriana: Mages and Mediums. Mages (sometimes known as Sorcerers) are those using the spells of Petty Magic, Thaumaturgy, Runelore, Bardic Magic, Demonology, and Necromancy. While Mediums come in several different forms, they also work in much the same way as each other.

I want to be a wizard!

If you want your character to possess magical ability, you need to acquire it during character creation. If you are born without medium abilities or the spark of magic, you are very unlikely to suddenly develop them. While you can study for your Thaumaturgical doctorate, it takes years and a lot of money.

So, if you want to have magical abilities for your character, check the notes below to make sure you have everything you need before you finish creating your character. Note that many magical abilities require a Talent to have the power and the skill to use it. If you are running out of points you can buy the Talent and try to gain the skill later on. Trying to find a teacher as your abilities manifest uncontrollably can be an excellent plot for your character, but could just as easily stand as a warning to character point cheapskates and min/maxers.

Medium

If you have at least one medium ability (from the Talents section), you are a medium. Each time you take the talent you gain one of the medium abilities listed. You may be able to develop more powers within that medium type later on as well. Gaining powers from a different Medium group requires permission from the Gamemaster. In general, unless you pick powers from different medium groups at character creation you will only have one type available. For instance Sensate and Channelling mediums have similar abilities, but neither has the power to manifest Faith powers. Also, as different groups use different skills, you must be prepared not to be so good at them. Presence is usually the active attribute for medium powers so a high level of it is recommended.

Faith

Like other mediums, Faith mediums need the talent 'Faith', much like a medium's individual power. They also need the skill Faith medium to use it properly. Faith mediums have an immense power that allows them to touch the heavens. Compared to this, no other medium's ability is powerful enough to tap into this level of power.

Thaumaturgy

While anyone can learn the skills of thaumaturgy, casting spells requires a minimum Resolve of 2. Should a magician's Resolve drop to less than 2, he simply doesn't have the will to cast spells, but he doesn't lose his magical skills. The number of different spells a character begins the game knowing depends how many times they pick the Thaumaturgy Talent. However, every wizard knows at least 1.

Necromancy/Demonology

Although they use different magical skills (page 194), both of the Dark Arts have similar requirements to Thaumaturgy. So you need a Resolve of at least 2 to cast spells and either the Necromancer or Demonologist Talent. You do not require the Thaumaturgy Talent to use necromantic or demonic spells.

Runelore

Like all the other Thaumaturgy powers, a Runelore mage needs the Runelore skill (and Runemaster Talent). To craft Runes on natural stone, he also needs a Resolve of 1. If he has a Resolve of 3, he can craft Runes on other solid substances (Metal, Concrete, wood etc).

In addition to these requirements, a high Resolve is always useful. In some cases Presence and Wits are recommended too. If a magician or medium doesn't want their spells interrupted by distraction, it is good to have a few points in the Concentration skill, as well.

To use each type of magic, a character must possess the appropriate skills. This skill is usually rolled with Resolve when attempting to cast a spell or activate a power. The skills are Thaumaturgy, Necromancy, Demonology, Sensate Medium, Channelling Medium, Faith Medium, Petty Magic and Runelore. Bardic Magic and Corporeal Mediums have their own skills, which we will explore in further volumes.

Casting Spells and Using Abilities

The systems for casting magical spells and using medium powers are both very similar. The only real difference is the different magical skills used. Essentially, the magician rolls Attribute (usually Resolve) + magical skill, and if they score 2 successes or more they succeed and the spell is cast or power activated. Scoring one success calls up the power but fails to focus it properly, and is very expensive in terms of Mana cost (see below). If you score no successes you simply failed to cast the spell.

Unfortunately, many spells and powers are difficult to cast. Each spell or power has a difficulty rating, which is the number of additional Black Dice you must roll when casting the spell or using the ability. Trying to manipulate powers you do not understand is dangerous. If the Black Dice cancel all your successes and there are still more Black Dice successes, you take 1 pip of Health damage for each remaining Black Dice success.

Mana Cost

Casting spells and using powers costs spiritual energy, represented by your character's Mana dice score.

The pips on the Mana dice are reduced by a certain amount each time you cast a spell, depending on how well you do. The 'Normal' Mana cost for all spells and abilities is a base of 8 minus the amount of successes you scored on the casting roll.

Example: *Vivienne casts a spell to blast an attacking demon. Her Thaumaturgy skill is 4 and her Resolve is 2, giving her a casting dice pool of 6. The spell has a difficulty of 2. She rolls 5 successes, but the 2 Black Dice get a success too. Her total of 4 successes is above 2 so she successfully casts the spell. The Mana cost is 8, minus her 4 successes for a total of 4 pips.*

Some spells and abilities are especially draining to cast and use. These have a base Mana cost in addition to the usual one. These are noted as 'X+Normal' in the description. So, if Vivienne's spell in the example above had a cost of 3+Normal, it would have cost her 7 (3+4) pips of Mana energy to cast. The base cost is the minimum amount of Mana that must be expended to cast the spell or use the power. Great success cannot reduce the base cost. However, if there is no base cost (the spell costs just 'Normal'), a sorcerer can score enough success to cast it for free. So, in the above example, Vivienne would always spend at least 3 Mana to cast her spell, even with 8 or more successes.

If the Mana cost is more than the character can pay, the energy is drained from the character's very life essence. Each outstanding Mana point does 1 Health pip of damage to the magician. This damage heals at the normal rate. In addition, the character must make a Resolve + Concentration roll, as detailed in 'Interruptions and Distractions while using powers' below, or the spell will fail. In such cases, 1 Black Die is applied for each 2 outstanding Mana pips (or part thereof) instead of the values on the table.

Luckily, failing completely to use powers and spells is a little tiring but not too bad. No matter what the cost of the spell, failing to cast it costs just 1 Mana pip, but only if the magician has any Mana left. Failed spells are not so draining as to reduce Health. However, getting as much as one success costs you the full casting amount as detailed above. You successfully call up the power you need but fail to channel it properly.

You will notice that there is no requirement to have any Mana pips left before casting a spell. If the character thinks they can handle the Health cost and still cast the spell, they can make use of their own Health on purpose to power their magic when their Mana is gone. Many heroic Sorcerers and Mediums have given their lives in just this way to destroy terrible evils.

Recovering Mana

Mana recovers reasonably quickly. A good night's sleep will restore a magician's Mana dice to their full level. Otherwise, they can regain 1 pip for each 2 hours of (completely inactive) rest. A character who is undergoing light exercise (walking and talking, but not combat) receives a Mana pip every 4 hours. Any more activity than that doesn't allow Mana to regenerate in a measurable amount. If a character has a Resolve of 4 or more, he can add 1 to the recovery rate. Some spells can restore Mana, but they still have a Mana cost so be careful!

Interruptions and Distractions

Using magic requires concentration. If a character is somehow interrupted or distracted while casting a spell, the spell automatically fails, though the Mana is not expended. The magician or medium may attempt a Resolve + Concentration roll to ignore the interruption or distraction. The size of the distraction defines how many Black Dice are applied to the roll (see table below). Many people are aware of this difficulty in magic use, and do their best to disrupt spell casters. Demons and spirits also try to distract mediums by banging doors and crashing about as much as they can, often a sign the medium is winning.

Distractions while Spellcasting Table

Interruption or Distraction	Difficulty (Black Dice)
Brief and terse conversation with an ally or associate	-
Argument; sudden and unexpected appearance of another character; sudden change in temperature, lighting, or other environmental conditions	-2
Attacked in combat or physically pushed, but not hurt	-4
Attacked and wounded (1 or more pips of Health lost).	-8
Attacked and grievously wounded (reduced below a third of your maximum Health).	-12

Creating New Spells and Powers

The list of spells and powers for the various magical abilities is not intended to be exhaustive. We hope you will choose to add to the list, and we'll do our best to expand it in other volumes, too. The same applies to the various medium abilities, and even the types of demon that can be summoned…

Players will undoubtedly want to create new spells and powers of their own at some point. Sadly, for now, the creation of new spells is for the Gamemaster alone. In later volumes, we will present systems that allow experienced sorcerers to create their own powers. For now, creating new spells is beyond the means and ability of a player character.

Mind you, that is not to say a character can't find what they are looking for in some other spell book or magical text. While players cannot create their own spells, the Gamemaster can, assigning difficulties and Mana costs that she feels are appropriate. These spells might be available in Guild texts, or found in legendary books which might be the subject of an adventure. Players are

free to create their own suggestions of spells they would like to find and provide them for the GM, but she is under no compulsion to allow them. The Gamemaster should at least edit any player suggestions. Otherwise, many players will suggest powerful Etheric blasts that only cost 1 Mana to cast with little difficulty!

When designing new spells, the Gamemaster should take the ones presented here as examples and assign values as they see fit. In general, difficulties have a similar range as skills and Mana costs from Normal to 8+Normal. Petty Magic rituals are quite Mana heavy, as activation Mana is quite low. Remember as well that, while nasty and twisted spells are usually the province of the Dark Arts, they need not be. Only arts that require necromantic or demonic energy are officially Dark Arts, but there are plenty of very unpleasant Guild magicians who use their magic to create pain and misery.

However, all this is not to say the players cannot be creative with their own spells. Each spell they learn must comply with its game description, but if you want your Etheric bolts to be a different colour, or even made of ice then that isn't a problem. Gamemasters should encourage sorcerers to personalise their magic with small adaptations to the basic look and feel of the power in question. Magic is a chaotic tool and no two sorcerers use it in quite the same way. However, any tweak that changes the game effects of a spell is considered a new spell and is subject to the Gamemaster's approval.

Mediums

Mediums, those who claim psychic sensitivity and the power of communication with the dead, are a fashionable diversion in Victorian England. Most of these mediums are charlatans & hucksters. However, the powers of a medium truly do exist in a few, although these few are rarely found performing fashionable shows for society.

Mediums are those who have an innate sensitivity to the supernatural. A medium's powers are not spell knowledge, although a medium may also pursue arcane knowledge. Mediums' powers come from an intrinsic connection with the unseen flows of magical energy that course across the world. In many ways, mediums are like Petty Mages; they have a connection to the flow of magic, but do not have the control over it that a full-fledged sorcerer commands.

Mediums' powers are not an exact and controllable science, but are a highly developed sense of intuition and holistic awareness. The information gained from a medium's senses is frequently inaccurate, or presented as abstract images and notions that must then be deciphered. They usually receive fragmented visions, impressions of smell or sound, or other tantalising clues that may assist, but are unlikely to solve a problem on their own.

Most true mediums are gifted at birth with their special power. Few ever develop such vision in later life. As a child, a medium is often estranged from others, hypersensitive, emotionally frail and often uncannily aware of others. The first thing a true medium learns is not to show how they perceive the world around them. Ridicule or fear are the only consistent responses to such admissions.

Medium Abilities

When you wish to use a medium ability, you make a casting roll (described above), using Presence + appropriate Medium skill. There are four Medium skills: Channelling Medium, Corporeal Medium, Sensate Medium, and Faith Medium. Many of the medium abilities can be found in more than one class of medium, allowing a character to use the same skill for some abilities rather than learn a new style of medium power.

The standard difficulties are listed with the abilities; these may be affected by environmental modifiers, and by penalties from wounds and weariness. All abilities cost Mana to use (as described above) and the base costs are listed with the description. In general, Medium abilities are hard to use but have lower Mana costs than Thaumaturgy. Unless otherwise stated, all Medium abilities last for a scene. They also take effect a lot more quickly than Thaumaturgy. It takes only one action to use a medium ability, although many are often used outside combat rounds.

Players should be warned that medium abilities often grant fragmented and even useless information. What you can learn is often decided on by the Gamemaster, who need not always tell you what you want to know. The powers have the potential to uncover who is the bad guy and what they are doing, things the Gamemaster will quite rightly not want revealed too early. However, Gamemasters are reminded that players have spent points for these abilities and they should be of at least some use! They should at least offer a few clues in the fragmentary descriptions that a clever player can make use of.

Medium powers are not immediate, but are rarely used in rushed situations. To use any Medium power the Medium must concentrate (or pray) for 1 full combat round. The effect happens at the end of the round. When the characters are not using combat rounds (such as in a Séance) the Medium usually needs to concentrate for the best part of an hour before any effects begin to occur. Some abilities (such as Aura Reading) may work sooner, after little more than a moment or two of focussed concentration. However, exactly how long is up to the Gamemaster and how well the character makes a casting roll.

Channelling Mediums

Channelling mediums typically "channel" or call upon spirits for assistance and information; most are drawn either to the entropy of the Ether, or the shadows of the Labyrinth (see p. 300). Channelling mediums use a trance state to open themselves up to otherworldly forces, allowing them to "channel" information from those forces and into the more readily perceptible world. They may be perceived as parlour tricksters, or revered as a serious connection to unknowable worlds.

The process of a séance is also a beacon to the demons of the Pale Court. An extremely bad failure when using this ability can cause possession of the medium by one of these beings. If alone, the medium is then overwhelmed completely by the invading presence; most mediums prefer to conduct a séance in the company of others, which provides some security. Each person joined in a circle of hands with a medium at a séance adds + 1 to the medium's Resolve in any possession contest (against spirits or demons); if the circle of hands is broken then the bonus becomes non-effective.

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Sensate Mediums

Sensate mediums attune their own perceptive abilities, including extrasensory perception of various types, rather than calling upon external forces. They enhance their own senses, and sometimes add new "sixth senses" or other sensory abilities, enabling them to gather information about the "real" world that might otherwise be near impossible to discover, such as observing the contents of a locked box.

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Faith Mediums

Though some priests have been known to gain magical power through Thaumaturgy, some Manage to dispense with such flimflam and simply Believe. Miracles of Faith can be accessed by anyone with the Faith skill and Faith talent, though they are commonly used by either practising Churchgoers or a few particularly religious and disciplined mediums. Faith mediums are mediums, just as much as Sensate and Channelling mediums are. A few manifest Sensate and Channelling powers, but it is very, very rare. Faith mediums are powerful enough to reach out to heaven and rarely have the power to do much else as well or fully control the power they channel in the same way.

Those touched with the power of Faith tend to find their way to the Church. They feel connected with the power of heaven in a very intimate way, even if they don't know why. Faith also usually comes on at puberty rather than childhood, unless the medium is extremely powerful. This means most Faith mediums are believers before they manifest their ability. However, there are stories of people who have nothing to do with

the Church suddenly manifesting faith powers. The Church sees this as Order waking up a soul of great potential, and is very quick to claim them and help them when it finds them.

Faith relies on a lot less show than other magical powers. All the Faith medium needs to do is pray. They essentially focus their mind on the heavens and reach out for aid. Characters who have Faith may pray for a miracle whenever they like, but the heavens will not always answer. They roll Resolve + Faith in the same way as any other medium (in terms of Mana cost and difficulty).

As they cannot call on their power that often, Faith mediums are not limited to one or two specific powers, but can make use of any of the abilities listed for Miracles of Faith. However, they don't have access to them all of the time. When the medium buys powers with the Faith Talent they don't get to decide what they are as Faith is a fickle creature. Instead, each day (or each adventure) the Gamemaster decides which powers the character actually has, but does not tell the player what they are. When the character tries to use them, by praying for help, the Gamemaster checks their list and decides if the prayer is heard (the power is available). If it is, the player can make a roll to see if it is answered (if the roll is successful). When the Gamemaster chooses to change the listing is up to her. She may pick new powers each day, or keep the same list for each adventure. She may only replenish the list when all the powers have been used. She could even replace a power each time it is used. This way the player as well as the character must rely on Faith, and the stronger their power the more likely the heavens will answer their call. Players are allowed to know the details of their potential powers so they know what might be appropriate to pray for. The Gamemaster might allow a faith medium to choose one of their powers themselves by spending a Fate Point.

For all its power, Faith can be a fragile thing. If a Faith medium uses his power and does not even get a single success (before any Black Dice are counted or by a Foul Failure), his Faith has become shaken. This has any or all of the following consequences, at the Gamemaster's discretion:

- He may be unable to use Faith again until he has confessed his sins to a priest, and performed any penance required of him by the priest.
- He may be unable to use Faith again until he has performed a specific act of atonement (this need not be given by a priest, but will be known instinctively by the character). Examples of atonement may include: building a new Church or shrine, giving away all your money to charity, a pilgrimage to a distant place, service in a monastic community, or even self-harm of some kind such as flagellation or mutilation.
- An angelic or other divine entity may be summoned immediately to chastise the character.
- He may be especially vulnerable (2 Black Dice to all Resolve rolls) to the magical and other temptations of Demonologists and related entities (demons, devils, etc.); again, this may last till he has performed penance or atonement, as above.

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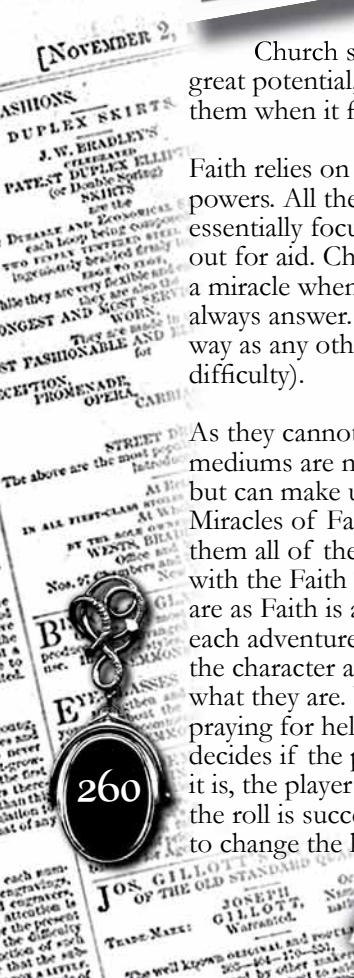


Channelling Abilities

Channelling mediums have a strong connection with other planes. Their dreams and visions are filled with alien landscapes and bizarre visions of the Labyrinth, and the worlds beyond the Pale.

Aura Reading

Difficulty: 3
Cost: Normal

A successful casting roll allows the medium to gauge the mood, temper and intentions of the observed person. Aura reading is only applied to individuals, not to groups. Only one aura reading can be conducted with one action.

Grace

Difficulty: 3
Cost: Normal

Use of this ability allows the medium to dispel the restless dead and demons from their hosts. If the power is activated, the channelling medium may attempt to drive out the possessing spirit as many times as he likes for the next act. For each attempt he makes, he rolls Resolve + Channelling Medium against the spirit's Mental Competence. If the medium gets more successes, the spirit is driven out but, if not, he takes 2 pips (1 dice) of health damage from exhaustion. The medium may spend 1 Health pip and/or add a Black Dice to improve their dice pool by one, but only for each dice roll. It can be an exhausting business.

Heal

Difficulty: 1
Cost: Normal

The medium can call upon spiritual energy to heal a deadly wound. The medium needs to physically touch the injured person and focus their will to draw the power. Success stabilizes even a mortal wound, allowing the character to heal normally. The medium may choose up to as many Black Dice to add to the casting roll as their Channelling medium skill. If the roll is a success, 1 Health pip is restored to the healed character for each Black Dice added to the roll.

Know Historical Events

Difficulty: 5
Cost: 1+Normal

This ability allows the medium to contact spirits who saw the past first hand, and relive those events as if present at the time. This ability is impossible to fully control; it usually feels like the medium is viewing events through a distorted lens. Some events leave stronger impressions than others; when a medium uses this ability, the exact events and nature of the visions are always at the Gamemaster's discretion. To use the ability, the medium must have some idea of the date or circumstances of the event, otherwise how can she ask about it?

Magic Sense

Difficulty: 1
Cost: Normal

When within 10 yards of a spell effect, focus, magical artefact or other active magical effect, the medium gets a tingling feeling. The Gamemaster should give them a perception roll to notice this feeling. If they want to define the nature of the magic (Demonic, Thaumaturgic etc), they must make a casting roll.

Magical creatures such as demons and other sorcerers are not detected automatically by this ability. If the medium wishes to investigate a living being, she must make a casting roll. However, such a roll only reveals that the person or creature has magical ability. Only with 5 or more successes can the medium determine the type.

Séance

Difficulty: 5
Cost: Normal

Summons a spirit to temporarily possess and speak through the medium. With success, an individual spirit or ghost may be brought forth at request. Such a spirit may be questioned on the welfare of other dead souls or on events during their life. In addition to the casting Mana cost, a Séance also costs the Medium 1 Mana for each ten minutes they remain possessed.

See the Supernatural

Difficulty: 2
Cost: Normal

With this power, the Medium focuses her senses to see spirits. Possessing demons appear as if fully manifest, demons between hosts seem to be nebulous clouds. Ghosts and invisible creatures can be seen with this ability; no matter what ability they have to hide. However, the medium must know to look for the spirit to see it.

Sensate Abilities

Sensates have a strong connection to the natural world, and their gifts reflect their super-sensitive nature, allowing them to see what others do not.

Aura Reading

Difficulty: 3
Cost: Normal

A successful casting roll allows the medium to gauge the mood, temper and intentions of the observed person. Aura reading is only applied to individuals, not to groups. Only one aura reading can be conducted with one action.

Glimpse

Difficulty: 6
Cost: Normal

By using this power, the medium is hit with a powerful and vivid vision of an event that is due to happen. The medium has little control over what he sees (you can't try to see the outcome of this year's Grand National), but you can be confident that it is imminent, certainly within the next week.

Know Living History

Difficulty: 4
Cost: 1+Normal

This ability allows a medium to see the recent past of a living being. A successful action roll grants knowledge of recent events occurring around the person being studied. The nature of the knowledge gleaned from such an observation is often incomplete and fragmented, and often the information is trivial and not of obvious use.

Magic Sense

Difficulty: 1
Cost: Normal

When within 10 yards of a spell effect, focus, magical artefact or other active magical effect, the medium gets a tingling feeling. The Gamemaster should give them a perception roll to notice this feeling. If they want to define the nature of the magic (Demonic, Thaumaturgic etc), they must make a casting roll.

Magical creatures such as demons and other sorcerers are not detected automatically by this ability. If the medium wishes to investigate a living being, she must make a casting roll. However, such a roll only reveals that the person or creature has magical ability. Only with 5 or more successes can the medium determine the type.

Psychometry

Difficulty: 5
Cost: 1+Normal

This is the ability to gain information about the past of an object or area. The medium must hold the object or be in the area and reach out to sense its history. On a successful casting roll, she gains glimpses of the people who have been around the object or area, as well as snippets of conversations. The more powerful the event, the more likely it is to be sensed. Sometimes the feelings of the people connected to the object and area can be sensed as well.

See the Supernatural

Difficulty: 2
Cost: Normal

With this power, the Medium focuses her senses to see spirits. Possessing demons appear as if fully manifest, demons between hosts seem as nebulous clouds. Ghosts and invisible creatures can be seen with this ability no matter what ability they have to hide. However, the medium must know to look for the spirit to see it.

Sixth Sense

Difficulty: 4
Cost: 2+Normal

This ability grants an uncanny & instinctive knowledge of events around the corner. With use of this ability, a medium may finish the sentences of others, know what someone is about to ask for and avoid the effects of a surprise attack. At any time, the medium may make a casting roll and, if successful, they can claim to be prepared for anything that the GM has just announced. Effectively, the player can turn back time a moment and claim they knew what was coming. So, if the Gamemaster tells the medium they are surprised by a robber, they may make a casting roll. If the roll is successful, the character can already have a weapon in hand or be prepared to dodge the attack. However, the character can only make one action (and warning the other characters counts as an action). Note that the medium only gets a hazy picture of what is to come. The Gamemaster may veto any action they feel is based on too detailed information. The character cannot change an action that has already happened, so they must be quick to use the power.

Miracles of Faith

The power of Heaven is vast and sometimes overwhelming for a mortal. Faith mediums can command terrible powers but many are very draining and exhausting.

Becalm

Difficulty: 5
Cost: 4+Normal

The medium can call upon the heavens to halt a battle; if successful, the heavens answer with a portent, perhaps even an angelic vision, indicating that the fighting stops. All combat participants must roll Resolve (with 8 Black Dice!). Those with good souls stop fighting and gaze in wonder, while those with evil in their hearts are struck with fear and run away in terror. The Gamemaster is the final judge of who is essentially good and who is evil! However, those who really are neither one nor the other are struck unconscious. The effect of this power lasts for the remainder of the scene.

Blessing

Difficulty: 6
Cost: 4+Normal

With a successful casting roll, the medium can cure disease. The Gamemaster may add additional Black Dice if the disease is especially virulent. The patient doesn't recover instantly; however, the disease itself is purged as the Faith medium lays on hands. The victim is no longer infectious and heals the damage the disease has done naturally. The effects of most diseases are gone in the space of a week or two. Until they see some sort of recovery, the Faith medium also has no idea if the power has worked either. The medium is reminded that this power doesn't make them immune to disease, so they had best keep an eye on their health if they spend too long around the sick and ailing!

Glimpse

Difficulty: 6
Cost: Normal

By using this power, the medium is hit with a powerful and vivid vision of an event that is due to happen. The medium has little control over what he sees (you can't try to see the outcome of this year's Grand National), but you can be confident that it is imminent, certainly within the next week.

Grace

Difficulty: 2
Cost: Normal

Use of this ability allows the medium to dispel the restless dead and demons from their hosts. If the power is activated, the Faith medium may attempt to drive out the possessing spirit as many times as he likes for the next act. For each attempt he makes, he rolls Resolve + Channelling Medium against the spirit's Mental Competence. If the medium gets more successes, the spirit is driven out but, if not, he takes 2 pips (1 dice) of health damage from exhaustion.

Guardian Angel

Difficulty: 5
Cost: 2+Normal

The medium can pray for advice from the heavens. If successful, the medium has a vision of an Angel who answers three yes or no questions for them. The Angel may refuse to answer any questions it does not want to answer and the medium does not to get to ask a replacement question. Angels are not omniscient, but do have a wider perspective than mortals. The Gamemaster should not feel they have to give away anything that will upset the adventure and may be as cryptic as they like. Alternatively, the medium can 'ask for guidance' and the Angel will offer them a cryptic warning for the future.

Heal

Difficulty: 1
Cost: Normal

The medium can call upon the power of Heaven to heal a deadly wound. Success stabilizes even a mortal wound, allowing the character to heal normally. The medium may choose up to as many Black Dice to the casting roll as their Faith medium skill. If the roll is a success 1 Health pip is restored to the healed character for each Black Dice added to the roll.

Magic Sense

Difficulty: 1
Cost: Normal

When within 10 yards of a spell effect, focus, magical artefact or other active magical effect, the medium gets a tingling feeling. The Gamemaster should give them a perception roll to notice this feeling. If they want to define the nature of the magic (Demonic, Thaumaturgic etc), they must make a casting roll.

Magical creatures such as demons and other sorcerers are not detected automatically by this ability. If the medium wishes to investigate a living being, she must make a casting roll. However, such a roll only reveals that the person or creature has magical ability. The medium will need at least 5 successes to determine the type.

Saint's Sight (See the Supernatural)

Difficulty: 2
Cost: Normal

With this power, the medium focuses her senses to see spirits. Possessing demons appear as if fully manifest, demons between hosts seem as nebulous clouds. Ghosts and invisible creatures can be seen with this ability, no matter what ability they have to hide. However, the medium must know to look for the spirit to see it.

Magicians and Sorcerers

The study of magic takes many forms. While there may be differences between the nature of Thaumaturgy, Petty Magic and the Dark Arts, all practitioners cast spells using their own magical lore. So, the system for using magic is much the same for each discipline. If a sorcerer uses their magical skills academically, for example to recognise magical lore in ancient texts, their actions can be resolved with standard skill rolls. Only when a magician wants to use their skills for arcane effect (like casting a spell) do we need to refer to the magic rules.

Spells are learned from teachers and books of lore. They are effectively loopholes in the order of the universe that produce a certain effect when will or the spark of magic is applied. Spells are hard to learn because each one requires the magician to comprehend its mind stretching qualities, rather than just read how to do it. However, once a spell has been learned, it stays learned, barring the failure of the sorcerer's mental faculties.

Mages fall into several different categories and, while they each have much in common, their powers rely on different skills. While Necromancy is a form of Thaumaturgy, the energies used are entirely different and so Necromancers are unable to cast thaumaturgic spells without the Thaumaturgy skill (and vice versa). The magical skills are Thaumaturgy, Demonology, Necromancy, Petty Magic, Runelore and Bardic Magic (although we will discuss Bardic Magic in a later volume). The right magical skill is absolutely essential to cast each spell.

Other than that, casting spells works in the same way as a medium's abilities. To cast a spell, the magician makes a casting roll and then calculates the Mana cost. Spells have a difficulty and cost, but they also have a range and duration as well. Unlike Medium abilities, spells have a far more varied nature.

Spell use is nowhere near as subtle as Medium powers. A medium needs nothing but the time to focus their power and apply it. Magicians need all manner of apparatus and components to cast their magic. Essentially, the will or spark of magic is the key, but Thaumaturgists (of any colour) also need to speak arcane words and occasionally create sigils of power (either by drawing the signs in the air with their fingers or marking them on something). Petty Magicians use more natural components, often needing herbs or chicken feet and other oddities to call up complementary natural power.

As they are a little more complicated and varied than Medium powers, Sorcery has a couple of additional rules.

Casting and Initiative

After a spell is begun, the caster can do nothing else until the spell is complete. If he does so, the spell is spoiled and must be started from scratch again. Spells take time to cast, and this is dictated by the action cost of the spell (usually equal to the difficulty). When a sorcerer is casting a spell during combat he rolls initiative as usual, but with a Black Dice penalty equal to the spell's action cost. So a sorcerer often ends up casting their spell at the end of a combat round.

If the sorcerer rolls more Black Dice successes that Initiative dice successes he suffers a Foul Failure. The spell is not lost but cannot be cast this round. The sorcerer must keep his concentration and try again next round, but the number of Black Dice he must roll is reduced by 1 each time.

Some spells take even longer than a standard round. In which case their Action Cost is noted as +X rds. In this case, it takes a minimum of X rounds to cast the spell before you can roll initiative as normal.

Example: *Groom has an action cost of 4+1 rd. So when Sebastian tries to cast the spell he will be chanting and concentrating for 1 round. On the second round he must make an initiative roll with a 4 Black Dice penalty. That determines when in the second round the spell is cast. If he suffers a Foul Failure on Initiative he must try again on the third round. However, on that round he only needs to roll 3 Black Dice.*

Fast Casting

Focusing the mind or chanting arcane language takes time. However, a character can attempt to cast a lengthy spell or use a magical ability more rapidly than usual. Any spell or ability can be cast more quickly, but the sorcerer risks failing to cast it at all. Sorcerer may reduce their casting dice pool by 1 dice to remove 1 from the action cost of the spell. If the spell requires more than one round, he can try to cast it in even less time. Should he divide his remaining dice pool by the amount of rounds required plus 1 he can attempt the spell at his normal Initiative on the same round. If a player is happy to take the initiative penalty but simply cannot wait a round, he can divide his dice pool as above and cast the spell in a single round with the usual full initiative penalty.

Example:*Sebastian cannot wait. He must be neat in double quick time as Lavinia is about to enter the room and he is covered with mud. His casting roll of Resolve + Thaumaturgy is 12 as he is a skilled sorcerer. First he reduces the amount of Black Dice that stand against his Initiative roll. For Groom this is 4, reducing his casting pool to 8. However, that isn't enough. He must take at least 1 round before he can even roll Initiative. So he must divide his casting pool by 2 (1 + the amount of rounds required) leaving him with 4 dice to cast it. Now he can roll his usual initiative (hopefully beating Lavinia's) and cast the spell in that very round. However he only has 4 dice to roll against the spell's difficulty. Lavinia may well be in for a shock.*

Duration

Spells rarely last forever, but some spells last longer than others. Each spell has a duration (usually hours, minutes or rounds). When the spell is cast, it will last an amount of time equal to the amount of successes gained on the casting roll. So, if a Mage casts 'Botheration', which has a duration of 'rounds' and scores 4 successes on his casting roll, the spell will last for 4 rounds. If a spell has a duration of instant, it is gone in a single action. This usually applies to blasts of Etheric fire, which need not stay around too long to do their job.

Discretion

Spell casting is rather obvious. However, a mage can try to conceal his activities by making a Dexterity + sleight of hand roll. Success indicates that the preparations for the spell were successfully hidden. However, this only applies if the spell casting requires subtle hand gestures or quiet mumbling. You can't be discreet when waving smelly herbs or attempting to make a human sacrifice!

Resistance

Some spells that are cast on a person, demon or spirit allow the victim a chance to resist their effects. In such a case, (upon successful casting of the spell) the magician and his opponent should make opposed Resolve + Magical skill or Concentration against each other. However, the attacking Mage can add an additional die to his dice pool for each success the casting roll made beyond 2 (so a casting roll of 4 successes adds 2 dice to the pool).

Thaumaturgy

Thaumaturgy is the province of highly trained and focused magicians. Although Thaumaturgic spells can be cast in a lengthy, ceremonial fashion, they are usually accessed far more quickly. Unlike the Petty Mage, the Thaumaturgist need not decide which magical effects he desires long before he intends to use them.

Thaumaturgy is the dominant school of magic in Europe. It is powered by will and powerful etheric energy. Thaumaturgists invest long research, and hard work into channelling these etheric energies and applying them. Thaumaturgists believe magic ability comes from long hours of research and training, and is a manipulation of cosmic radiation, and universal will (blah, blah, blah…). Guild magicians are often very arrogant, believing only they can achieve skill at magic with safety. In fact, it is rather worrying how many Guild associates believe that magic is practically harmless, and any accidents are the mistakes of blunderers. Most see magic in terms of its power rather than its wonder. They see (so-called) natural magicians as frauds performing nothing more than parlour tricks.

Most Guild sorcerers profess (at least) a belief in all the Aluminat values. To not do so opens them up to accusations of corruption. When you meddle with the forces of the universe it is a good idea to avoid scandal and appear morally secure.

To be a Thaumaturgist, a character must have training in the magical arts (by having the Thaumaturgist talent). To actually be able to cast spells, the sorcerer must also have a Resolve of at least 2. Anything less and they simply don't have the will to tear open the universe. The number of spells a Thaumaturgist begins the game with is determined by how much they spend on the Thaumaturgist talent. However, each Thaumaturgist begins the game with at least one spell (which can be chosen only from those the Gamemaster allows).

Thaumaturgy Spells

Botheration

Difficulty:	1
Cost	1+Normal
Action cost:	3
Range:	Touch
Duration:	Rounds

Once cast, the target must be touched, and an opposed resistance roll ensues between the mage and victim. If successful, the target becomes totally confused. A confused target cannot concentrate on even simple tasks, and applies an additional 5 Black Dice to all tasks.

Cure

Difficulty:	4
Cost	4+Normal
Action cost:	5+2 rds
Range:	Touch
Duration:	Instant

This spell instantly cleanses the target of any diseases or infections afflicting them. Poisons and physical wounds cannot be treated with Cure.

Darkness of Ages

Difficulty:	1
Cost	Normal
Action cost:	3
Range:	20 yards
Duration:	Minutes

This spells creates a billowing black cloud of absolute darkness. From outside the spell's 5 yard radius, the cloud appears to be thick roiling smoke. From within, there is absolute darkness, with no suggestion of smoke or a gas of any kind.

Ectoplasmic Bonds

Difficulty:	2
Cost	Normal
Action cost:	5
Range:	40 yards
Duration:	Hours

Tendrils of Ectoplasmic slime materialise to ensnare the target of this spell. The bonds may stick a target to a surface such as a wall, floor or ceiling. Breaking free from the slime requires a Strength + might roll with 5 Black Dice. Winning breaks free, losing remains entangled. After 2 hours, the slime starts to lose coherence, and the difficulty drops by 1 Black Die each half hour from that point until the end of the duration.

The Emperor's New Spell

Difficulty: 3
Cost 3+Normal
Action cost: 3+1 rd
Range: Self
Duration: Minutes

When cast, this renders the caster totally invisible to normal sight. Some creatures and use of second sight spell will detect the caster. The spell will only render the body invisible; clothes and items are not invisible unless swallowed or otherwise enclosed in a body cavity…

Etheric Bludgeon

Difficulty: 2
Cost 1+Normal
Action cost: 3
Range: 20 yards (bolt range)
Duration: Instant

Upon completion of the spell, a pale bolt of energy forms around the casters hand, which may then be thrown with Dexterity + Thaumaturgy in the same manner as mundane ranged attacks. The bolt does 8 dice of bruise damage. The bolt is not resisted with Resolve; the rules for dodging ranged attacks apply. One casting provides one bolt.

Etheric Bolt

Difficulty: 2
Cost 1+Normal
Action cost: 3
Range: 20 yards (bolt range)
Duration: Instant

Upon completion of the spell, an etheric bolt of green energy forms around the caster's hand, which may then be thrown at a target using Dexterity + Thaumaturgy in the same manner as mundane ranged attacks. The bolt does 6 dice of lethal damage. Etheric Bolt is not resisted with Resolve; instead, the rules for dodging ranged attacks apply. One casting provides one bolt.

Etheric Inferno

Difficulty: 4
Cost 3+Normal
Action cost: 5+1 rd
Range: 100 yards (bolt range)
Duration: Rounds

This spell channels the energy around the sorcerer into a seething stream of fire. For the duration of the spell, he may throw sheets of energy at opponents using Dexterity + Thaumaturgy in the same manner as mundane ranged attacks. The caster can throw any amount of barrages from one casting (at a cost of one action each) until the duration expires. Each blast does 6 dice of lethal damage, which may be dodged like any other ranged attack.

Etheric Targeting

Difficulty: 4
Cost Normal
Action cost: 6
Range: Sight
Duration: Rounds

With this spell is active a sorcerer can automatically hit any target of his choice with Etheric or magical energy attacks. He needs only to be able to see the target to guarantee a hit. This means he need not roll to hit using Dexterity + Thaumaturgy as in the spells description. However, if the target can get out of sight, the sorcerer cannot target him automatically.

Farspeech

Difficulty: 1
Cost Normal
Action cost: 2+1 rd
Range: Sight
Duration: Minutes

This spell allows whispered conversation to be passed as far as the eye can see. As long as the target can be seen, they can hear the caster's words. This spell does not grant two-way communications.

Firespark

Difficulty: 1
Cost Normal
Action cost: 3
Range: Self
Duration: Rounds

A small gas flame appears from the finger or thumb of the caster. The flame lasts several seconds and is sufficient to light a pipe, cigarette, lamp, candle or fire.

Flight of the Wyvern

Difficulty: 3
Cost 2+Normal
Action cost: 5+2 rds
Range: Self
Duration: Minutes

The caster can command ethereal forces to counterbalance the forces of gravity, thereby granting the power of flight. The caster gains a flying combat speed of 16 yards/round. As the air is not a native element to mankind, flight is slow and unsteady at first, with manoeuvres relying on intellect alone. Frequent flyers, however, may study the speciality skill 'flight'. When the spell expires, the caster falls slowly to earth. He suffers no damage from the fall, but might still end up in a tree if he misManages his descent.

Flames of Magic

Difficulty: 1
Cost Normal
Action cost: 4+2 rds
Range: Self
Duration: Instant

More than a few Mages have burnt themselves to a crisp using this spell, especially as the difficulty is deceptively low. Using this spell, the Mage draws more raw energy into himself. The character decides before casting how much Mana energy he will attempt to draw down (in Mana pips), bearing in mind the spell has a Mana cost as well. For every two points of Mana the character wishes to gain, he adds 1 to the spell's difficulty. If the spell is a success, the character resolves the Mana cost and then adds the amount of Mana pips he originally decided on to his current score.

Sounds simple, but remember not to overstretch. Getting overconfident and calling on too much power (and Black Dice) can be devastating when coupled with a very bad roll. Remember that not having enough Mana to cast a spell draws on the character's life force in Health damage. Given most Mages will be low on Mana anyway when attempting this, you can see how so many are often consumed in a blaze of blue Etheric energy.

Gaslight

Difficulty: 2
Cost 1+Normal
Action cost: 4
Range: 4 yards
Duration: Minutes

This spell creates a small ball of light in the caster's hand. The light has the power of a good gas lamp and illuminates approx 5 yards radius. The ball can float and may be mentally directed by the caster to any position within range.

Groom

Difficulty: 2
Cost Normal
Action cost: 4+1 rd
Range: Self
Duration: Instant

This spell washes, refreshes, oils and combs hair, trims the moustache, even dusts down and presses the caster's clothes. Observers will see the caster improving in appearance as if tended to by invisible hands, and with creases and folds in clothing ironing out while still worn.

Hair of the Dog

Difficulty: 3
Cost 1+Normal
Action cost: 3+2 rds
Range: Touch
Duration: Instant

The caster must incant the formulae to this spell loudly in Latin. Upon completion, all the target's hangover symptoms are gone. The spell relieves headache, dizziness, lethargy, curried eyes, and bowel trouble. Note that none of the above symptoms can be dispelled unless they are symptoms of a hangover. The Gamemaster should be reminded to increase the difficulty of casting a spell if the sorcerer is the one with the hangover!

Heal

Difficulty: 4
Cost 3+Normal
Action cost: 5+2 rds
Range: Touch
Duration: Instant

This spell knits flesh and dispels infection, healing 1D6 worth of Health pips instantly. The application of this spell has made the Guild renowned as miracle healers. Diseases cannot be treated with Heal, they must be treated with Cure.

Instant Beauty

Difficulty: 3
Cost 2+Normal
Action cost: 3
Range: Touch
Duration: Hours

This sorcery increases the desirability of the recipient. No discernible change occurs, but others find the recipient attractive anyway, possibly being puzzled as to why. The Presence of the recipient increases by 2 for

the duration of the spell. Mediums should take note that such Glamours have little effect on spirits and so the bonus may not be added to casting rolls for medium powers.

Levitate

Difficulty: 1
Cost Normal
Action cost: 2+1 rd
Range: 10 yards
Duration: Rounds

The caster can command ethereal forces to counterbalance the forces of gravity, allowing the levitation of himself or other persons and objects. No object may be raised higher than 6 yards from the ground, and no more objects than the casters Wits + 1 may be raised at one time. Levitation simply moves objects upwards; it confers no further movement ability.

Magic Tobacconist

Difficulty: 2
Cost 1+Normal
Action cost: 4
Range: Self
Duration: Instant

Allows the caster to magically produce a fine cigar or cigarette. Alternatively, the spell might be used to magically fill a pipe bowl.

Power of Steam

Difficulty: 3
Cost 3+Normal
Action cost: 5
Range: Touch
Duration: Minutes

The caster may confer the motive power of a steam train into a vehicle. When travelling in such a manner, multi hued steam pours from the vehicle, often obscuring sight (+2 Black Dice to all driving rolls). If applied to a person, their running speed is doubled and they gain +2 Strength. However, they also go bright red as magical steam gushes from ears, mouth, nose and through the seams of clothing. Living creatures take 2d6 of bruise damage each minute as a result of the unnatural exertions the body undergoes in this state.

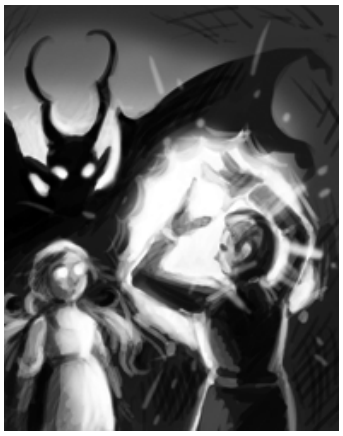
Scholar's Guard

Difficulty: 2
Cost 2+Normal
Action cost: 5+2 rds
Range: Touch
Duration: Hours

The caster traces an imaginary perimeter with pointed finger. The perimeter may be up to 3 yards radius. Anything stepping through the perimeter sets off a magical alarm. The nature of the highly audible alarm is left to the caster.

Second Sight

Difficulty: 2
Cost 3+Normal
Action cost: 4+2 rds
Range: Self
Duration: Rounds



With this spell active, the caster can see supernatural effects clearly. Such phenomena include: possessing demons appear as if fully manifested through second sight. Spell effects appear as glowing energy and their nature may be discerned with scrutinise rolls. Creatures such as ghosts are always visible through second sight. While second sight is active, mundane sight is dim and darkened; all perception tests relating to the mundane world apply a 3 Black Dice penalty.

Spyglass Eyes

Difficulty: 1
Cost 2+Normal
Action cost: 4
Range: Self
Duration: Minutes

Allows the caster to see with up to x20 magnification, as if using a powerful spyglass. The spyglass effect may be turned on or off during the duration.

Steely Skin

Difficulty: 4
Cost 4+Normal
Action cost: 5+1 rd
Range: Touch
Duration: Minutes

The spell weaves an invisible shroud of magical energy about the recipient, granting an armour value of 4, which is added to any other armour worn.

True Door

Difficulty: 2
Cost 1+Normal
Action cost: 6
Range: Touch
Duration: Hours

This spell is cast upon a portal such as a door, window, box lid or other such scalable opening. The magic of the spell permeates the material of the portal and knits it together with strong, magic glue. The portal can no longer be opened normally, and must be forced.

Petty Magic

The Guild believes that Petty Magic is a sham, or at best a botched attempt at Thaumaturgy by either untrained magicians, or members of relatively ignorant, simplistic religious traditions. Petty Magic users believe that it is a gift from the earth goddess. Guild theologians scoff at such claims – it is, of course, ludicrous to attribute life to the earth itself. However, shamans and pagans across the world draw real power from the manipulation of natural magic, typically through an item that is enchanted to become the 'focus' of the magical working. This process is known to the Guild as Petty Conjuring, but is more accurately referred to (if only by its practitioners) as Enchanting.

Enchanters (or Petty Mages) believe magic comes from the force of nature that may be tapped by those who remember the old ways. Many practitioners insist anyone with self-confidence and a keen mind can make use of it but, in truth, you must have the essential 'spark of magic' within you. Petty Mages take their work very seriously. They understand that the power they tap into is vast and could even conceivably have no end. So, the arrogant antics of the Guild mages trouble them deeply. They consider most Thaumaturgists to be ambitious and ignorant; which is a dangerous combination.

While it isn't essential to understand Enchantment power to command it, a feeling for the old ways certainly helps. The theory of Enchantment is much the same as the worship of the Earth goddess, so it is hard to believe in one and not the other. Staying aloof from the love of the mother goddess does little for magical power. While it is possible to cast spells without worshipping the Earth goddess, a lot of the true art of Enchantment is tied to the wonder and flow of the goddess, nature and magic.

Creating a Focus

Petty magic rituals are long, arduous, and sometimes dangerous. They have little immediate effect; instead, during the ritual casting, a mundane item is enchanted. This item is infused with the power of the spell.
To activate the spell effect, this enchanted item is manipulated in a certain way. Upon activation, the spell effect occurs and any damage or results are rolled for. Enchantment rituals may take hours to cast and require many components but, once enchanted, the focus stays enchanted until used. It is possible for a petty magician to spend a month of seclusion casting rituals, and to then emerge with a sack full of magical 'focuses' that may be used at any time, and by anyone.

Petty Magicians are usually accepted as their community's spiritual authority, or even just as genuine 'cunning-folk'. Where their magical power is recognised, they can often make a tidy living for themselves by selling or trading magical focuses as amulets or charms for later use.

Enchanting a focus takes a lot longer than Thaumaturgy but, in game terms, works the same way. The Enchanter makes a casting roll based on Presence + Petty Magic, taking into account the spell's difficulty as usual. The Petty Mage also expends the 'Ritual cost' according to the usual Mana rules. The casting roll is made at the end of the ritual (the length of which is noted in the spell's description) and, if successful, the focus is created. The Enchanter can activate it and release the magic at any time from them on.

Activating a Focus

No training is required to activate a magical focus; anyone can do it, so long as they know it is a focus and have a genuine belief in its magical power. Even so, activating a focus is not altogether a simple matter. Anyone with the skill Petty Magic at any level can do it, but then, they have the training. Essentially, you ask the spirit of magic tied into the focus to release itself through you into the world again, returning to the flow of nature. To do this, you must not only know you are holding a focus but also believe there is a spirit inside to commune with. Plenty of Guild mages have got frustrated with magical sticks and feathers that refused to answer their will and do their magic. This is one more reason the Guild thinks Petty Magic is all hokum. Petty Magic is about asking, not telling.

An enchanted focus is easily revealed to anyone who looks at it with some form of magic sense or spirit sight. Additionally, anyone who truly believes in the old ways will also just 'know' whenever they touch an enchanted focus. However, a roll of Wits + Petty Magic is the only way to divine what it actually does, and even then the answer is usually a little vague. Enchantment is not an exact science. To release the magic in the focus, the user need only be touching the item and make a Presence + Concentration roll. A Sensate or Channelling medium may use their own medium skill instead of concentration, and a Petty Mage can obviously use their Petty Magic skill. The difficulty of the original spell still applies to the release roll. What is harder to bind with sorcery is bound all the tighter. If the release roll is a success, they reach the spirit and it awakens its power, casting the spell. The activator pays any Mana (activation) cost that is required in the spells description (whether they are a spell caster or not) and the usual rules for Mana loss apply. However, the activation roll has no effect on the Mana cost for activating the focus, the cost is the fixed amount specified. The number of successes scored on the activation roll defines the spells duration in the same way as thaumaturgic spells.

Focuses are quicker to activate than it is to cast a spell. However, they still require a moment to contact the spirit. Whenever you activate a focus during a combat round you suffer a 3 Black Dice penalty to your Initiative roll.

The key to all of this is believing in the spirit in the focus. You cannot touch the spirit inside if you refuse

to believe it is there. So, the Gamemaster can just tell a player she doesn't think their character believes enough and refuse them a roll to activate the focus. Guild training pretty much destroys any silly ideas like natural spirits, teaching the student to see the world in a completely different way. It is doubtful that any Guild mage could use a focus, but not impossible. The Gamemaster might rule that any Thaumaturgic spell caster must have the Petty Magic skill as well to counteract their ingrained beliefs.

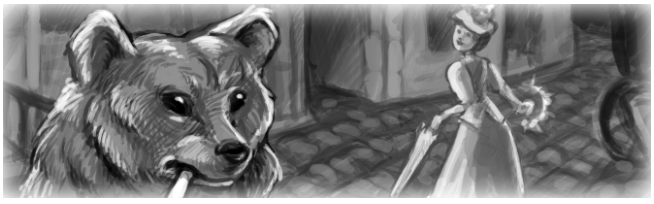
Of all the magical traditions in this section, Petty Magic is the most under-rated and least known. Its semi-religious pagan rituals hold little appeal for educated sorcerers, leaving the style almost exclusively to pagans, nature worshippers and tribal shamans.

Petty Magic (Enchantment) Spells

Animal Companion

Difficulty: 4
Ritual Cost: 1+Normal
Ritual length: 2 hrs
Activation range: na
Activation cost: na
Duration: see spell description

This ritual enchants a living animal, granting it additional intelligence and durability. The enchanter must gather herbs to prepare a magical concoction, and coax the animal to drink it. This spell increases the Mental and Physical competence of the animal by 1 each. The spell creates a bond of friendship, although there will be no compulsion to stay with the enchanter if the animal is being badly treated. Also, the enchanter and the companion animal are able to communicate telepathically. The enchantment lasts for 1 year and 1 day, after which time the spell must be cast again.



Befuddle

Difficulty: 2
Ritual Cost: 1+Normal
Ritual length: 2 hrs
Activation range: Touch
Activation cost: 1
Duration: Rounds

The focus must be dowsed 9 times in a mixture of herbs while the spell is cast. When activated, the focus must be touching the bare flesh of the victim or the activator is affected. If the victim cannot score 2 successes on a Resolve roll, they become disoriented and confused, applying a penalty of 6 Black Dice to all actions. Success by the target results in no effect at all. If the activator is a Petty Mage aware of the focus' effect, they may add Black Dice to the victim's Resolve roll (to resist the effects) but only as many as they have skill in Petty Magic. This costs 2 additional Mana pips from the activator per additional Black Dice.

Cat Nimble

Difficulty: 2
Ritual Cost: 3+Normal
Ritual length: 1 hr
Activation range: Self
Activation cost: 1
Duration: Rounds

To enact this ritual, the enchanter must play-act hunting for mice, as if he were a cat. During the ritual, the focus must be carried or worn; at the finish of the ritual, the focus is imbued. Once activated, the focus grants the activator the dexterity and grace of a cat (+ 4 Dexterity) for the duration.

Cloak of Shadows

Difficulty: 2
Ritual Cost: 1+Normal
Ritual length: 1 hr
Activation range: Touch
Activation cost: 1
Duration: Minutes

The focus must be cloth and is sprinkled with powdered cobwebs; ripping the cloth activates the item. The item and anything enclosed (such as a man within a coat) become semi-transparent, blending with surroundings and becoming easier to hide. Any hide, sneak or conceal actions gain a bonus of 4 additional dice to the dice pool.

Create Heartstone

Difficulty: 5
Ritual Cost: Normal
Ritual length: 4 hrs
Activation range: Self
Activation cost: na
Duration: See description

This ritual creates a Heartstone. Heartstones focus natural magic and using a Heartstone while performing rituals halves all ritual times. In addition, Heartstones can store Mana for later use. The enchanter chooses his focus (usually a stone) and spends the ritual time personalising and enchanting it and, during the process, transferring up to 10 Mana into the item. The amount of Mana to be transferred must be specified before the casting roll and, if the roll is a failure, half the Mana is lost. This Mana stays within the item and may be called upon at a later date, but by any Petty Magician who touches it.

Edge Sharp

Difficulty: 2
Ritual Cost: 3+Normal
Ritual length: 3 hrs
Activation range: Touch
Activation cost: 1
Duration: See description

This ritual makes a mundane item into a weapon, or increases the effectiveness of an existing weapon. During the ritual, the item that is to be affected must be prayed over at dawn. To activate the focus, simply attack with the focus as a weapon; activation is automatic and requires no roll (like it or not). The weapon will do 2 dice of lethal damage as well as any normal damage rolled for the weapon type. If the Petty Mage increases the difficulty of the spell (but by no more than their Petty Magic skill), the weapon does an additional die of damage for each point the difficulty goes up.

The enchantment is normally cast on melee weapons and only lasts for 3 successful attacks, and cannot be placed on bullets or arrows, but may be placed on 3 thrown items or catapult shots for one use each.

Far Leap

Difficulty: 1
Ritual Cost: 1+Normal
Ritual length: 3 hrs
Activation range: Self
Activation cost: 1
Duration: Rounds

The enchanter strings the focus to a kite, which is then flown at sunset. Once activated the enchantment enables the leaping of huge distances with little effort. From a standing start, the activator may jump up to his running movement across or up, and land with no exertion.

Fury

Difficulty: 3
Ritual Cost: 3+Normal
Ritual length: 1 hr
Activation range: Sight
Activation cost: 1
Duration: Minutes

To enact this ritual, the enchanter must rage at the heavens in a pitched argument for a whole hour while wearing or carrying a focus. At the end of the hour, the focus is imbued.

Once activated, the enchantment causes the target to burst into an uncontrollable outburst of anger and hatred. All of his slightest dislikes and annoyances become ferocious hatreds. If the victim cannot score 2 successes on a Resolve roll, they become violent and enraged, attacking anything nearby that may draw their wrath. Success by the victim results in no effect at all, although they are confused for a round as the rage washes over them. If the activator is a Petty Mage, aware of the focus' effect, they may add up to as many Black Dice to the victim's Resolve roll (to resist the effects) as they have skill in Petty Magic. This costs 2 additional Mana pips from the activator per additional Black Dice.

Hailstorm

Difficulty: 3
Ritual Cost: 3+Normal
Ritual length: 4 hrs
Activation range: Sight
Activation cost: 2
Duration: Instant

The enchanter must collect dew from the grass and wet the focus with it, while singing an ancient dirge. The enchanter must make a successful Presence + Instrument (Singing) roll, as well as the usual casting roll for the ritual to succeed. Once the focus is activated, a howling torrent of huge hailstones descends from the sky (or ceiling) onto the target for 8 dice of stun damage at ground zero, and losing 1 dice of damage for each meter radius out.

Healing Poultice

Difficulty: 3
Ritual Cost: 2+Normal
Ritual length: 1 hr
Activation range: Touch
Activation cost: 1
Duration: Instant

The herbs for the focus (the poultice) must be correctly gathered and prepared. The poultice is activated when applied to a wound and has only one use. It immediately restores 2d6 health pips worth of damage to the recipient. Conventional medicine may be used to treat the same wound and more than one poultice can be applied at a time.

Liken Shape

Difficulty: 5
Ritual Cost: 1+Normal
Ritual length: 6 hrs
Activation range: Self
Activation cost: 3
Duration: Hours

This charm lets the activator assume the form of a natural animal. The activator temporarily takes on the new shape and corresponding attacks for the duration of the spell. The spell also grants a limited communication with other animals of the same kind. An animal's skill 'knowledge' (such as hunting or fighting) is not inherited with the form.

The enchanter must make a necklace of bones gathered from the corpse of an animal of the type he intends to impersonate; the enchanter is not allowed to kill the creature himself. Donning the necklace allows the animal form to be adopted.

Living Vines

Difficulty: 3
Ritual Cost: 4+Normal
Ritual length: 3 hrs
Activation range: Thrown
Activation cost: 4
Duration: Minutes

During the ritual, the enchanter collects acorns and berries from the ground, and paints them with bark resin. To activate the enchantment, the activator simply throws the seeds to the ground, which then erupts in thick, entangling vines and creepers. The vines cover an area equal to double the activator's Resolve+1 in square feet, and hinder enemies but not allies. Any enemy who cannot succeed in a Dexterity + athletics roll in the area receives a 4 Black Dice penalty to all physical actions.

Oceans Gift

Difficulty: 1
Ritual Cost: 1+Normal
Ritual length: 20 mins
Activation range: Self
Activation cost: 1
Duration: Minutes

During the ritual, the enchanter must totally immerse himself in the sea and, while doing so, take something from beneath the waves, such as a shell. Subsequently breaking this object underwater activates the effect. The enchantment allows the activator to breathe normally for the duration as long as a piece of the broken focus is clasped in the activator's hand. If the broken item is lost, the enchantment is broken.

Pebble Shine

Difficulty: 1
Ritual Cost: 1+Normal
Ritual length: 1 hr
Activation range: Touch
Activation cost: 1
Duration: Hours

The focus is a pebble; it must be danced around in the light of sunrise. Subsequent activation causes the focus to glow with enough light to fully illuminate a 20ft radius. If the enchanter wishes, he or she can hold the pebble and move it about. Activation is caused by rubbing the pebble three times.

Power of Decay

Difficulty: 4
Ritual Cost: 4+Normal
Ritual length: 6 hrs
Activation range: Touch
Activation cost: 2
Duration: Instant

This ritual requires the enchanter to collect some decaying animal and plant matter, mould it into the shape of a man and burn it slowly. The enchanter then keeps the ash. Throwing the ash in the air and pointing at the target activates the enchantment.

The enchantment only affects inanimate objects, and speeds the passage of time, ageing things by 2d6 'units'. Following is a list of examples of what can be accomplished by different amounts of units; to rust a sword or gun to uselessness – 10 units, to totally dissolve clothes - 5, or to completely rot wooden beams – 8. The range is touch (of the ash to the target) so a bag of ash could be thrown to increase range.

Rainguard

Difficulty: 1
Ritual Cost: 2+Normal
Ritual length: 30 mins
Activation range: Self
Activation cost: 1
Duration: Hours

This spell, once activated, keeps the activator dry even in the fiercest downpour (although it offers no protection against water-based spells). The enchanter must gather rainwater in a copper container, then soak the focus (usually clothing) in the water; the enchantment is activated whenever the item contacts rainwater.

Sleep

Difficulty: 3
Ritual Cost: 4+Normal
Ritual length: 1 hr
Activation range: Touch
Activation cost: 2
Duration: Hours

The enchanter stays awake from dusk till dawn, singing to the focus. The focus activates when it touches flesh. If the victim cannot score 2 successes on a Resolve roll, they fall into a deep sleep and will be extremely difficult to wake before the duration of the spell runs out. If the victim succeeds, he is hit with a wave of exhaustion, giving him a penalty of 2 Black Dice on all actions. If the activator is a Petty Mage, aware of the focus' effect, they may add up to as many Black Dice to the victim's Resolve roll (to resist the effects) as they have skill in Petty Magic. This costs 2 additional Mana pips from the activator per additional Black die.

Stone Cloth

Difficulty: 3
Ritual Cost: 4+Normal
Ritual length: 3 hrs
Activation range: Self
Activation cost: 1
Duration: Hours

The enchanter must grind up sand stone into powder and cover the focus (typically clothes) with the dust; the enchanter must also stick a large pin into the item. The focus is activated when this pin is removed (1 action). The spell toughens the focus with an armour value of 4, which is added with any previous armour value of the item and other armour worn. A stone cloth enchantment lasts for the duration of the spell, or until the dust is washed off.

Stone Sight

Difficulty: 4
Ritual Cost: 4+Normal
Ritual length: 2 hr
Activation range: Touch
Activation cost: 4
Duration: Hours

This crafting uses two small stones as focuses. During the ritual, they are painstakingly painted to resemble eyes. The enchantment allows the activator to see through the first focus by holding the second to his forehead - the activator can see from all directions of the object by turning, as if he were at the location of the first focus himself.

Runelore

The study of runes lies oddly between the skills of Enchantment and Thaumaturgy. While it involves enchanting natural objects with power, the sorcery is done with will power, not a feeling for nature. Many believe that this ancient form of sorcery is the primitive basis for thaumaturgy. You can guess what the Guild thinks of that! However, the Dwarves and Gnomes are justly proud of this power, which they each claim to be the originators of, although few outside their races bother to practice it.

Building on the power of natural stone, the Rune mage invokes his will to print a feeling onto a stone. The size of the stone doesn't matter, so for ease of use most Rune casters carry a bag of pebble sized Runestones. Like Petty Magic, the enchanted Runestone does little until activated, at which point it grants its boon to the wielder.

Learning a new rune is like learning a spell. To be able to craft it, you must truly understand the vague meaning and connotations of the ancient symbol. So, Rune mages have a selection of 'known Runes', much like any sorcerer has a selection of spells. While Runes are not as powerful as spells (usually just offering a bonus to the wielder's actions), they are much more versatile. The key lies in the many different ways any Rune can be interpreted. For instance, the Rune of strength could apply to physical power or mental forbearance. It is up to the Runecaster to decide which as he crafts it.

Rune Creation and Activation.

Runes are made by a powerful act of will on the part of the caster as they carve the runic symbol onto a stone. The stone itself helps this process so the caster need only have a Resolve of 1 or more, a point fewer than a Thaumaturgist requires. However, if the Runecaster does have a Resolve of 3 or more, he can carve runes onto wooden or metal objects as well. For instance, some Rune mages mark a weapon to grant it a bonus; others carve Runes into objects to make them more solid and durable. Creating the Rune works as if it was a spell (the same for all runes) with a Difficulty of 4 and a Mana cost of 3+Normal. Being an act of will, the Rune

creator rolls Resolve + Runelore. The act of casting is a small ritual that takes about an hour, although this assumes the Rune mage already has a clean and polished stone (or item) ready.

Activating a Rune is simple, but can only be done by the caster. Only he knows the meaning of what he carved into the stone. However, once activated, the Rune can be passed to someone else for them to use. Each Rune is activated by a Resolve + Runelore roll at difficulty 2, and has a duration in Hours (in the same way a Petty Magic focus might have). It costs 'Normal' Mana pips to activate a Rune (based on the activation roll). Activating a Rune takes the same amount of time as activating a focus, so carries a 3 Black Dice penalty to Initiative.

Once created, the Rune doesn't wear out, although the Runemage's willpower might. If passed to someone else and not returned to the mage before its duration expires, a rune loses its power and crumbles. Also, each time a Rune is activated the Gamemaster should roll 2 dice. If they both roll a 1 the rune will crumble when the duration expires, whatever happens.

As it requires an act of will, the Rune mage can only have one active rune at any time. There are ways for Rune mages to have more Runes active at the same time, and for them to inscribe permanently active powers on items. This 'advanced Rune power' is something we will be looking at in future volumes.

The exact power of the Runestone is up to the original creator and his interpretation of the Rune. The Rune will grant a bonus of 3 dice (or a reduction of 3 Black Dice) to an action or situation defined at the time of casting. So, using the Uraz Rune (meaning strength), one caster might choose a bonus like '+3 dice damage in melee attacks' where another might choose '-3 Black Dice to all spell resistance rolls'. The player must write down the Rune's effect when it is crafted and it remains so until the rune is recast, destroyed or crumbles.

With so many interpretations, Rune mages are often changing their ideas about what a Rune means. However, they cannot have two of the same runes crafted (let alone activated) with different meanings at any time. To do so confuses the meaning of all the stones to the caster (and the stones themselves), thus evaporating their magic. If they want to create a new meaning for one of their Runestones, they must destroy the original by cracking the Rune in half or smashing it and casting away the pieces. Anyone else who cracks a Runestone in half destroys its power as well. With the old Runestone gone, the Rune mage is free to craft that rune again as described above. Most rune mages are constantly destroying and carving Runes as they think of new ways to apply them.

The Runes

Now you'll need to know what the Runes are and roughly what they mean, so there is a quick list below. We deliberately present the list without any examples of game powers. It is up to each Rune mage to interpret their runes. If we gave you a list, you might never think about changing and rewriting your runes. The GM is the final arbiter on what is acceptable or too tenuous. Each rune can grant a bonus of no more than 3 dice or cancel 3 Black Dice in a situation. The bonus is never fixed to either an attribute or skill (such as +3 to all Resolve rolls or -3 Black Dice to all Hide rolls). Runes can only apply to situations. A lucky person in a group of Rune mages might be given an activated rune by each of them to stack several powers at once. It is rumoured that many ancient battles were fought like this, with great heroes getting loaded up with runes before facing their opponent.

There are twenty-four Runes in the ancient alphabet. However, many Rune mages seek to be able to inscribe a 25th 'blank' rune, the meaning of which is linked to the divine and the mystery of the universe. These meanings evolve around a concept rather than a specific definition, making them layered and diverse. The Runes are derived from Old Norse culture, and many Rune mages still hold onto the ways of Odin. However, belief in the Norse Gods and the old ways is not essential to Runecrafting in the way it is for Enchanting.

See Next Page.

Runelore System Notes

Creating a Rune
Roll Resolve + Runelore, Difficulty 4, Mana cost 3+Normal

Activating a Rune
Roll Resolve + Runelore, Difficulty 2, Mana cost Normal,
Duration: Hours

All runes modify a dice pool by +3 or dispel 3 Black Dice

Rune Crumbles
If not returned to caster within duration
If GM rolls double 1 on 2D6 it crumbles after duration expires.

1 Mannaz (Self)
Meanings: The Self, The Individual, Man, Woman, Introversion, Self discovery.

2 Gebo (Gift)
Meanings: Partnership, Gifts, Sharing, Duality, Debt.

3 Ansuz (Messages)
Meanings: Messages, Communication, Connections, Surprises.

4 Othila (Estate)
Meanings: Property, Land, Inheritance, Divergent paths, Separation, Retreat.

5 Uruz (Strength)
Meanings: Strength, Power, Life and Death, The Cycle of life, Progression, Change.

6 Perth (Initiation)
Meanings: Secrets, Arcane lore, Initiation, Magic.

7 Naudiz (Need)
Meanings: Neccesity, Restraint, Desires, Needs, Wants, Hunger.

8 Ingwaz (Fertility)
Meanings: New beginnings, Fertility, Life, The Moon, Harmony, Auspicious time.

9 Eihwaz (Defence)
Meanings: Protection, Blocking, Defence, Control, Patience.

10 Algiz (Feelings)
Meanings: Emotions, The Spirit, Feelings, Opportunities, Mirrors, Intuitions.

11 Fehu (Wealth)
Meanings: Possesions, Wealth, Money, Nourishment, The Mundane.

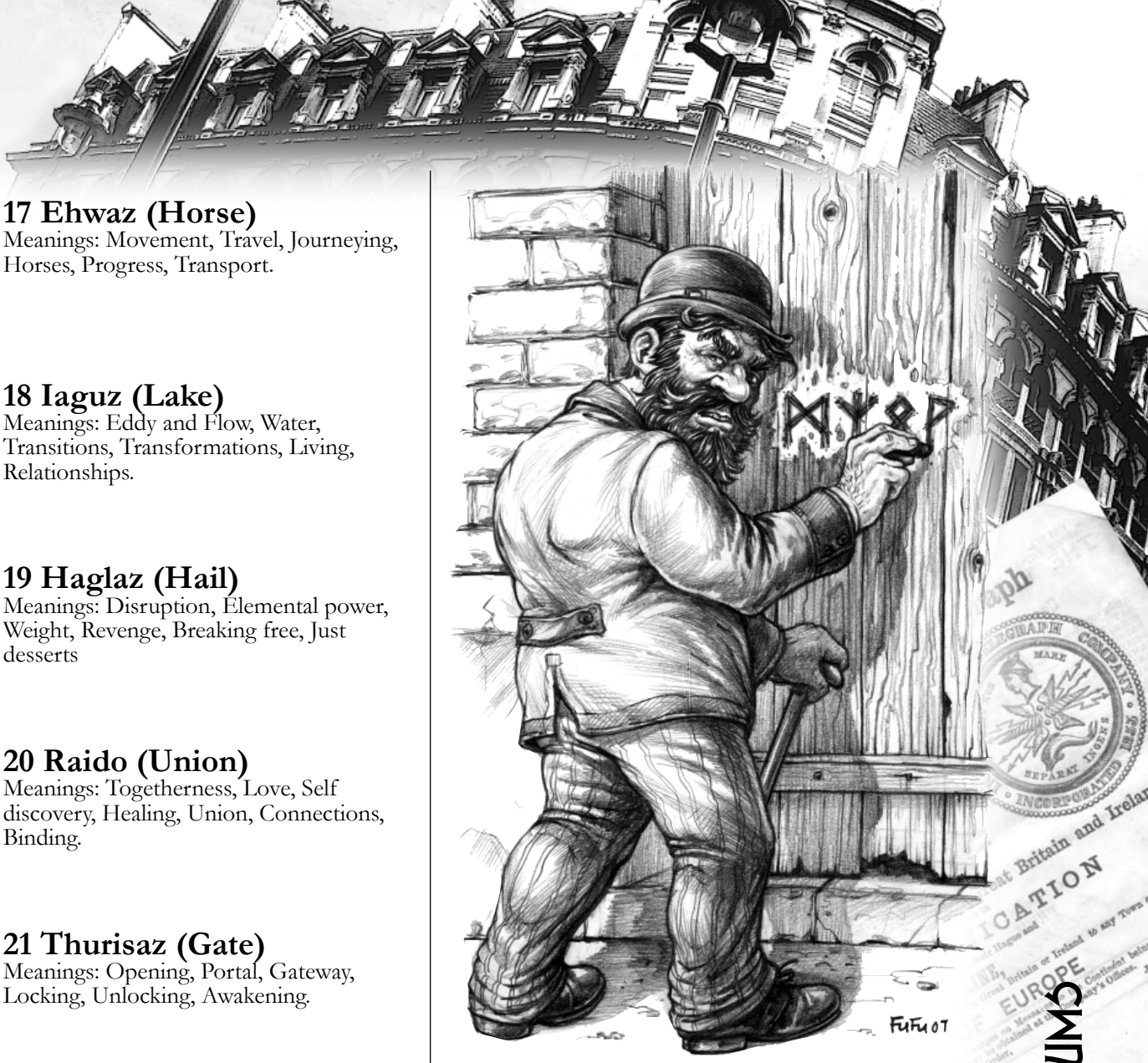
12 Wunjo (Joy)
Meanings: Light, Life, Happiness, Joy, Knowledge, Insight, Reward.

13 Jera (Year)
Meanings: Harvest, Time, The Seasons, Year, Annual,

14 Kaunan (Opening)
Meanings: Release, Opening, Fire, Dispelling the darkness, Intent, Concentration.

15 Tiwaz (Chaos)
Meaning: The single path, Disorder, Finding sense in chaos, The Pale, Insanity.

16 Berkanan (Wood)
Meanings: Growth, Fairness, Waiting, Endurance, Blossoming.



17 Ehwaz (Horse)
Meanings: Movement, Travel, Journeying, Horses, Progress, Transport.

18 Iaguz (Lake)
Meanings: Eddy and Flow, Water, Transitions, Transformations, Living, Relationships.

19 Haglaz (Hail)
Meanings: Disruption, Elemental power, Weight, Revenge, Breaking free, Just desserts

20 Raido (Union)
Meanings: Togetherness, Love, Self discovery, Healing, Union, Connections, Binding.

21 Thurisaz (Gate)
Meanings: Opening, Portal, Gateway, Locking, Unlocking, Awakening.

22 Dagaz (Corruption)
Meanings: Illness, Darkness, Corruption, Transcendence, Overcoming.

23 Isaz (Ice)
Meanings: Stillness, Frozen, Ice, Blocking, Standstill, Withdrawal, Hesitation.

24 Sowilo (Sun)
Meanings: Wholeness, Light, Life, Healing, Repairing, Mending, Warmth.

The Dark Arts

Don't be a fool. There is nothing for you here but pain and damnation. Yet you read on? You are not alone.

The power of the Dark Arts draws many seeking power and forbidden knowledge. Often the price they pay for their studies far outweigh its benefits, yet the taste of forbidden lore is seductive. Many Dark Art powers take less Mana to use than they should. This is because the practitioner is using additional energy from a purer but more corrupting source. This lacing of demonic or necromantic energy is why the Dark Arts are incompatible with Thaumaturgy. Without access to the power, the dark sorcerer can't draw enough energy, and the Thaumaturgist doesn't know how to access the black ether. Some powerful Demonologists and Necromancers learn to tap into this dark energy to power their Thaumaturgic power, but more of that in another, less public, volume. Other than that, their spells and abilities work in the same way. So, it is not surprising that most Necromancers and Demonologists are also experienced Thaumaturgists.

Licensed Dark Spells

Necromancers and Demonologists of extremely devout moral character can be licensed to practice certain Dark Arts. They do so, that they might protect the world from the ravages of Demons and the Undead. So, they may gain a licence (per spell) to study the art from the Guild. However, they are watched very carefully, and only the following spells are eligible for such licences. If the Necromancer or Demonologist starts using anything they are not licensed for, the penalties are severe.

Demonology Spells

Fade, Protected Domain, Quiet, Sigil, Stolen Decency, Warding

Necromantic Spells

Deadly Purity, Dust, Geas, Marsh Lights, Oracle of Night, Rest, Séance, Seize Undea

While their powers may be different, Necromancy and Demonology works (in game terms) just the same way as Thaumaturgy. Each spell is cast using Resolve + Necromancy/Demonology and the Mana costs work just the same way.

Demonology

Demonologists work magic that is very similar on a practical level to that of Thaumaturgists, but which is tainted by evil and powered by demons or other malevolent supernatural forces. Demonology can sometimes be learned through study of forgotten grimoires, but most accomplished Demonologists were directly taught the majority of their skills by a demon or devil of some kind. Almost every society has a terror of, and loathing for, Demonology and its practitioners, at least officially.

Summoning Demons

As well as casting Demonology spells, the Demonology skill can be used for summoning and commanding demons. Demons despise, or at best envy, their summoners, but are bound by contracts to do their bidding. Most love to be summoned (so that they can bring chaos to the world) but hate being bound. Since they serve against their will, demons will almost invariably attempt to do the minimum amount of work possible to fulfil the letter of the contract and, if at all possible, will pervert the intent of the contract so as to actively cause problems for the summoner.

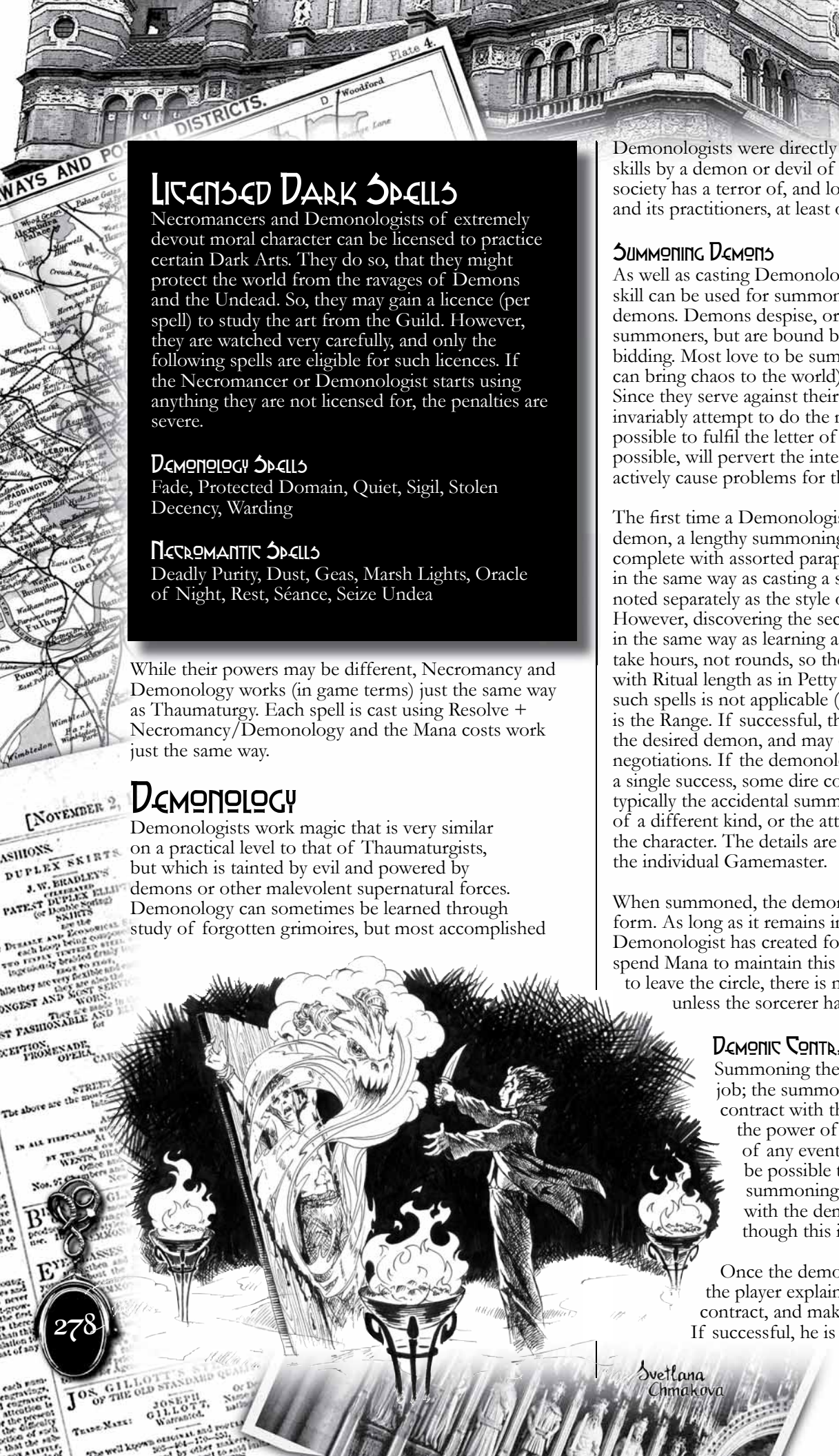
The first time a Demonologist summons a particular demon, a lengthy summoning ritual must be carried out, complete with assorted paraphernalia. The ritual works in the same way as casting a spell (in game terms) but is noted separately as the style of magic is very different. However, discovering the secrets to these rituals works in the same way as learning a spell. Summoning rituals take hours, not rounds, so their action cost is replaced with Ritual length as in Petty Magic. The Duration of such spells is not applicable (effectively 'Instant') as is the Range. If successful, the character summons the desired demon, and may commence contract negotiations. If the demonologist does not even get a single success, some dire consequences will result, typically the accidental summoning of a hostile demon of a different kind, or the attraction of a minor curse to the character. The details are left to the vindictiveness of the individual Gamemaster.

When summoned, the demon appears in its physical form. As long as it remains in the summoning circle the Demonologist has created for it in the ritual, it need not spend Mana to maintain this form. So, while it won't like to leave the circle, there is nothing stopping it doing so, unless the sorcerer has taken extra precautions.

Demonic Contract Negotiation

Summoning the demon is only half the job; the summoner must also negotiate a contract with the creature. Depending on the power of the demon and the terms of any eventually agreed contract, it may be possible to dispense with the lengthy summoning ritual on future occasions, with the demon coming at command, though this is unusual.

Once the demon has been summoned, the player explains what he wishes from the contract, and makes a Demonic Contract roll. If successful, he is able to negotiate peacefully



with the demon, though the terms of the contract may not be entirely favourable to him in any case. A powerful demon, contracted to perform a major task, will certainly demand a suitably momentous payment in return, up to and including such things as:

- The summoner's immortal soul (a perennial favourite)
- Human and/or animal sacrifices, in quantity
- Desecration of the buildings of, or physical attack on, Aluminat people and property
- Corruption of innocents
- Temptation of the moral and upright

The Demonic Contract Roll is made using Presence + Demonology opposed to the demon's Mental competence (or Presence + Bull, or Presence + Demonology). If successful, the number of successes the caster gains more than the demon did are recorded as the Control Margin. A summoner who rolls a decent-sized Control Margin may drive a more favourable bargain, but a single success will only be sufficient to begin negotiations. A failure on the Demonic Contract roll indicates that the demon is under no obligation to even negotiate peacefully, or indeed at all, and will typically attack the summoner before laying waste to the region.

Fulfilling or Breaking a Demonic Contract

Once the contract is completed, the demon is, in theory, compelled to return to its home plane. In fact, it may attempt to resist the compulsion with an average Resolve roll, with the Control Margin acting as a Black Dice penalty to the roll. If it resists, it may remain on the Earthly plane as long as it desires or is able to. Most try to possess a host (of any form) as quickly as they can before they run out of Mana.

If either party to the contract fails to fulfil its end of the bargain, the contract is immediately regarded as broken. The Demon will do its best to fulfil its end of the bargain (as it sees it), as the contract temporally and magically binds it to the Earthy plane where it can do more harm. So, when the contract is broken, the demon must make a roll to remain as detailed above.

If the summoner breaks the contract, but the Demon Manages to remain on Earth, the Demon is still forced to fulfil its end of the bargain (but the summoner need not do so). Needless to say, summoners who break contracts tend to attract the eternal hatred of the demon involved, and summoners who make a habit of it may find it much harder to negotiate future contracts (adding a Black Dice penalty of 1 to future Demonic Contract Rolls with any demon, for each contract broken).

Corruption

The use of Demonology is inherently corrupting to the Demonologist's mind, body, and soul, but particularly the soul. The Gamemaster must record all the Mana points spent when a character uses Demonology – this number is the number of Corruption Points the character has. No distinction is made between spells used for good or evil. Even the spells that destroy demons draw on corrupting energy to perform them. The total amount of Mana used over the character's lifetime is compared to the Demonic Corruption Table, to determine how corrupted the character has become.

Demonic Corruption Points Table

Mana Spent	Effect
100	Skin becomes unnaturally pale, OR character becomes unnaturally thin, OR hair becomes red or black, OR eyes glow unnaturally, OR teeth appear sharper and more fang-like, OR the fingernails become long, curving, talons.
300	Any two of the above.
600	Any three (or more) of the above; the total effect is highly unnerving, giving the character -1 Presence dice.
1000	Demonologist becomes very obviously unhinged – erratic, shifty, and paranoid are the usual effects. A further -1 Presence dice.
2000	The Demonologist is tested personally by a powerful demonic entity, usually one of the opposite sex. A failure in this depraved test indicates that the character still has some kind of moral sensitivity or virtues, and the entity will destroy him utterly for such failure. Success can only be achieved if the character has eradicated all trace whatsoever of conscience.
4000	The character either becomes faceless, with only soft pale skin where his features should be (and unable to eat, other than by magical or medical means); or becomes fully demonic in terms of facial features: horns, fangs, bright red skin, tusks, etc., with a ravenous appetite for human flesh.
6000	The character has become a full-blown demon lord, and is no longer capable of functioning for extended periods of time on the Earthly plane of existence. He becomes an NPC.

Demonic Possession

While it is possible for a Demon to form a body for itself when summoned on the Earthly plane, it is easier for it to possess someone else's. This also gives the demon a disguise to use when working its mischief. When a demon possesses another creature, it takes complete control of his body. If the 'host' body dies, the demon must successfully possess a replacement body within a number of rounds equal to its Resolve, or else be forced back to its home plane. The Demon can decide to incarnate a physical form during this time,

but it costs 1 Mana point for each round it remains incarnated to maintain the form.

It takes the demon one action to make a Demonic Possession Roll, which is an opposed roll of the Demon's Resolve + Concentration against the target's Resolve + Concentration.

Success indicates that the demon has inhabited the body, though it may still vie with the host for precise control of the body's actions. It may make full use of the host's senses, and may communicate with the host and try to tempt it to co-operate but, if the host resists, the demon must make a further Demonic Possession Roll to take full control. The winner of this opposed roll has control over the body for a number of hours equal to its own Resolve, after which a further Demonic Possession Roll may be made. If either party gains control five times in succession, it may permanently force the other party out of the body (even if the other party was the original owner). Demons in possession of hosts also enjoy tempting them to do terrible things as a seductive voice in the back of their mind. The most subtle demons can remain on earth in this state, quietly corrupting a soul for years.

Holy items, holy water and the power of Faith can all help force a demon from a host by making the host body painful to it. Such things hurt the demon without usually hurting the physical body. This pain is distracting to the demon; should the host attempt to reassert control, it penalises the Demon's roll by a number of Black Dice. The number of dice is up to the GM, depending on the power of the faith and the holy resources at their command.

At the Gamemaster's discretion, the results of a Demonic Possession Roll may or may not be readily physically apparent in the host's person. A particularly strong demon may warp the host body in the most horrific and twisted manner, so that it resembles the demon's own original form.

Demonic Spells

Curse of Entropy

Difficulty: 3
Cost 2+Normal
Action cost: 4
Range: Touch
Duration: Hours

If the victim fails a resistance roll they become deformed and demonic in appearance. The nature of the deformity cannot be chosen unless a special success is made when casting the spell. The abnormality is usually unpleasant to behold, possibly reducing the victim's presence. The curse may be regressed with a casting of Quiet.

Demonic Dominion

Difficulty: 6
Cost 5+Normal
Action cost: 5+1 rd
Range: Touch
Duration: See description

The casting of this spell destroys the mind of the victim, if they fail a resistance roll. The victim's Wits and Resolve are reduced by 1 point each. The effects are permanent and cumulative, taking the victim closer to gibbering lunacy with each casting. The purpose of the spell is to reduce a prospective host's resistance to demonic possession. Time (and experience points) can heal the damage.

Ether Ribbons

Difficulty: 2
Cost 2+Normal
Action cost: 4
Range: 10 yards
Duration: minutes

Upon casting, this spell creates ethereal sinews of shadow that entwine around a victim, grabbing them with an effective Strength of 5. In addition, the demonic strands have a life of their own; tickling, pricking and probing where decency forbids. Some sorcerers cast this on themselves for their own entertainment.

Ethereal Cloak

Difficulty: 3
Cost 4+Normal
Action cost: 4
Range: Self
Duration: Minutes

The spell makes the caster and his apparel incorporeal; he is unaffected by and unable to affect the mundane world, and is able to walk through solid objects. The caster is still visible, as a ghostly imprint on the retina as he passes. However, if the spell wears off while the caster is moving through something, the damage is quite severe.

Fade

Difficulty: 8
Cost 8+Normal
Action cost: 6+1 rd
Range: 10 yards
Duration: Instant

This spell causes one victim to fade from existence, becoming increasingly transparent until he is gone. There is no half effect for this spell. If the victim rolls better than the caster the spell is a failure, if the caster wins then the victim fades. The whole process takes several seconds, allowing a fading character a single round of hasty actions before finally disappearing. The victim has actually been sent to the Pale Court, directly to the Pale Queen's feet, never to return.

The Lady's Audience

Difficulty: 2
Cost 1+Normal
Action cost: 2
Range: Self
Duration: Minutes

Often this invocation is disguised as a less auspicious spell, in order to better capture innocents. The spell transports the caster to the Pale Court for an immediate audience with the Pale Queen. There is no way of ensuring safety against such power, just make sure you have something interesting to say or do for the duration of your stay. When the duration expires, the caster is thrown back to reality, taking 1D6 health pips damage from the shock. What they could look like when they return is variable to say the least.

Protected Domain

Difficulty: 3
Cost 4+Normal
Action cost: 6
Range: 10 yards
Duration: Days

This spells protects an open area from demonic intrusion. The area extends in a 10 yard radius of the caster (but stays where it is if he moves!). If a demon (whether manifest or possessing a host) wishes to enter (or leave) the room, they must succeed in a Resolve roll with a penalty of 2 Black Dice. The sorcerer may increase the number of Black Dice for the penalty by adding 1 to the spell's difficulty per Black Die added. The magician cannot add more Black Dice than he has points in Demonology. The magician may extend the radius of the spell at a rate of 5 yards for each additional Mana spent during casting.

Quiet

Difficulty: 3
Cost *+Normal
Action cost: 5+1 rd
Range: 10 yards
Duration: Instant

This invocation forces a demon from a host. If the demon is physically manifesting, the spell sends then back beyond the pale. However, this can only occur if the demon fails to beat the caster in a resistance roll. The base Mana cost of the spell is equal to half the demon's mental competence.

The Revelation of All

Difficulty: 4
Cost 4+Normal
Action cost: 3
Range: Eye contact
Duration: Days

This spell reveals the true beauty of Entropy and the glory of the planes to the victim, but in about 2 seconds flat. The result is a coma that lasts for as long as the spell's duration (although sometimes longer, even for life, at the Gamemaster's discretion). The shock of the revelation often turns the victim's hair white.

Sigil

Difficulty: 3
Cost 4+Normal
Action cost: 6+3 rds
Range: Touch
Duration: Minutes

This spells creates a symbol, which the caster marks on their chest in their own blood. If a manifested demon wishes to attack the caster, they must succeed in a Resolve roll with a penalty of 2 Black Dice. The sorcerer may increase the number of Black Dice for the penalty by adding 1 to the spell's difficulty per Black Die added. The magician cannot add more Black Dice than he has points in Demonology.

Stolen Decency

Difficulty: 4
Cost 6+Normal
Action cost: See description
Range: Touch
Duration: Instant

Demonologists would love to be rid of this spell but, as the Pale despises weakness, they enjoy teaching it to as many as they can. The ritual to complete the spell takes about an hour, at the end of which the caster sacrifices another demonologist. The victim is free to do what they can to resist, so the caster had better have them restrained. If the spell is a success, the caster loses an amount of Corruption Points equal to half the Corruption Points the victim had. If it fails, well, there is still one less demonologist in the world.

Warding

Difficulty: 3
Cost 4+Normal
Action cost: See description
Range: Touch
Duration: Days

This spells protects an enclosed space from demonic intrusion. All the doors and windows of the room are marked with sigils in this long ritual. If a demon (whether manifest of possessing a host) wishes to enter (or leave) the room, they must succeed in a Resolve roll with a penalty of 2 Black Dice. The sorcerer may increase the number of Black Dice for the penalty by adding 1 to the spell's difficulty per Black Die added. The magician cannot add more Black Dice than he has points in Demonology. This spell takes a minimum of 1 hour to cast. If the casting roll doesn't get 5 successes, add another hour for ever success less than 5 the caster rolled.

Whispering Colours

Difficulty: 3
Cost 2+Normal
Action cost: 5
Range: Touch
Duration: Days

The victim is exposed to chaotic emanations that appear to the victim as shimmering unearthly colours, though the energy is invisible to others. The energy causes insanity and catatonia for as long as it is present. Every 12 hours, the victim may make a Resolution + Concentration roll. Success for the victim dismisses the effect immediately.

Summoning Spells

These invocations contain the key phrases that open a pathway of communication to the other planes. The phrases are complex and laborious, detailing the particular requirements for the demon or creature being summoned, and the devotion of the caster to the lords and ladies of chaos. Each ritual takes a varying amount of time, corresponding to the power of the entity being summoned, and requires a copious supply of incense and ritual ornamentation. Summonings frequently require a living, sentient offering to serve as host or as a sacrifice to the summoned being.

Fleeting Messenger

Difficulty: 2
Cost 1+Normal
Ritual length: 1 hr
Ritual needs: One bird or bat

The ritual to summon this creature requires one bird or bat and summons a small demonic gargoyle-like demon to possess the mortal creature. The messenger will deliver one written message for the summoner, like a carrier pigeon. The messenger demon has an unerring sense of direction and a homing ability, to follow even a moving target. Flickering between the planes for speed, the messenger always delivers on the 11th hour from summoning. A messenger delivers one message to anywhere in the world and then disappears.

Imp Calling

Difficulty: 4
Cost 2+Normal
Ritual length: 1 hr
Ritual needs: None

While they are not technically demons, this ritual summons an Imp from the Labyrinth. Summoning Imps does not require an offering of any kind and Imps are too weak willed to bargain for contract terms. Having said that, they aren't very good at following orders,

either. Only the nastiest Imps are called from such dark magic. The malicious beasts make truly awful servants, but are easily commanded. The Labyrinth is close enough for imps to be able to manifest without a host, despite their lack of Resolve. Any sorcerer calling one of these chaotic and mostly insane creatures really gets what they deserve.

Summon First Circle Demon

Difficulty: 2
Cost 2+Normal
Ritual length: 2 hrs
Ritual needs: A live captive, to be offered up as host.

Success in this invocation summons a demon from beyond the 1st Pale to possess the provided host, usually with a flash of flame that incinerates clothing and bindings alike, without even singeing the demon's new body. These demons are usually summoned as familiars by demonologists who lack mortal servants.

Summon Second Circle Demon

Difficulty: 3
Cost 3+Normal
Ritual length: 4 hrs
Ritual needs: A live captive, to be offered up as sacrifice, and a mastiff to be offered as host.
Success in this invocation brings a demon from beyond the 2nd Pale to possess the provided host. Once in control, the demon will then proceed to satisfy its appetites with the sacrifice. These demons are savage guardians and are usually summoned as protectors or killers. Their appetites are both insatiable and deplorable.

Summon Third Circle Demon

Difficulty: 4
Cost 4+Normal
Ritual length: 6 hrs
Ritual needs: Two live captives, one to be offered as a sacrifice; the other, female and virtuous, to be offered up as host.
Success brings a demon from beyond the 3rd Pale to possess the provided host. These demons are usually summoned as courtiers or concubines, and they have a burning passion for inflicting mental cruelty.

Summon Fourth Circle Demon

Difficulty: 5
Cost 5+Normal
Ritual length: 8 hrs
Ritual needs: A live female of pure virtue to be offered up as a bride.
Success brings a demon from beyond the 4th pale; these demons are the mighty generals of the lady's court and have no need to possess, as they are strong enough to manifest fully when summoned. They need only spend 1 Mana for each half hour they remain physically manifest. Once the demon's contract is fulfilled, it returns to the pale with its bride.

Summon Paline's Daughter

Difficulty: 7
Cost 8+Normal
Ritual length: 12 hrs
Ritual needs: Eight live children of either gender, but with virtue and innocence intact, to be offered up as slaves.
The phrases of this invocation are complex and laborious, detailing the depravity of the caster and his worthiness of admission into the ranks of the Lady's favoured. The ritual itself may take varying amounts of time to complete.

Success brings one of Paline's daughters forth from the Pale Court. Paline's daughters do not need to possess; they are able to manifest fully in the mortal world, only spending 1 Mana per hour to remain manifest. A sorcerer can opt not to draw a contract with a daughter. The sorcerer who does not attempt to bind the daughter is guaranteed a demonic companion until he finds the limit of his depravities. At such time, the daughter will drive him insane and slaughter him, although a true devotee of the Pale Queen has no limits.

Necromancy

Like Demonology, Necromancy is at best frowned upon and, more likely, abhorred by even the most amoral societies. While a mixture of arrogance and foolishness is enough to set a Demonologist on the dark path, there is something inherently twisted about anyone who seeks out necromantic lore. Trafficking in the spirits of the dead may not be regarded as quite so inherently evil as making pacts with demons, but it is clearly unnatural and not a little disgusting. It is also against the precepts of Aluminat teaching, not to mention decidedly disrespectful to those who have passed on. Still, like Demonology, it is a sure route to power and knowledge. Most Necromancers learn their vile art by studying tomes of ancient lore, though this is often supplemented by direct, pseudo-scientific investigation of, and experimentation on, fresh corpses. Necromancy spells are cast using the same rules as Thaumaturgy.

The Undead

The Undead are the spirits of those who have died, but who for whatever reason have not fully moved on from the Earthly plane. They are called back from beyond the grave by power-hungry Necromancers. For convenience, Necromancers classify the Undead into two categories: Lesser and Greater.

Lesser Undead have lost many of their mental faculties, running solely on emotion or the commands of their master. Their horrible existence makes them invariably hate the living, and their betters in general. They always inhabit corpses as host bodies, being unable to manifest without hosts.

Greater Undead are those who were exceptional in life and remain exceptional in death, (or Undeath). Greater Spirits are highly intelligent, often more intelligent not just than Lesser Undead but than many of the living, too. Powerful mages, charming courtiers, and cunning warriors may all become Greater Spirits if raised to the ranks of the Undead, and all will retain some of their talents, but perverted to a new and deadly form. A powerful Thaumaturgist might become an undead Necromancer after death, or an Earthly general may be capable of leading great armies of the Undead after death. Like their lesser brethren, Greater Undead require host bodies to function. Also like Lesser Undead, Greater Undead have a particular hatred for humanity. Usually, the best spirits pass on to a better place, leaving those with the seeds of greed, revenge and envy behind to hate the living. However, Greater Undead are clever enough to watch, wait, and draw out any torments they may have in mind for their eternal foes.

Once successfully raised, the undead stay in the service of the summoner until the summoner dies, and will stay on this plane until the body that it occupies is destroyed. Although Lesser Undead are too simple minded to reach the obvious conclusion, Greater Undead often hatch elaborate plots to murder their summoner so they may then walk the earth freely. Necromancers powerful enough to summon the greater restless are usually savvy enough to realise this, and bind these spirits with geas to prevent such treachery.

Corruption

Like Demonologists, all Necromancers risk being tainted by their dark magics, their flesh and souls gradually bending towards the Undead state that so appeals to them. Every time the Necromancer summons new Undead creatures, he gets a little closer to Undeath himself. Necromantic corruption is different to Demonic corruption as the energy is different. While Demonic corruption taints and twists the soul, Necromancy stains it in death. The more death the Necromancer brings into the world, the greater the stain. The Gamemaster should keep track of all the Undead the character creates, since each Undead creation grants the character a number of Corruption Points. However, a Necromancer can also destroy Undead and send a little of their own taint beyond

Svetlana Chmakova

with the freed spirit to reduce their own corruption. The more Corruption Points he has, the more serious and unpleasant the effects of Necromancy are on the body.

Gaining and Losing Necrotic Corruption Table

Corruption Gain/Loss	Action
+5	Raise one Lesser Undead
+40	Raise one Greater Undead
+X	Cast a Necromancy spell of X Mana points
-5	Lay to rest one Lesser Undead with Rest spell
-10	Lay to rest one Greater Undead with Rest spell
-1	Unsuccessful casting of Rest
-100	Take a heartfelt religious vow to renounce Necromancy and serve a specific good deity
-5	Destroy one Lesser Undead after taking above vow
-20	Destroy one Greater Undead after taking above vow
-30	Destroy one Necromancer after taking above vow
-80	Destroy one Liche after taking above vow
+100	Break above vow (using Necromancy of any kind); may not ever appeal to specified good deity again, and also loses 2 Resolve dice.

Necrotic Corruption Table

Corruption Points	Effect
200	The character's eyes appear dull and lifeless; he has a very heavy, dolorous, saturnine demeanour, and has -1 Presence dice.
600	The character's skin takes on a waxy, stiff, dry consistency, and a pale, ghostly colour. A further -1 Presence dice.
1000	The character appears to have no fat or muscle between his bones and his skin; it's astonishing that anyone so thin could still be alive, if he truly is... A further -1 Presence dice.
2000	The character's weak appearance is matched by frail flesh. He has -1 Body dice.
3000	The character's flesh is rotting off his body, completing his cadaverous appearance. He stinks of decay. A further -1 Presence dice and -1 Body dice.
6000	Even the finest doctor in the land would be hard pressed to say at what point the character finally crossed over from the land of the living to that of the dead, but he is now a Greater Undead Liche, and becomes an NPC.

Necromantic Spells

Anathema

Difficulty: 8
Cost 4+Normal
Action cost: 4 + special
Range: Worldwide
Duration: See description

This potent curse is a complex but swift ritual, accomplished by handing or posting the victim a single raven feather. When the victim receiving the feather sees it for the first time, the curse comes into effect. The victim's 20 most loved items, people or institutions are destroyed, killed, or suffer shattering blows to reputation (in that order). Persons and objects on the hit list all suffer a bout of terminal bad luck with mysterious accidents (usually causing 10 dice damage each). Victims may resist the 'accidents' with luck and anything else they can muster. Institutions and the effects of a blow to their reputation are left for the Gamemaster's discretion. Each item on the top 20 list is subject to one attack, and then the curse passes them over.

Deadly Purity

Difficulty: 4
Cost 6+Normal
Action cost: See description
Range: Touch
Duration: Instant

Necromancers use this spell much like Demonologists do, and rarely teach it to their apprentices. The ritual to complete the spell takes about an hour, at the end of which the caster sacrifices another Necromancer. The victim is free to do what they can to resist, so the caster had better have them restrained. If the spell is a success, the caster loses a number of Corruption Points equal to half the Corruption Points the victim had. If it fails, well, there is still one fewer Necromancer in the world.

Death's Cold Touch

Difficulty: 2
Cost 3+Normal
Action cost: 4
Range: Touch
Duration: Rounds

Once cast, the Necromancer's hands become cadaverous, and radiate cold. Anything touched ages; the extent of the ageing is dependent upon the number of rounds it remains in contact. With 1 round, cloth dissolves into dust; with two, wood becomes weak and fragile. With three, a young man becomes an elderly cripple. With four, metal devices such as locks, guns and swords turn to flakes and chunks of rust. Living targets may spend Mana to resist the effects (2 Mana points buys them an extra round) but they still take 4 dice of Health damage.

Death's Lingering Stench

Difficulty: 3
Cost 2+Normal
Action cost: 4
Range: See description
Duration: Instant

Creates a poisonous cloud of stinking corpse gas around the caster; the gas has a radius of 10 yards plus 5 yards for each Resolve point of the caster. The gas is also an intensity 6 poison, to which the caster is immune.

Dust

Difficulty: 2
Cost 1+Normal
Action cost: 3
Range: Touch
Duration: Instant

This showy spell rots inanimate matter to dust at the touch. Each casting rots one cubic foot of matter. Dust has no effect on living flesh.

Geas

Difficulty: 4
Cost 2+Normal
Action cost: 3
Range: One Spirit
Duration: Minutes

The geas is a means of controlling a greater restless spirit. The geas forces compliance, much like the contracts of Demonology. By casting a geas over a spirit before summoning it, the Necromancer can ensure the creature cannot directly act against him. The spirit may attempt a resistance roll (using its mental competence) to ignore the effects.

Life Drain

Difficulty: 5
Cost 3+Normal
Action cost: See description
Range: Touch
Duration: Instant

Firstly, the Necromancer procures a live humanoid victim. He binds them to his ritual operating table, and he concocts a magical infusion to keep them alive and conscious through the ordeal to come. Next, using a sharpened bone knife, he flays the victim alive and rearranges the internal organs into sigils of great power that draw the victim's life energy into the eyes. Lastly, the eyes are removed, finally killing the victim. The eyes are pickled until use. To use the eyes, any magic user eats them and gains that victim's Resolve as a bonus to his own until the next sunrise.

Marsh lights

Difficulty: 2
Cost 1+Normal
Action cost: 2
Range: Sight
Duration: Minutes

This sorcery creates 1D6 small, nebulous glowing orbs. Each orb produces light equivalent to a gas lamp. The orbs may be controlled by the caster, and directed to go anywhere, but only while in sight. Sending orbs out of sight destroys them, and they fade away over 3 rounds unless the Necromancer comes into sight of them again beforehand. Left to their whims, the orbs try to find a

treacherous piece of terrain (quicksand, sheer cliff) and float about it, to encourage others to their doom.

Oracle of Night

Difficulty: 5
Cost 6+Normal
Action cost: 3+3 rds
Range: Touch
Duration: Minutes

The souls of the future dead, or oracle of night, are a potent source of premonitory information to a Necromancer. The future dead may be questioned on matters present and to come. The ritual of the oracle is involved and lengthy. The caster needs an Eldren skull at least 1000 years old, and the eye sockets must each be filled with a ruby (£4 per ruby). When performing the ritual, the skull must be soaked in fresh blood, each pint of which gives the oracle 10% accuracy (max. 80% accuracy) to answer any question concerning the future or present. Once created, a single jewelled skull will last indefinitely; blood, however, must always be fresh and warm. The Necromancer can ask as many questions and receive answers (and one at a time only) as the duration allows, but the answers may come slowly.

Raise Greater Undead

Difficulty: 6
Cost 8+Normal
Action cost: 8+4 rds
Range: Touch
Duration: Instant

This spell reanimates a corpse with a touch; one casting reanimates one corpse with a Greater Undead spirit. The Undead will respond to the Necromancer's every spoken instruction, although it may not like it. Foul failure while summoning greater spirits causes a greater spirit to 'appear', and possess the caster's live body, killing it in the process if the victim cannot resist. If the player can hold this attack off until he or someone else can cast 'Rest', then the character will survive; if he fails, the spirit stays in the caster's body, retaining all the caster's memories and abilities. .

Raise Lesser Undead

Difficulty: 3
Cost 3+Normal
Action cost: 4+2 rds (and see description)
Range: Touch
Duration: Rounds

This spell allows a Necromancer to reanimate a corpse as a Lesser Undead with a touch. The Necromancer can animate as many corpses as he can touch in the spell's duration (it takes 1 action for each raising). However, each raising after the first costs 4 Mana pips, spent as each corpse is touched. The Undead will respond to the Necromancer's every spoken instruction as best their intelligence will allow. Each Undead remains as they are until destroyed or 'Rested'. Each Zombie is considered a 'Generalist' common folk NPC with a Rank equal to half that of the Necromancer that raised them (rounding up). However, they cannot use their mental Competence for anything other than resisting attempts to 'Rest' or control them.

Rest

Difficulty: 4
Cost 2+Normal
Action cost: 4
Range: Touch
Duration: Instant

This spell can put a dead spirit to rest, sending it home to the netherworld. The spirit may attempt to resist using the standard resistance system. The caster can also use this spell to force a dead spirit just to leave a host body, although its first action will be to attempt to possess another.

Séance

Difficulty: 4
Cost 4+Normal
Action cost: 6+4 rds
Range: Self
Duration: Minutes

The caster attempts to communicate with specific spirits from the netherworld. With success, the spirit requested is found, but information gleaned may be nebulous, unrelated or meaningless. With a special success, the information gleaned is relevant to the questions and accurate. With failure, nothing useful comes of the attempt. An especially bad failure calls the attention of the void. The dead may only be questioned concerning matters of the past.

Seize Undead

Difficulty: 6
Cost 3+Normal
Action cost: 4
Range: Sight
Duration: Rounds

During the duration of this spell, a Necromancer can attempt to seize control of already raised Undead, or enslave an independent Undead. Once cast, the caster may engage in a spell resistance roll with an uncontrolled Undead or their controller. The caster only needs one success to seize control of one of the Undead, the loser of the contest takes 4 dice of stun damage and loses a point of Resolve (which returns in an hour). If both sorcerers fail their rolls the Undead is free from both of their control. Once controlled, the Undead follows their new controller until they are once more enslaved or he dies. Independent Undead such as vampires do not give in so easily and can attempt to resist the caster's demands. Once a day, they may defy their commands if they can beat their controller in an opposed Resolve + concentration (or mental competence) test. If the Undead wins the contest, he is free of command, and may look for revenge.

Vampire's Lust

Difficulty: 4
Cost 4+Normal
Action cost: 4
Range: Eye contact
Duration: Hours

With this spell, the caster's eyes and voice become captivating. Any victim looking into his eyes must make a spell resistance test or be overcome by an unnatural obsession for the caster which lasts for the spell's remaining duration. Note that this is not a charm spell; the victim may loathe the caster but finds himself compelled to do as the caster whims in any endeavour, be it amorous or murderous. Specifically, the victim cannot bring himself to directly harm the caster; also, they must obey any orders given by the caster. The Necromancer may charm multiple victims during the spell duration but, if one manages to resist, the spell is broken for everyone.

Warp Dead

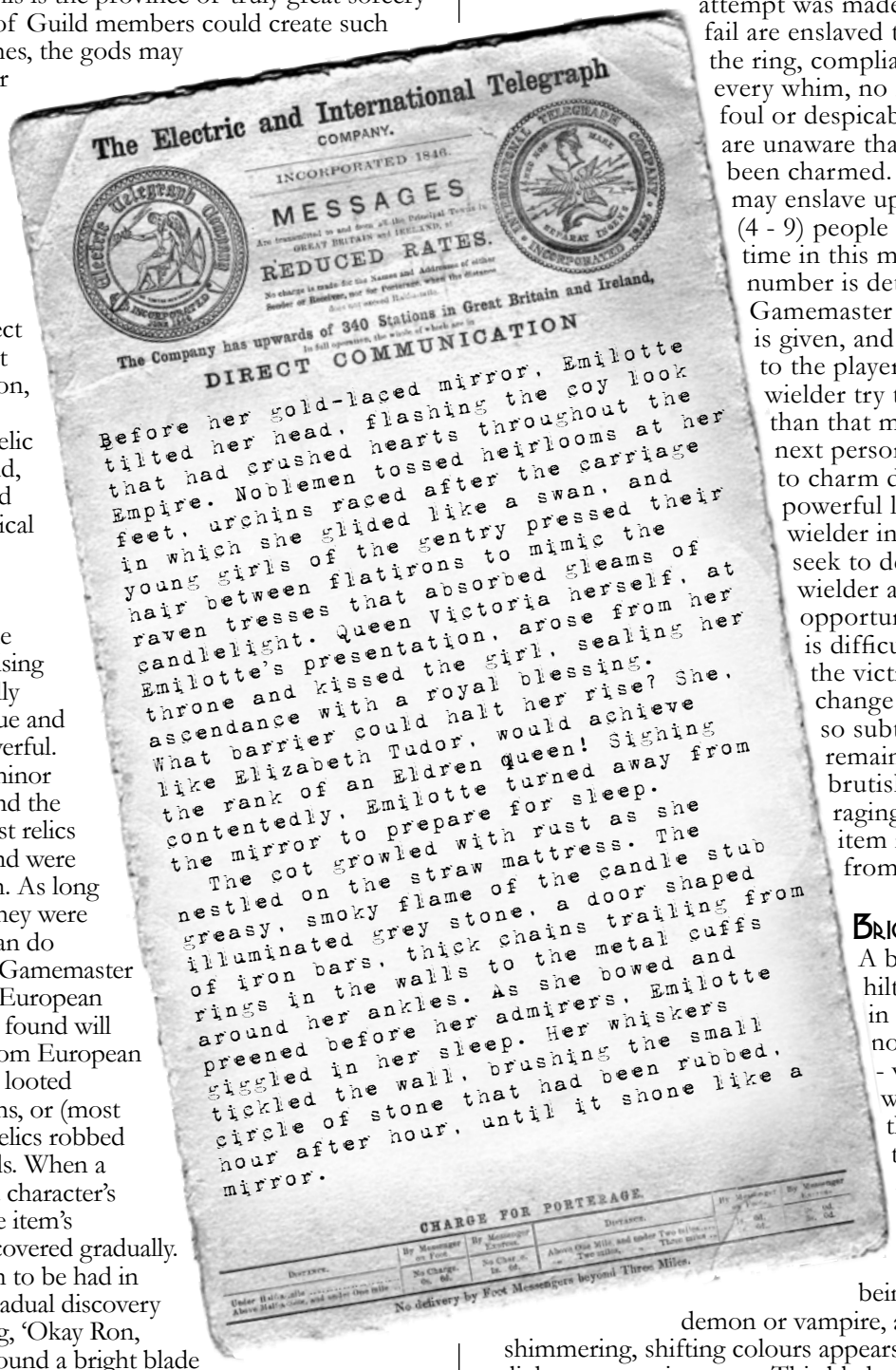
Difficulty: 4
Cost 3+Normal
Action cost: See description
Range: Touch
Duration: Instant

The caster permanently endows an Undead target with an unnatural attribute. It requires several hours of necromantic ritual and operation each time it is used. Gamemasters must supervise and approve the nature of such an attribute; examples are batwings, fiery breath, or a hypnotic gaze. Once cast upon the Undead, treat this attribute as a skill that can rise with experience, but never above 4.

Relics and Items of Power

Magic items or relics are a staple of fantasy roleplaying; many players will place their characters in deadly peril to gain the power of a relic. Relics and magic items in Victoriana are usually ancient survivors from the past, when magic was stronger. It is possible to create new relics, although this is the province of truly great sorcery - only a handful of Guild members could create such an item. Sometimes, the gods may favour a character with a relic as a reward for faith, or as bait for their souls. To use a relic, no spell casting or Resolve or Mana expenditure is needed. The object functions without limit to its duration, regardless of the user's nature. A relic can be stolen, sold, or given away, and still work its magical effect.

A relic's power is only limited by the Gamemaster devising it. Relics are usually meant to be unique and devastatingly powerful. However, a few minor creations also stand the tests of time. Most relics have a purpose and were made for a reason. As long as they do what they were made for, relics can do anything else the Gamemaster chooses. For our European game, most relics found will be Celtic items from European archaeology sites, looted African tribal items, or (most of all) Egyptian relics robbed from the Pyramids. When a relic comes into a character's possession, let the item's properties be discovered gradually. There is more fun to be had in the mystery of gradual discovery than simply saying, 'Okay Ron, Lord Harry has found a bright blade and it does this...' Players should be warned that relics often have several effects and these are not always desirable. What seems powerful and useful at first glance might reveal very unwelcome abilities later on.



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Before her gold-laced mirror, Emilotte tilted her head, flashing the coy look that had crushed hearts throughout the Empire. Noblemen tossed heirlooms at her feet, urchins raced after the carriage in which she glided like a swan, and young girls of the gentry pressed their hair between flatirons to mimic the raven tresses that absorbed gleams of candlelight. Queen Victoria herself, at Emilotte's presentation, arose from her throne and kissed the girl, sealing her ascendance with a royal blessing. What barrier could halt her rise? She, like Elizabeth Tudor, would achieve the rank of an Eldren queen! Sighing contentedly, Emilotte turned away from the mirror to prepare for sleep.

The cot growled with rust as she nestled on the straw mattress. The greasy, smoky flame of the candle stub illuminated grey stone, a door shaped of iron bars, thick chains trailing from rings in the walls to the metal cuffs around her ankles. As she bowed and preened before her admirers, Emilotte giggled in her sleep. Her whiskers tickled the wall, brushing the small circle of stone that had been rubbed, hour after hour, until it shone like a mirror.

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Amorous Ring of Companionship

A silver ring fashioned as naked, entwined figures. The wearer of this ring has the ability to completely captivate and fascinate anyone that they wish. Those targeted must contest their Resolve + concentration against the ring's 'competence' of 8. Those who succeed are not beguiled and are not aware that an attempt was made; those who fail are enslaved to the wearer of the ring, compliant to his/her every whim, no matter how foul or despicable. They, too, are unaware that they have been charmed. The wearer may enslave up to 1d6 + 3 (4 - 9) people at any one time in this manner. This number is determined by the Gamemaster when the ring is given, and not revealed to the player. Should the wielder try to enslave more than that many people, the next person they attempt to charm develops a powerful loathing for the wielder instead. They will seek to destroy the ring's wielder at any and every opportunity. The loathing is difficult to hide, but the victim does not change their character, so subtle characters remain so, while brutish ones become raging beasts. This item is a favourite gift from Paline.

Bright Blades

A beautiful sword hilt, finely carved in pale silver, it will not corrode or age - when found and when not in use the weapon is just that, a hilt. When in the presence (within 9 yards) of an unearthly or unnatural being such as a demon or vampire, a blade of shimmering, shifting colours appears, bright enough to light up an entire room. This blade will damage an unnatural/unearthly being without leaving a physical trace; the blade can also parry attacks from such a being. This weapon can be useful for dispatching possessing

demons as it will not harm the physical host. The blade does 6 dice of lethal damage to spirits and demons, with a further +3 damage against demons of Paline's court. However, Bright Blades do no damage at all to physical opponents. The Bright Blade's hilt, the only physical part of it, is indestructible by mortal means. A Bright Blade hilt may only be destroyed by powerful beings, such as Paline herself, whose kiss can destroy the hilt. Once destroyed, the weapon is useless and cannot be reformed.

Horn of the Hunt

A long and curved antique huntsman's horn carved from some strange animal's horn. Sounding the horn summons forth the dark hunt, a hideous collection of twisted, demonic riders and their hounds. Once summoned, the hunt appears on the near horizon, sounds its hunting horns and mercilessly hunts down one person, until eventually catching and slaughtering them.

Treat the awesome power of the hunt as an abstract entity, with a mental and physical competence of at least 15 each. As a non-corporeal entity, physical attacks are useless against the hunt. When using physical combat against the hunt, roll as normal; if the hunt wins in hand to hand combat, the victim takes 8 dice of lethal damage. If the victim wins, make it look like you crossed off some Health points, or have a rider crumple, only to reform before the victims' eyes.

The truth is that attacks always fail against the power of the hunt. Why didn't we say that in the first place? Ah, now you see what your players will feel like... Bright Blades might be effective against the ethereal riders, but there are as many riders and hounds as are needed to overpower the fool who stands to fight. Really, the only way to escape the hunt is to find the horn and blow it; this sets the hunt onto the initial summoner. This in itself is no mean feat. The horn can only be blown on the longest night of the year. The hunt cannot pass flowing water, and only appears by night. Should the prey survive till dawn, the respite only lasts until the next evening when the hunt once again rises. If the victim cannot gain the horn and blow it on the longest night, he must try to evade the hunt for a whole year, until the next solstice when they finally end their chase.

Masks of Shadow

There are three types of mask. The first appears to be a fine china mask such as those worn at masquerade balls but, when worn, the mask seems to disappear and alters the appearance, build, voice, bearing, even gender of the character to that of someone else, presumably long dead. The mask can only be removed by the person who put it on. The second kind of mask appears to be a mask of bronze beaten into the visage of some grotesque demonic form. Donning the mask likewise alters the appearance of the wearer to that of a hideous shambling mound; this grotesque visage can only be dispelled by a Guild Thaumaturge or other potent sorcerer. The third version appears to be a mask of glass; donning the mask makes the wearer invisible to all. The only ways to see the wearer are through a spirit lens, or with medium abilities. This mask can also only be removed by the wearer.

The Mirror of the Void

Should someone with a presence of 2 or higher gaze into this mirror more than three times, a servitor appears and tries to rip the user's face off. The attack causes at least 4 Health dice worth of damage (8 pips) on the user if it is a success, reducing their presence to -1. This item is a favourite gift to ambitious sorcerers from the tarnished angels of the void.

Quillette Key

These archaic rusted keys open a door in reality to a small void. The key is simply pushed into the air in front of the user and twisted, as if unlocking an invisible door. Upon activation the key opens a physical door in reality into a small cupboard 6 feet high, two feet wide and 4 feet deep. Each key opens into its one void, so one key cannot access the void of another. The user can place items and even people inside the void, which will still be there when and wherever the door is opened again. However, the void is not a pleasant place to be. People have gone mad when trapped inside one, and owners of

the key often report hearing strange voices when they are alone that plead to be freed.

Pale Seer's Stone

A white stone shot with glassy streaks, usually worked into a piece of jewellery. If worn while asleep, this stone grants the user visions of the future (see Faith medium power 'Glimpse'). In addition, while worn, the wearer can always see a few seconds ahead of himself and so cannot be surprised, and is able to finish sentences for those he is talking to (see Sensate medium power 'Sixth Sense').

Speech Stone

A palm sized piece of red jade, this flat stone allows the user to understand and converse in any language that he hears while the stone is held in one hand.

Spirit Lens

This large shard of strangely tinted glass allows someone to view the world as though through the spell 'Second Sight', but without fogging up the real world as well. Also, things are magnified, so all sight related perception tests are increased by 30% and, while worn, the glasses allow sight in the dark as if it were day. Often, this glass is found crafted into a pair of spectacles or a monocle.

Book III
Gamemaster
The Truth Lies Behind the Curtain

G Doré
A. Levasseur

Running the Game

So, you are the mad creative genius who decided to run the game. What on earth were you thinking? There are all these rules, you have to create a story that the players will do their best to make a mess of and you have a cast of thousands to turn into believable characters. Why would you want to put yourself through all that?

Still reading? Good, you'll do fine.

Running a game is often a thankless and frustrating task, but it is also far more rewarding and creative than playing the game can ever be. You have the opportunity to create a whole world, and fill it with as many people and creatures as you can imagine. You get to form stories that will intrigue, scare and amaze your players. If you do it well you'll create a game and an experience people will be talking about for a long time afterwards. There aren't many things that can compete with that, and even fewer that can do it every week.

However, for all the fun and creativity of being a Gamemaster , it is still a hell of a responsibility. Just about everything rests on your shoulders, so this chapter is to help you out. The main thing to remember is that, when running a game, you get out of it exactly what you put in. A lacklustre Gamemaster will create a lacklustre game, but a Gamemaster who puts a bit of heart and soul into the game can create something truly brilliant. You need not tear the adventure from your soul or act so brilliantly you pass out at the end of the session. This is meant to be fun, after all. However, if you see the task as an opportunity rather than a chore, you'll do a lot better (and have a lot more fun). So, while you need not take a month off work locked in a basement crafting the adventure, you need to set aside some time outside the game to prepare.

The rules for Victoriana are relatively compact, but cover a lot of topics... and the one thing those rules don't tell you is how to run a game. In truth, there is no definitive advice on how best to run a game. Every Gamemaster has a different style, every gaming group has different preferences in the stories they tell together. So, while we can't give you a definitive set of instructions, we can give you some tips.

Mood and Setting

While we don't want to drown you in advice for adventure creation and storytelling, we'll start with a little more detail on style and mood for your game.

Atmosphere

A good ambience is very important to a game of Victoriana. The Gamemaster should draw the players into her adventure with descriptions of what goes on around the characters.

When describing an event, don't say, "The man in the coat that you've been following walks over the road and then runs off". Instead, say, "You see the dark figure you've been shadowing. He looks about as he leaves the shadows and, for a moment, stares at you. His spectacles glint like silver, and he darts off again, pushing through the crowded street to get away - maybe he's seen you, what'll you do?"

Simply by using a bit of vocabulary, the effect of a simple statement can be completely changed. Remember this when speaking for Non-Player Characters (NPCs); those of the upper and middle classes have a huge vocabulary available (especially women who perforce spent much time reading), whereas the working classes have a relatively limited vocabulary. Remember the different classes have different slang, modes of speech and cultural references. A working class navvy is unlikely to have an opinion on the fashions at this year's Ascot for instance.

Another way to induce an atmosphere is the game weather. Reserve sunny days and beautiful sunsets for the end of a tough adventure. The usual weather should be snow, wind and rain, with hail, sleet and fog for effect. It is much more atmospheric to lose a foe as his shape disappears like a ghost in the fog, than it is to simply lose sight of him. England especially is a land with a very changeable climate. It can always rain, and bright sunny days can be followed with bitter cold.

Finally (and most importantly), the best way to destroy atmosphere is to refer to rules and system. Granted, you have to refer to the results of dice rolls sometimes, but try to do it as little as possible. Don't say "The gamekeeper got a 4, so they missed", instead say "The gamekeepers shot grazes past the creature's leg. He curses and begins to reload his shotgun". This goes for the players as much as the Gamemaster .

Styles of Play

In Victoriana we have given you a whole world to play with. However, you and your group will have your own style you prefer. Victoriana is versatile enough to be played the way that suits you best. There are plenty of different styles to choose

from, and you might change them from adventure to adventure, or even session to session. The following are some possible styles of play, and how you can invoke and make the most of them.

Dickensian

Charles Dickens is possibly the best-known Victorian author to the inhabitants of the 20th century. Dickens' works are characterised by sprawling narratives and strangely named characters such as Mr Hubbell, Cuddle, Muddle, and Bubble. Where Dickens' strength lay was in his power of caricature. He would portray the most villainous or comical characters almost totally through their description. Before the character even speaks, a reader can be sure of that person's place in the plot.

Dickens' contemporary fame, however, came from his portrayal of the world about him. He was unafraid to write about the slums and social ills of his time in his work, and was an incredibly active social reformer.

Farce

Victorian farce is usually (almost exclusively) innuendo. Players and Gamemaster s opting for this style of play should be seriously into sarcasm and double-entendres. It also relies on unfortunate coincidences occurring with alarming regularity. The evil nemesis turns out to be the twin brother you never knew you had. You wife returns suddenly, but seems unable to notice your lover is still in the house. Anything that can go wrong will go wrong and the most ridiculous occurrences are commonplace. The background atmosphere is not terribly demanding, although for the campaign to support itself the Gamemaster must have an ability to flesh out even minor NPCs into full blown relics of extremity and ridicule at an instant's notice. Everything - both people and places – becomes a caricature. Doing farce well can be extremely difficult, as you need to make the ridiculous keep a loose grasp on reality and logic. Otherwise, the whole thing becomes nonsensical.

Ghost Stories

There should be plenty of chill fog (or sea mist) in a good Victorian ghost story. A good way to set players on edge is to describe their surroundings differently, even if it's a place they know well, lending a surreal or allegorical style to a narrative. To play a ghost story well, all the players and the Gamemaster need to want to play a ghost story for its own sake; there is rarely any benefit or system reward, but the role-playing rewards are an experience rarely found. Ghost stories can be played with almost any variety of characters, but are usually limited in settings to old houses or grimy old places.

Golden Age of Empire

This style of play is best suited to upper class characters, these being the only characters able to experience and enjoy the riches of the Empire. Such a game usually focuses on the honour of a gentleman, the virtues of a lady, the might of the nation, and the constant fight against nihilists and socialists. Such a campaign will usually ridicule and ham up the foes of the Empire as 'Johnny Foreigner' or 'Bloody Colonials'. The settings for a GAE theme are usually the halls of the mighty, parliaments, royal chambers, and stately halls. Sometimes, GAE themes can border onto farce.

Grim Reality

The grim reality setting focuses on the squalor and degradation of Victorian life for the proletariat rather than the pleasant image generated by the middle class for our following generations. Working-class characters are best suited to a game about the grim reality; continuing themes are earning the night's lodgings and keeping out of the workhouse. The attraction of this theme lies in the apparent hopelessness of the characters' situation. Life will always be a struggle for them, simply because they were born poor. Grim reality characters can expect little or no help from their social 'betters'. They can expect to become scapegoats for crime or, more often, to be cheap labour for the factories. Frequent settings are crumbling and rank slums, overcrowded lodging houses, smoky pubs and smog smothered streets and alleys. The emphasis of a grim campaign is on proving time upon time that the working classes are bred like cattle, kept in conditions worse than pigs, uneducated and treated like worms, on purpose. Grim reality is all about what happens when the worm turns.

Moorcockian

This style refers to the works of the writer Michael Moorcock, whose Elric and Eternal Champion series of books are his most famous. The classic Moorcock theme is of an immense metaphysical struggle between amoral powers of law and chaos. This is a theme that already exists in Victoriana, and can easily take centre stage. As most Moorcock fans will know, the battle between law and chaos need not always be physical or obvious. In Victoriana, the war of the balance is subtle. Law is represented by society, science and Aluminat faith. Chaos is weak; it is represented by magic and art. Law seeks to destroy chaos by bringing the world under the grinding wheels of society and science. Chaos, in its relatively weak state, fights back with social revolution and, sometimes, with the demonic assembly of the Pale Court. This does not mean that all revolutionaries are chaos worshippers. What it does mean is that revolutionaries often unknowingly work for chaos. The same principles also apply to demonologists: the worship of Paline as a pleasure goddess does not necessarily denote conscious allegiance to chaos as well as to Paline.

When playing out the Moorcockian battle eternal in Victoriana, it is important to remember that law and chaos are not good and evil. Chaos is responsible for art and freedom as much as law can oppress and conform. The social ills of law's model society are evident in Victoriana. However, there is also a difference between conceptual chaos and the demons of the bestiary - nobody is saying that the demons are the good guys!

Political

In this type of game the characters become involved in more prosaic matters. They don't worry about the courts of chaos; instead they fight against the interests of Prussia or Indian insurgents. All countries employ a form of intelligence network, and the British government is no different. The characters must gain intelligence and thwart the plans of the enemies of their country. The adventure becomes a deadly game of cat and mouse, and requires a lot of quick thinking and clever planning from the players. The characters need not be British either. They could be from any country, looking to further that country's aims. Instead of a country, the players might work for a secret organisation, looking to control the politics from behind the scenes.

The political game requires plot and counter plot. The characters are working against the complicated plans of opposing agents, and possibly the selfish plans of people in their own government. In this game, morality becomes difficult, as people are never clearly good or evil. Instead, everyone has an agenda, which sometimes makes them the good guy, and sometimes not. Everything can change dramatically as the political climate changes with the actions of the characters.

The Other Side of the Empire

When writing Victoriana, we intended scenarios to be based more around social injustice, revolution, evil plots and with occasional dark, ancient threats. We feel there can be as much fun had from starting a militant suffrage movement, hoisting the red flag over Buckingham palace or rooting out sects of cultists as can be had tramping round dungeons. Remember, this book is only your starting point.

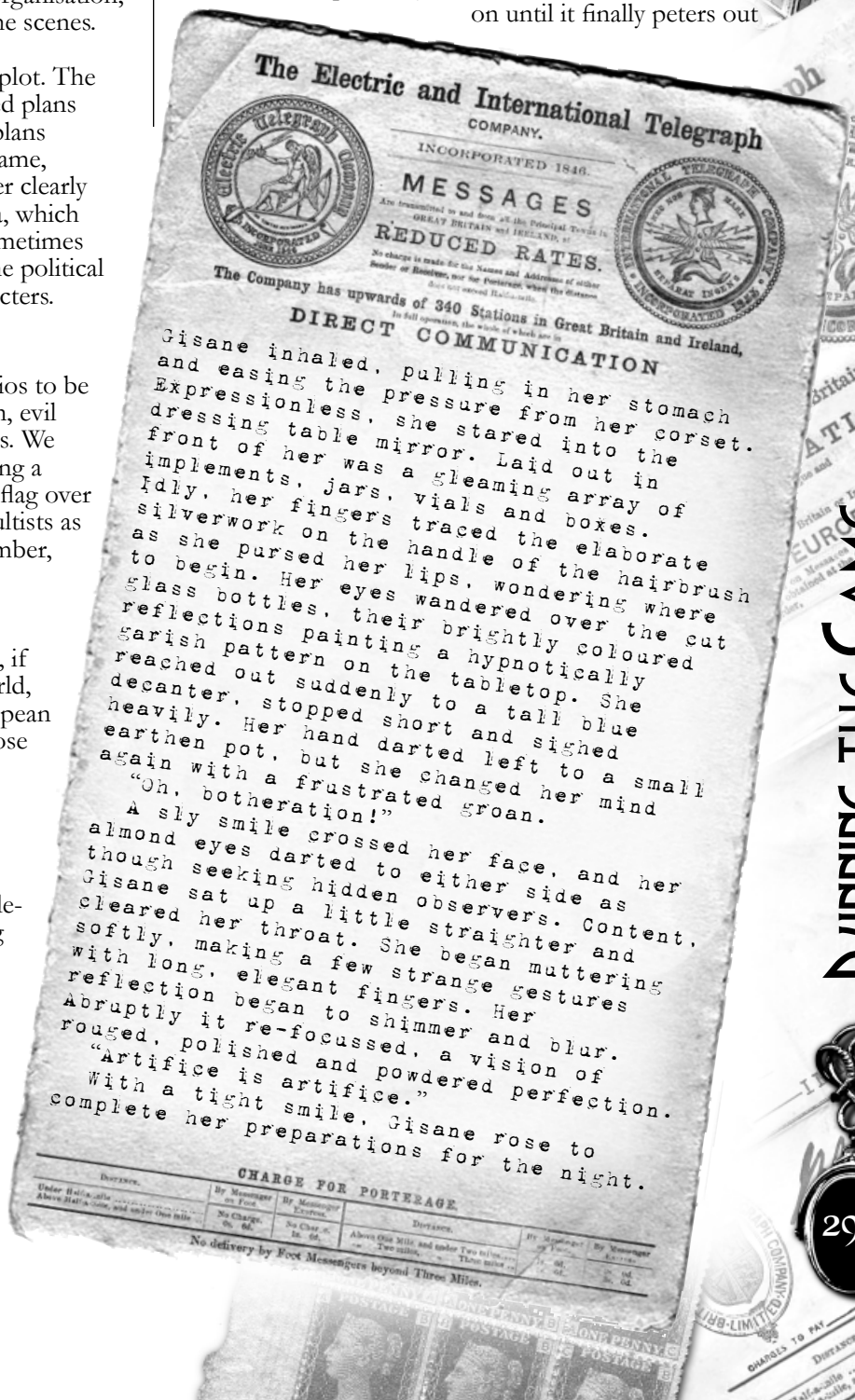
Unlike many game universes, the world of Victoriana has no innately evil race. However, if you really want an evil race on your game world, then Europe is the obvious choice. The European nations are ambitious, greedy and cruel to those they govern. Already they have enslaved and deceived most of the cultures they have met with.

Hang on, aren't the PCs European? Well, not necessarily. There is a lot of fun to be had role-playing one of the Shaka's Zulu Orcs fighting the European invaders with magic, wyverns and cunning, or Indians trying to depose the English Raja, or native Americans fighting back at the US cavalry.

We'll be investigating some of the more off beat ideas in our 'Victorana Shattered' line. This will be a series of 'what if' supplements and alternate worlds for Victoriana.

Campaign Ideas

A campaign is a series of scenarios linked either by playing time, or by common plot. Some campaigns are planned with forethought; each scenario adds to and twists the continuing plot to its inevitable outcome. Many campaigns unfold nowhere near as planned; they consist of the same character group entering into diverse scenarios, often with only the characters' presence as a common thread. Think of a campaign as a TV series. Each adventure you play is an episode in the series - your choice as Gamemaster is whether the series has a fixed length (like 'Babylon 5', or most Stephen King TV adaptations) or whether it will roll on and on until it finally peters out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Gisane inhaled, pulling in her stomach and easing the pressure from her corset. Expressionless, she stared into the dressing table mirror. Laid out in front of her was a gleaming array of implements, jars, vials and boxes. Idly, her fingers traced the elaborate silverwork on the handle of the hairbrush as she pursed her lips, wondering where to begin. Her eyes wandered over the cut glass bottles, their brightly coloured reflections painting a hypnotically garish pattern on the tabletop. She reached out suddenly to a tall blue decanter, stopped short and sighed heavily. Her hand darted left to a small earthen pot, but she changed her mind again with a frustrated groan.

"Oh, botheration!"

A sly smile crossed her face, and her almond eyes darted to either side as though seeking hidden observers. Content, Gisane sat up a little straighter and cleared her throat. She began muttering softly, making a few strange gestures with long, elegant fingers. Her reflection began to shimmer and blur. Abruptly it re-focussed, a vision of rouged, polished and powdered perfection.

"Artifice is artifice."

With a tight smile, Gisane rose to complete her preparations for the night.

CHARGE FOR PORTERAGE.

No delivery by Foot Messengers beyond Three Miles.

through lack of interest (like Star Trek, or The X Files - all of these series kept running until ratings indicated that they shouldn't).

A campaign should have a degree of 'arc plot'. This is a plot that links all the adventures together. It could be the plans of a particular enemy or perhaps a magical force coming to a head. The campaign ends when the arc plot reaches a conclusion and the characters can face the demon, villain or village policeman that has plagued them for so long. Not every adventure needs to involve the arc plot (and even when it does, it need not be obvious either), but it should be an ongoing theme as the adventures carry on. To continue the TV series analogy, a campaign is like a season of a series.

City Life

The next day was the first of March, and when I awoke, rose, and opened my curtain, I saw the risen sun struggling through fog. Above my head, above the house-tops, co-elevate almost with the clouds, I saw a solemn, orbed mass, dark blue and dim--THE DOME. While I looked, my inner self moved; my spirit shook its always-fettered wings half loose; I had a sudden feeling as if I, who never yet truly lived, were at last about to taste life. In that morning my soul grew as fast as Jonah's gourd. "I did well to come," I said, proceeding to dress with speed and care. "I like the spirit of this great London which I feel around me. Who but a coward would pass his whole life in hamlets; and for ever abandon his faculties to the eating rust of obscurity?"
(Charlotte Bronte, Villette)

For instance, in Buffy the Vampire Slayer season 5, most episodes deal with how they fight the new villain ('Glory' the Hell Goddess). However, there are plenty of episodes in that season (notably where Buffy's mother dies in 'The Body') that have nothing to do with the arc plot. As the season comes to a conclusion the episodes blur together into one final climax. Most series these days have defined arc plots, but some (like Star Trek) have managed without them, so you need not consider it essential. You may want to run a couple of unrelated adventures, then review what happened and see if there was a common thread. Did a particular villain keep cropping up? Did the players voice any themes or adventures they'd like to pursue? Is there something in the background that linked the adventures (such as many encounters taking place in Opium Dens)? You may find these links will give you a great campaign idea that you can weave into your next adventures, the groundwork having already been done almost by accident.

To get you started, here are some example campaign ideas. When choosing a campaign background, also think about the game style you will be using - will your campaign about 'Consulting Detectives' be predominantly farce? Or will it be more focused on helping the helpless in a 'grim reality'?

The Consulting Detective

One of the characters is a consulting detective, the others his contacts and companions in investigation. This allows access to scenarios in every level of society as the intrepid team attempt to right wrongs both moral and criminal. The Gamemaster and players should think why any associated characters not employed by the great detective are involved in his capers; also, how are characters supporting their lifestyle? Maybe they are provided for by a wealthy relative, or maybe they are on sick leave from their vocation (the famous Dr Watson was on half-pay early retirement after a war wound dismissed him from army service).

A Fellowship of Interest

The characters are from different social groups but are brought together by a common interest or intrigue. Maybe they have all fallen foul of a dire plot; maybe they all owe vengeance to some hidden cult. One of the appealing aspects with this campaign is the possible comedy, tragedy and sub-plots from society's attitudes on social movement in this manner. How do Jack's associates treat Sir Larry down at the local drinking dens when the pair goes out? Does Sir Larry dare to invite his rat-catching friend to stay with the family at the Hillingham estate?

Guild Investigators

A set of Guild Thaumaturgists, set up by the Guild to investigate magical phenomena and discover any truth behind local myths around Europe. Will they take up the eccentric Count's offer of hospitality? Will they enter the ruined temple of the Future Buddha? Will they reveal the truth of the Paris insurgency?

Long Live the Revolution!

The characters are long-suffering members of the proletariat; one or two may be higher born, taking up socialism to be fashionable. Whatever their origin, all the characters are ready to better their position, with barricade fighting and guerrilla warfare if necessary!

Suffrage

A similar theme to the Revolution concept, but likely to be a lot less violent, as characters make militant displays to cajole society into accepting female emancipation and voting rights.

The Class Divide

There are many times when characters of a certain class might have to sit out of a scene because they are unable to go to the same places as the other members of the party. If the adventure is worked to suit the character

group, then at least everyone will have to suffer this in equal measure. However, that is little consolation when your noble character must wait in the carriage again or the gutter thief has to wait outside the manor house as usual. This is not to say it will always happen. After all, while the upper class characters have tea with the Duchess, the lower class characters can be talking to the servants. So, while the party might split up, it need not mean someone has nothing to do. When the adventure takes the characters to a place only a few can enter, the Gamemaster should have made provision for the other characters to be occupied in some other way.

One way to avoid this problem is to have all the characters part of the same social class. However, that removes two thirds of the game world and is only recommended when the adventure will take part exclusively in one social circle. If you choose this option, it is best to have the group made up of mostly middle class characters, who are far more socially mobile than the other two.

However, there is a third option that can work very well for a small player group in campaign play, and that is 'troupe style gaming'. In this case, the players each create three characters, one upper, one middle and one lower class. They only play one character at a time, but each class adventure together. So, while the upper class characters attend the ball, the lower class ones go to talk to their contacts in the rookery. The action in the adventure skips between each group and, as each player has a character in each group, no one gets left out. This also means you can run an entire gaming session focusing on one social class without anyone being left out. It might be dealing with the upper class events at a ball or a simple adventure with the lower class servants trying to get hold of everything they need for a big feast.

Unfortunately, in a large group, that can be a lot of characters to keep track of. In larger groups it is better to insist that each person creates a middle class character, and a second character of either lower or upper class. That way, when the group goes their separate ways, the middle class characters can fit in with whichever group the player's other character isn't with, as they should be acceptable in most upper or lower class situations.

Having said that, you will find that most character groups will form more organic groupings. Friendships can often be made across class borders. Different skills and abilities may also form different groupings ("Bring that Ratman of yours Carstairs, he fought like a Dervish in that last fracas"). So while you must always be conscious of class in Victoriana (as everyone else in the world is) you shouldn't forget the characters are more than just their background.

A Matter of History

You will already have seen that Victoriana is heavily based upon our own real world of the 19th century. This is true, which is why we called the game Victoriana (the word is used by antique dealers to denote a 19th century nostalgic piece). It depicts a highly diverse century, and the boiling point where the old ways turned to the modern order; it is a century of great unrest, revolution and upheaval.

We've created a fantasy Europe very similar to the real world. So similar in fact, that you can pull facts and myths right out of history and into Victoriana and your only concern is whether any of the characters involved are Eldren, Dwarves or Beastmen. Even the religions of Victoriana are heavily based on real life so, again, you can create convincing priests and cultists with nothing more than your own knowledge of history.

But perhaps you don't want history? Well, Victoriana could very easily stand the addition of more fantasy elements. If you have played fantasy games such as D&D, Runequest or Earthdawn in the past, you might want to use that fantasy world as your campaign world and history, and it's easily done.

Remember that the world of Victoriana as presented here was a rich and diverse fantasy world up until the Dark Ages, easily the same as most fantasy RPGs. In Victoriana, things changed when the Romans tipped the cosmic balance with their ambitious sorceries and demonology, and most fantasy games have a race or group which could take the Romans' place.

Now insert the coming of Justas, and the resulting anti-magic pogroms that finally led up to the Thirty Years' War in Europe. Suddenly your own fantasy world has changed dramatically, and everything your players once knew is waiting to be rediscovered.

The Eternal Struggle

The world of Victoriana is one of many planes, which orbit each other in a similar fashion to the planets within our solar system, and each plane exerts an influence over the others around it, akin to the gravity of planets.

Across these planes, two dominant philosophies wage an eternal battle. The Doctrine of Order strives for a logical and scientific universe; predictable and measured. Meanwhile, the Lords of Entropy strive for chaos, change, and infinite variety. Presented in their extremes, both of these forces are anathema to the universe, which requires a harmony of both in order to exist. The Voice of Harmony strives to maintain a natural balance between the two. Unfortunately, it is the nature of Order to cage the storm, and it is the nature of Entropy to undo the works of Order, and so the eternal struggle continues.

Mediums

For you, the Gamemaster , a medium in your party is an invaluable asset. Through their visions you can plant warnings of forthcoming troubles or hints on the direction of a campaign. When the medium of the

party has visions of death and mass destruction, can the characters stop it? Or will they cause it?

If your campaign is going to revolve around the 'eternal struggle', then the medium of a party is likely to be their prime source of adventures. The TV show 'Angel' is a good example of this, where the lead characters depended upon the visions of their oracle to show them where their efforts in the good fight were best placed, and some of the best stories in that series revolved around the consequences of the misinterpretation of those visions.

The Planes and Powers

'As above, so below' is a common religious theme, dictating that worldly affairs mirror those in Heaven and vice versa, and it is especially true in Victoriana. In Victoriana only a few of the infinite planes are of direct interest to us - the Labyrinth, the Heavens and the Pale. If, for simplicity, we take the earthly plane as the centre of this section of the cosmos, then the Labyrinth is like the moon, small, weak and trapped in the shadow of the earthly world. The Heavens travel in a wider and slower path. The power of Heaven has long exerted a strong influence over the earth, and is only threatened by the ascending movement of The Pale. In 1867, the inexorable movement of the planes is bringing the realms of Entropy closer, to exert their influence upon the Earth once again.

Every few millennia, these planes come into conjunction and the eternal struggle between Entropy and Order manifests. The last conjunction led to the fall of the Roman Empire, the subsequent Dark Ages and the eventual dominance of Order on the earthly plane. The next conjunction should fall a little after the next millennium.

The Earthly Plane

The Earthly plane is home to the mortal races, and the setting for Victoriana. The Earth is a buffer zone between the higher powers (the Heavens and the Pale) and, in the build-up to each conjunction, the world becomes a battleground for the higher powers as they attempt to gain dominance for the next millennium.

The Earthly plane does have its own voice, and it stands for harmony through The Goddess and various godheads of the pagan faiths. Few still listen to the Earth Mother, though; the Doctrines of Order have muted her power and persecuted her followers over the centuries. Now, she can offer little resistance to the coming struggle. However, there are a few who hear nature's calling and turn away from the insanity of unfettered Order or Entropy. In tribal cultures, these are the shamans, the wise and the touched; in Europe, these pagans must live secret lives in order to hide from persecution.

The Labyrinth

The Labyrinth is a weak plane, heavily influenced by the Earthly plane. Its inhabitants, the Imps, are creatures of entropy, (although they do not have the intellect to realise it) and their world reflects this – a bizarre and malicious 'wonderland' of twisted cities and immense mazes where reality is frequently mutable. Life in the Labyrinth might be likened to living in a cartoon, where anything might happen and 'curiouser and curiouser' improbabilities are routine.

No one is quite sure exactly what the Labyrinth actually is. It seems to serve no purpose like Heaven and Hell do. Some believe it is the binding agent that holds the planes together, or some strange by-product of whatever formed the universe. However, some have come to believe it is actually a maze made up of the cracks in reality, cracks that are getting wider and deeper as the powers collide.

Did my Karma run over your Dogma?

The importance of Dogma is not to be underestimated. At the last conjunction the Doctrines of Order fought the forces of Entropy, but believed in and instigated a harmonious balance.

However, as the Thirty Years' War raged on earth in 1530, a similar war of faith took place in heaven (as above, so below). The blinkered and close minded beliefs of the earthly faithful reached the heavens and corrupted the Angels themselves. A war was fought between those Angels who had a more enlightened view of Order and those who saw only Dogma and the letter of the law as important. The side of Dogma won, corrupting many of the Angelic host into Tarnished Angels and instigating a massive pogrom against magic, entropy, and anything remotely resembling either.

This new pogrom crushed the voice of harmony as readily as it fought the forces of entropy, totally destroying the fragile balance between the powers. The Pale found this all very amusing until they faced the new Angels. These corrupt, new creations, (freed from any need to protect harmony and balance) were truly terrifying, even to demons. They were forced to fight back all the harder. In the war between the powers, the gloves have come off…

There is no known resident 'power' in the Labyrinth, although there are realms where powers like the courts of the suits (Clubs, Diamonds, Hearts and Spades) or the Kings and Queens of the chess board hold sway. Many Imps worship the creatures of the Pale with a casual ignorance; others speak of a 'Prince' who rules everything. Many are as much the unwitting pawns of the powers as are the denizens of earth, if not more so.

Travel to the Labyrinth is possible, and there are even places where the 'wall between the worlds' is so thin that such travel might even be made without the aid of magic. A visitor must take care – the Labyrinth offers great power, but only to those who can keep their sanity.

The Heavens

The Heavens are the throne of Order. They reflect the Aluminat faith of Earth (their gift to humanity). Once they stood for harmony and order but, as the millennia have passed, the halls of order have become tarnished with age. As the faith of humanity has waned into hollow excuses, so too have the Doctrines of Order evolved into heartless Dogma.

Dogma states that the place of the host of heaven is in heaven (not on Earth) and that Entropy and magic must be eliminated from the universe. All must accept the hierarchy of Heaven; there can be no exceptions, no mercy, no individuality, no free will, only Order. Dogma has turned the bright palaces of order into bleak desolate wastelands, populated by soulless machines.

However, there are still some small planes of Order which have not been corrupted by dogma, and whose denizens still believe in harmonious Order. These heretics are careful lest they fall, as did their predecessors.

The Pale

The collection of planes referred to as 'the Pale' are worlds of chaos and entropy, insane landscapes of perpetual and impossible change. The forces of Entropy have many faces and (thankfully) fight each other as much as they struggle against the Doctrines and Dogma of Order. Currently, the 'Lady' Paline is the dominant Lord of the Pale Court, but she is not alone in having plans for the coming struggle with the forces of Order.

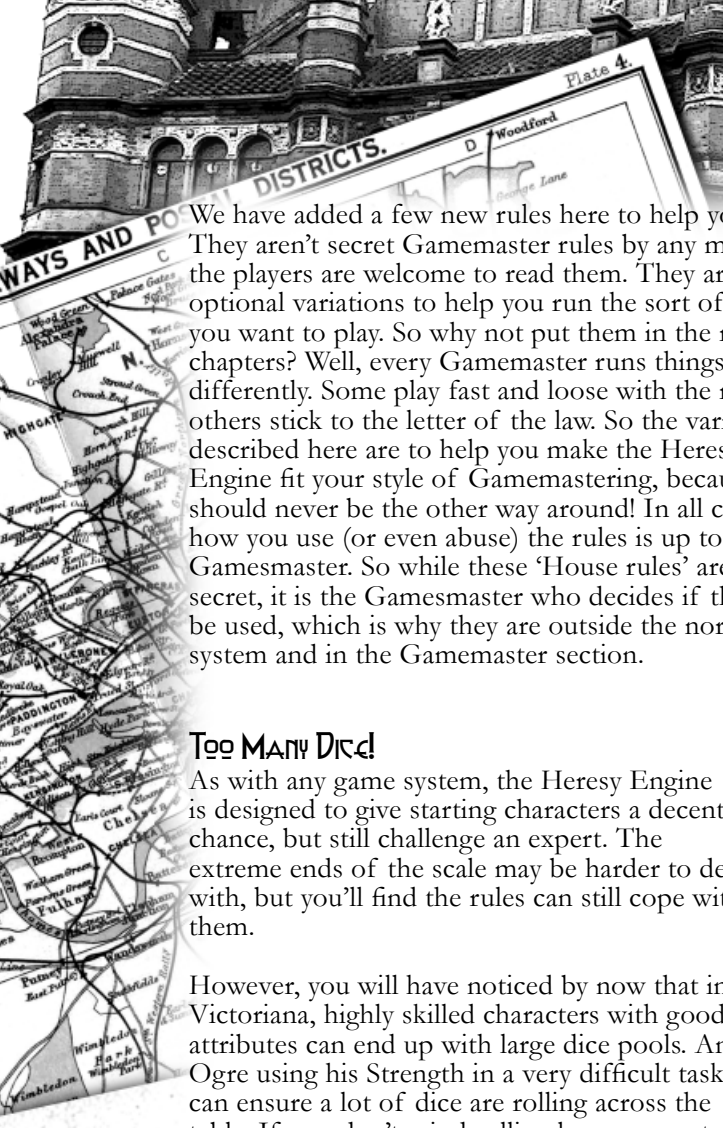
The lady and her followers are ravagers and devourers, they hunger for access to Earth, to enslave it, change it according to their whims and, finally, devour it. The forces of Entropy have little use for harmony; they seek power and amusement, and so they are always searching for those mediums and mages who might hear them, to tempt them to unlock the doors that keep the horde at bay.

The Lands of the Dead

So if mediums cannot usually reach Heaven and the hells of the Pale, how can they reach the souls of the departed? Where do people go when they die? Many believe the Aluminat conceit that the good go to Heaven and the bad go to some form of Hell. Demons and Angels show an interest in these souls; however they may not mean the spirit as well. Many believe the soul is an eternal component that is reincarnated and refined throughout eternity, while the spirit is the remains of the personality of an incarnation of the soul. So it is possible there could be another plane littered with the spirits of the departed, and it is these spirits that mediums actually communicate with. However, if there is such a plane, no one has ever been there and returned to report what they know.

Judging the System

The Gamemaster is the one who makes the call when it comes to rules. There aren't many things we can say to help you with that decision. Only you and your players know the sort of game you want to play and what you are happy to allow people to get away with. Don't worry though, it will come with experience. In the meantime we can give you a few pointers on some of the trickier aspects of judging the system.



We have added a few new rules here to help you out. They aren't secret Gamemaster rules by any means; the players are welcome to read them. They are simply optional variations to help you run the sort of game you want to play. So why not put them in the rules chapters? Well, every Gamemaster runs things slightly differently. Some play fast and loose with the rules, others stick to the letter of the law. So the variations described here are to help you make the Heresy Engine fit your style of Gamemastering, because it should never be the other way around! In all cases how you use (or even abuse) the rules is up to you, the Gamesmaster. So while these 'House rules' aren't a secret, it is the Gamesmaster who decides if they are to be used, which is why they are outside the normal rules system and in the Gamemaster section.

Too Many Dice!

As with any game system, the Heresy Engine is designed to give starting characters a decent chance, but still challenge an expert. The extreme ends of the scale may be harder to deal with, but you'll find the rules can still cope with them.

However, you will have noticed by now that in Victoriana, highly skilled characters with good attributes can end up with large dice pools. An Ogre using his Strength in a very difficult task can ensure a lot of dice are rolling across the table. If you don't mind rolling large amounts of dice, that's fine. However, you may find your hands just aren't big enough, so the rules contain a few ways to reduce dice pools. We thought it best to point them out here to make things clearer and ensure the dice don't get out of hand.

General Rules

Firstly, high Rank characters have a few options to reduce their dice pools. They can convert dice into automatic successes, and can even divide their pool by half or a quarter at very high Rank. These systems are explained in the Rank section (see page 229). Some cases, such as getting wounded might reduce the dice pool as well.

Players might not like rolling so many Black Dice either. The answer to that is simple; maybe what they are trying to do is far too hard. If the Gamemaster assigns an 'Impossible' difficulty to a roll, they probably aren't meant to have a hope. However, it is part of the system that they might still succeed if they are ridiculously lucky. Even so, players should generally take the hint and just not risk it. After all, the character can see how hard the task is, assigning a difficulty allows the player to understand as well.

If players insist on attempting very difficult tasks you can make someone else (usually the Gamemaster) roll the Black Dice for them. This cuts down the amount of dice in the player's hand and involves other people in the dice rolling which can be a good way to include quiet players.

Adjusting the Dice Pool

If your dice pools are quite high you might allow players to just subtract the amount of Black Dice from their dice pool and just roll the dice pool. The system used this mechanic originally, but when a character had a low dice pool, modifying it left them with nothing. Also, allowing character to knock off Black Dice can mean they have a greater chance of success. After all, the Black Dice could have rolled better than the dice they cancelled. However, if characters have higher dice pools there aren't so many problems. You could allow players to decide on each roll if they'd like to roll Black Dice or reduce their dice pool. However, you shouldn't let them do both, such as reducing their dice pool a bit and rolling the rest as Black Dice!

Low Class, Criminals, Horrors

A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin.
(Charles Dickens, Great Expectations)

The Rule of 10

Another way to reduce the amount of dice being rolled is to use what we call 'The rule of 10'. This rule insists that you must trade in every three dice above 10 in your dice pool for an automatic success. Anything remaining you can roll as usual. This counts for both dice pool and Black Dice. So if you have a dice pool of 16 you roll 10 dice with two automatic successes. If you try a task with a Black Dice penalty of 20, you roll 11 dice with 3 automatic successes. This means you can never roll more than 12 dice from your dice pool. If even 10 is too high for you, you could make it the 'rule of 9' or the 'rule of 8', but don't go too low or you won't have any dice left!

When you use this rule you raise the chance that players will get the required 2 successes, but reduce their chance of really high success levels as the automatic successes cannot roll up in the way 3 dice can. So when you use the rule of 10 you should use the success table below instead of the usual one.

Degree of Success Table

Successes Gained	Degree of Success
2	Partial Success - Just about managed it
3	Success - Task completed methodically
5	Good Success – Completed with some flair
7	Impressive Success - A demonstration of mastery
10	Virtuoso Success – An amazing performance
12	Awe-inspiring Success – People will talk about this for years
15+	God-like Success – you must have beaten the world record

However, at times when success isn't the issue so much as how many successes you get in total, you can use the rule of 10 without any adjustment. The best example of this is initiative, which has the potential to rise to a very high dice pool. As it is hard to actually fail an initiative test you should apply the rule of 10 to initiative rolls as a matter of course.

You may wonder why we didn't include this note in the skills or dramatic systems chapter. The answer is simple; it is the Gamemaster 's decision to use any of the rules above. House rules are fine, but they must come from the Gamemaster and be agreed by the group. The last thing you want is players deciding to use different versions of the rules because they've all read it in the system chapters.

Judging Combat

The most rules-heavy part of any game is always combat. It covers a vast array of potential variables that all occur within a few seconds. In Victoriana we have used a few new concepts, such as only one person doing damage in any engagement. When combat moves into multiple opponents and different weapons fighting each other it can get confusing. In general, as long as everyone has a fair chance to attack and defend themselves you are doing fine. However, you may want to simplify some of the rules so things are easier to run, even if they aren't quite so realistic. So don't fear the rules, make them work for your style of game. You can ignore all the different modifiers and options and just make everyone roll their combat rolls, highest wins and that is the end of it. As we've said before, all the rules are is a toolbox to help you judge a situation. Pick the tools that work for you.

In a multiple combat, you can allow the 'second highest' combatant their pick of any of their enemies, rather than insisting they can only hit the person they specified. In the example on page 202 &201 this would mean Wulf could attack Charles instead of Alfred and do far more damage. It also gives the second attacker a greater chance to hit somebody each round. This will speed up multiple combats as you can target the lowest dice pool rather than having to remember who specified who.

Opponents with different types of weapon can be tricky, such as guns in melee combat. What do you do when Firearms has no dodging component and they are being attacked with a sword? The simple answer is to call it even and have each character roll their combat dice pool as usual (Dex + Firearms and Dex + Swordplay) highest wins. After all, where the gunman is getting to use a skill that may be better than his dodge, his opponent is not suffering the 'you can only use your Dex to dodge at point blank range' penalty. So while it is a bit of a fudge, it is all fair and realistic. If you want realism, treat the combat as two separate fights. The gunman rolls Dex + Dodge against the swordsman, who then gets a Dex roll to avoid the gunman's attack. It is a little more realistic, but involves a lot more dice rolling, so we recommend you go with the slightly quick and dirty version above.

The Big Fight!

It is easy to find yourself talking exclusively in numbers and forgetting the description of these exciting scenes. To get around this, you should try introducing a cinematic feel to the plot. So before combat even begins, imagine the surroundings. Describe the weather (especially important if it is raining – imagine how slick cobblestones are when wet...) the lighting, what might be lying around, what cover is available and the general feeling of the place. As London is a relatively ordered place, skulduggery will usually take place at night, in the rookeries, in abandoned warehouses and docks, at remote locations, etc. London is also covered periodically in smog, which is so thick that one cannot see more than a few feet in front. Rain is also very, very common in England.

You might add things to the scene that could be useful if the players pick up on them. Barrels of oil could be easily ignited; crates could contain weapons and tools. Place these at different locations, so that both the PCs and NPCs can hide behind them. These can be used both as obstacles and for cover, so they are both hindrance and benefit to PCs. This will keep combat modifiers high, and will waste ammunition like no-one's business. Also, swashbuckling PCs may wish to use these as weapons or for diversionary tactics. Rooftop chases are always good, as you automatically need to multi-task (running and keeping your footing is two actions in itself - imagine what would happen if you had to fight as well?).

Finally, you will never find anyone more tenacious than your players, so if you want your villain to live you should have a ready supply of deus ex machina tricks just in case. There are plenty of times a scenario can be

cut short by clever characters killing off the major villain before he has a chance to get his plan into action! There are also plenty of times gun-toting characters might shoot the villain before discovering vital information from him. As long as you don't stretch reality too much, you can invoke a little fudging so the adventure can have a better showdown with the villain later. A watchman who stumbles upon the PCs, police arriving, rivals who are also trying to wipe out the villain or just good old random encounters can enable your villain to escape; but be wary of pulling these stunts too often, or your players will become disheartened. Having said that, fixing it to make sure the bad guys escape when your players have been clever and outsmarted you is one for the best ways to foul up their enjoyment of an adventure, so be careful.

To set the scene for you, we've built a few big fight sets ready for you to use. With each comes detail on the sort of props that might be available, along with complications, atmospheric details, and a deus ex machina.

The Rooftop Chase

This scene takes place up on the closely packed rooftops among the howling wind and rain. Buffeted by the elements, the characters must pursue (or flee from) the villains. With the bustle of the streets 4 or 5 storeys down, the only way out is to leap onto the next building until you have gained sufficient distance to be able to shin down a drainpipe without being easy pickings.

Props & Cover

There are little in the way of loose props up on the roofs, but there is cover. Many buildings, almost all in poor or old areas, have peaked roofs which can be used as cover from an assailant firing from the other side of another building; also, all buildings have several chimneys, continually belching out smoke, which can further obscure vision. Billboards are a common furnishing in commercial areas, as are stone ornaments such as gargoyles and other ornate masonry. All of these furnishings can come in a variety of sizes and could easily provide cover for a human sized combatant.

Common Modifiers (Black Dice)

Fighting and moving up on the roofs is a perpetual balancing act – did we mention that the street was 4 or 5 storeys below? Typical modifiers will come from the weather and visibility, ranging from +2 for light rain or fog up to +6 for a foggy night or heavy rainstorm. Often, footing will be uneven. After all, roofs are covered in slate tiles and frequently sloped at a steep angle, a +2 'uneven ground' penalty is reasonable.

Complications

Whenever moving up on the rooftops, this calls for at least average Dexterity + Athletics rolls. Failure causes a loss of footing, and a possible fall. Many buildings have attic rooms, which may have skylight windows that PCs and villains alike may fall into. By far the biggest complication of a rooftop chase is leaping from roof to roof. Buildings in London (and especially in the Rookeries) are cramped together and, when not terraced, there is often as little as 8 feet between roofs. Even so, leaping between roofs is another Dexterity + Athletics roll with a Black Dice difficulty equal to the distance in feet. Failure (naturally) results in a fall.

If a PC or villain does fall, then they will take falling damage depending on the height. Fate points might be spent to reduce the damage due to landing on a passing vehicle, or falling onto an outbuilding rather than plummeting straight to street level. A special success in such an endeavour should indicate that the character has in fact grabbed a precarious hold on a gutter, sign or flagpole. However, a Foul Failure would indicate an unusually unpleasant descent into a glass-roofed conservatory for further damage, or perhaps a cesspit for humiliation.

All-out Dodges
A character attempting an 'All-out Dodge' or 'Dive for Cover' while up on a roof should immediately roll Dexterity + Athletics to avoid falling off. All out dodges might include hurling slates or chimney pots at the enemy, pushing the supports out from under a billboard, or simply vaulting onto the other side of a sloped roof.

Deus ex Machina
It might seem strained to suddenly have the police turn up on the roofs - but then again, running battles across the attics and gables are most definitely not the activities of normal or law-abiding citizens, and a loud ruckus will most certainly attract attention, quickly amassing a crowd of whistle-blowing and rattle-waving police trailing the movement of the battle up above.

The most effective 'escape loophole' for a villain from the roofs is the well-timed cart or omnibus passing by below: with one leap the villain is speeding away from the players and waving bon voyage, leaving the PCs watching in disbelief.

Food and Drink

Not that Mr. Stelling was a harsh-tempered or unkind man; quite the contrary. He was jocose with Tom at table, and corrected his provincialisms and his deportment in the most playful manner; but poor Tom was only the more cowed and confused by this double novelty, for he had never been used to jokes at all like Mr. Stelling's; and for the first time in his life he had a painful sense that he was all wrong somehow. When Mr. Stelling said, as the roast-beef was being uncovered, "Now, Tulliver! which would you rather decline, roast-beef or the Latin for it?" Tom, to whom in his coolest moments a pun would have been a hard nut, was thrown into a state of embarrassed alarm that made everything dim to him except the feeling that he would rather not have anything to do with Latin; of course he answered, "Roast-beef," whereupon there followed much laughter and some practical joking with the plates, from which Tom gathered that he had in some mysterious way refused beef, and, in fact, made himself appear "a silly."
(George Eliot, The Mill on the Floss)

The Kitchens

This fight set is a busy kitchen. It could be in a stately home, or a restaurant – but the key factors shared are food, ovens, pans, and a full supporting cast of kitchen staff, who were busy preparing the next meal – until you burst in. There is a lot of comedy value in the staff continuing to desperately prepare dinner as the battle rages around them.

Props & Cover
Plenty of both in the kitchen! Kitchen knives count as daggers, pots and pans count as frying pans (naturally), bottles, and stew pots (filled with boiling stew would do 4 dice of fire damage) could all be improvised weapons, and let us not forget the comedy potential of large trifles and pies being thrown at enemies, or having your life saved by a deft parry with a prime Lincolnshire sausage. Kitchen counters and work surfaces could provide cover while Gnomes and Halflings may even try to avoid pursuit by climbing into cupboards.

Common Modifiers
Unless PCs are callous enough to start blazing away at innocent bystanders, they are likely to be jostled by kitchen staff (+3 Black Dice to all activities). Villains, naturally, are less inclined to take care of bystanders. As a kitchen is a hive of activity, 'sudden distractions' are also common.

Complications
Moving through the kitchens at anything but a walk is likely to knock over boiling hot pans etc, requiring Dexterity + Athletics to avoid this. Failure will result in 3 dice of burn damage. Remember, the kitchen is the place where you are most likely to have an accident regardless of being in the middle of a battle.

Lesser complications can include precariously balanced carving knives – use Difficult Wits + Perception to notice, Dexterity + Dodge to avoid and take 1-4 dice of damage for a failed roll. Grease on the floor is another common hazard (remember, this is before food hygiene laws!). A Difficult Wits + Perception is required to notice it, and a Difficult Dexterity + Athletics roll is required not to fall flat on one's backside for 2 dice of damage. Finally, the classic kitchen blunder (best saved for Foul Failures) must be putting your hand on (or sitting on) a hot stove for 4-6 dice of burn damage.

All-out Dodges
Now, this is fun in kitchens! You can be flinging chicken carcasses, pots, pans, meat cleavers, or trifles. You name it, if it's to do with food, you can throw it! You may deliberately fling over boiling pans of water, open cupboards, even throw down work surfaces not attached to walls.

Deus ex Machina
The chef is one such possibility. This is his kitchen, and there's always a chance he will turn around and get violent towards all parties with a meat cleaver. If in a restaurant, there may be various patrons who might investigate what's going on. Off-duty policemen, or 'have-a-go' heroes are most likely. If a fashionable restaurant or hotel, the police will be called immediately. If in the slums, there is a chance that this place is run by a gangland-style villain who will not be impressed by

outsiders smashing up his kitchen. Down Limehouse way the kitchen might be run by oriental foreigners who are skilled in various martial arts!

Also, don't forget that kitchens are generally not dead ends, so PCs and villains both can usually escape through the back door into the courtyard or alleyway.

The Bar Room

The streets of Central and East London are littered with these establishments, where the lower classes go to drink and unwind after a long day. In some, the drink and the local working girls are the only entertainment, but in just as many there is an entertaining sideline of some sort. These entertainments might range from the bards and bawds of a 'penny gaff' to back room gambling over dog and rat fights, or even prize fights between bare knuckle boxers.

Props & Cover

A plethora of props and cover exist in a bar. Spittoons, tankards, bottles, broken chair legs, plates, tongs and pokers count as small clubs. Heating up a poker or tongs takes 1D6 rounds, but does an additional 2 dice of fire damage. Glasses and bottles break upon a successful hit or parry. Spittoons also break, and deposit their contents on the person (if on the head, this will count as a 'strike to Stun' see page 207, and the opponent must make a Resolve + Concentration roll not to start retching). Tables and stew pots count as large clubs, with boiling stew doing 4 dice of damage.

Cover includes pianos, tables and the bar itself. PCs can jump onto the bar or tables, giving them +2 Dice pool modifier to their combat roll due to advantageous position. If they take damage and are knocked off (see page 223) they suffer fall damage and are prone.

Any swashbuckler will be unable to resist swinging upon the chandeliers. This can either be an All-out Dodge or part of an attack. A Dexterity + Athletics roll is required to jump on, with the difficulty depending on the distance and size of the chandelier. A Strength + Athletics roll is required every round to stay there (if hanging one-handed). The height advantage is cancelled by the awkwardness of attacking from this position. However attacks against the swinger are 1 difficulty level higher. Falling off the chandelier obviously means you take falling damage

Common Modifiers

A +2 Black Dice modifier to perception and combat may be appropriate due to excessive tobacco smoke would be common, as would modifiers for tight conditions, and distractions.

Complications

Other people. There's always a chance that with pint glasses being thrown and people being knocked back into third parties that others get involved, either against the perpetrator or just for the hell of it. Roll 1d6 every round. On a roll of 1, another person is involved in the fight. If you roll a 1 twice in a row a whole table of bar patrons decide to get involved! Tavern brawls can quickly get out of hand, due to the large amount of people fuelled by alcohol.

All-out Dodges

Any prop can be thrown about to evade pursuit. This is likely to get others involved; as the projectiles are not aimed (1-3 roll on a d6). Alternatively, you can intentionally involve others - a bystander can be pulled in front of you to take the incoming blow. Of course, if the PC has already made his dodge roll, so for that round he is covered!

Deus ex Machina
The landlord himself may have a large club, or (in extremis) a shotgun or blunderbuss, behind the bar and be none too impressed, thank you, at his tavern being trashed. The police are likely to arrive at some point, although they are just as likely to wait it out and arrest those who cannot move. If by the docks, you could even introduce press-gangs, leading to a possible naval adventure. People who get drawn into the fight might join either side, with either the characters or the villains suddenly finding themselves out numbered.

The Ball Room

The upper classes can be just as rough as the lower orders. Most arguments in society are solved with a duel, but it isn't always the case. When a fight does break out, it has the added pressure of being in public. No gentleman will want to lose or otherwise embarrass himself in front of his peers.

Props & Cover
Most ballrooms are quite bare, to allow dancing and socialising. However they are also littered with some quite dangerous items. If there are musicians their instruments can be quite effective clubs (and make entertaining twanging noises when smashed over your opponent's head). However, this is a good way to get an angry musician chasing after you as well.

Servants will be carrying bottles of wine or glasses at the very least, the contents of which can be thrown in your opponent's face to momentarily blind them. If you win an opposed Dexterity +Throw against their Dexterity + Dodge their initiative and combat pool are halved for the round as they shake the liquid out of their eyes. Failing that, glass bottles make effective clubs and wine glasses rather hurt (3 dice damage) when broken on people. The circular silver drinks trays cover quite a long range when thrown (for 2 damage).

As in the Bar Room, any swashbuckler will be unable to resist swinging upon the chandeliers. However, you may have to leap from a high balcony to reach them in the ball room. So instead of a swashbuckling manoeuvre, be prepared to smack into the marble floor from a great height.

Common Modifiers
Generally a ball room has a lot of space. However, if it is full of people you may add as many as 6 Black Dice to any actions involving running, dodging and chasing. However, if everyone is suffering the same difficulties it may be easier to call it quits and not add a modifier.

Complications
As usual, it is the other people that will cause the problems. Plenty of gentlemen and servants may leap in to grab the fighters to stop the chaos. Ladies who aren't involved in the fight may be running and screaming. Given the fashion for long trains and large dresses the fighters might easily become entangled in the fabric.

All-out Dodges
Avoiding the fight involves disappearing into the crowd. The advantages for fighting a ball room offers in terms of space make it hard to find cover. However, given the width of ladies eveningwear (even without a Crinoline) a lady might hide someone under her skirts (as long as she did not fear for her reputation!).

Deus ex Machina
There are plenty of important people that might be attending the ball. A renowned hero might step in to break things up, and the word of the host may also be enough to stop ruffians in their tracks. Should the owner of the ball room be highly placed, a cadre of soldiers may arrive to stop any brawling as well. It is also possible that an accidental swing or shot might injure a lady or someone important. Such a shocking occurrence might stop the combat. If such is the case the participants had better be ready to accept the challenges to duels that will result.

The 'Pea Souper'

This is what gave London its nickname "the smoke". Caused by the large number of coal-burning industries, railways and even open coal fires, this early form of pollution could descend upon London without warning.

People actually died during such occurrences, due to the semi toxic nature of the descending fog. So, this fight scene can be introduced by the Gamemaster at will.

Props & Cover
Such a setting is always outdoors, so props will depend upon the original setting (rooftop, rookery, docks etc) However, whatever cover and props are around are more likely to be a hindrance due to the poor visibility ('I didn't see that barrel'). Cover is provided by the choking fog itself, any Hide & Sneak rolls being made 1 or even 2 difficulty levels easier.

Common Modifiers (Black Dice)
+4 Black Dice (at least) to all ranged attacks and Perception rolls, in addition to all other penalties.

Complications
The smog itself is the biggest complication. First, if you are not a resident of the locale, you will have to make a (usually Difficult) Wits + Perception roll just to figure out how to move around the place. Failure indicates getting lost, or just simply standing still out of frustration. This difficulty might be reduced for those with Direction Sense, Local Expert or the Night Vision talent. Secondly, smog is fog mixed with acrid fumes: all people outside in the smog must make a Resolve + Fortitude each round to not be overcome with a coughing fit. Foul Failure indicates the loss of 1 Health pip from smoke inhalation.

All-out Dodges
These simply involve disappearing into the fog. Before your opponent can even try to attack you, he must make a Wits + Perception roll, with the target number being your Dexterity + Dodge roll. There isn't a further modifier as the thickness of the smog allows you the roll, but in especially thick pea soupers the Gamemaster might offer a bonus.

Deus ex Machina
This could be good Samaritans who hear your coughing fit, and let you into their house. Police would have to be very lucky to stumble into the PCs (so don't use them too often). In some ways, it could be argued that the pea souper is a deus ex machina in its own right, as it can be used by the Gamemaster to aid or hinder the PCs. A villain should find it easy to escape by just running in the right direction!

The Old Mill

The old mill is a rural work centre, ceaselessly converting grain into flour. Its huge mill stones are powered by the wind via its huge sails. It may also be powered by a water treadmill constantly turned by the flow of a river. The interior of the mill is dark and dusty, a mass of slow, ponderous yet unstoppable moving stone.

Props & Cover
Machinery and shadow are the most likely cover. You can also include carts, barrels and bags of flour as props along with grain sieves, hay and straw. Due to the size of the millstones, most mills are several storeys tall and open-plan inside, with a series of ladders and rickety walkways for the inspection of the machinery. Possibly the most significant props in the mill are the sails or treadmill, which power the mill wheels. Characters might

attempt to escape onto and then pursue each other around sails with multiple Actions required to both hang on/climb (Dexterity + Climb) and fight, while being pulled under the tireless thrashing of a water treadmill must mean certain doom.

Common Modifiers
The mill is dark and dusty. Visibility starts off poor, and a rush of activity could send up a thick dust cloud of dust for a -1 to even -6 Black Dice modifier.

Complications
The millstones are the biggest complication in the old mill. A character or villain unlucky enough to get their clothes caught in the mill's wheels is faced with a slow and inexorable death by crushing if they cannot remove the clothing caught with a Strength + Athletics roll.

Low Class, Horrors and Nastics

Allied to the bottom of the river rather than the surface, by reason of the slime and ooze with which it was covered, and its sodden state, this boat and the two figures in it obviously were doing something that they often did, and were seeking what they often sought. Half savage as the man showed, with no covering on his matted head, with his brown arms bare to between the elbow and the shoulder, with the loose knot of a looser kerchief lying low on his bare breast in a wilderness of beard and whisker, with such dress as he wore seeming to be made out of the mud that begrimed his boat, still there was a business-like usage in his steady gaze. So with every lithe action of the girl, with every turn of her wrist, perhaps most of all with her look of dread or horror; they were things of usage.
(Charles Dickens, Our Mutual Friend)

Those unlucky enough to be caught in the millstones will take 3 dice of damage in the first round, 6 in the second, 9 in the third and so on until the wheels are stopped or they are dead. And don't forget – flour in the air is quite combustible…

All-out Dodges
All-out dodges in the mill might involve the throwing of flour-sacks, dodging around the wheels, leaping up and around ladders and walkways and swinging from pulley ropes.

Deus ex Machina
An enterprising villain might make his way up the mill and then climb down the sails onto a waiting horse, or might swing down a pulley rope and lock the characters in the mill, gaining just enough time to affect his escape.

The Rookery Warrens

Every city of Europe has its oldest quarters. In London, these warrens of old lanes are so dense that even at midday the streets are in perpetual shadow. These old slums are known as rookeries, and act as home and shelter for criminals, the poor, the dispossessed, and quite probably your PCs. Law and order does not trespass into the rookeries, preferring to keep the violence and problems of the slums out of sight and out of mind.

Props & Cover
Dark alleyways spring to mind as excellent sources of cover (lower the difficulty of Hide and Sneak rolls by 1). Piles of refuse provide limited cover, as do items such as carts, piles of rubbish etc. There are also washing lines full of clothes (for partial cover), outhouses (full cover) and coalhouses (full cover).

Props could include dead dogs, old battered parts of carts (eg wheels), bits of two by four, loose cobblestones, housewives' brooms, or even the sewage from the open 'slops channels' which line many of the streets.

Common Modifiers
Unless a native of the rookery, all characters must make a Wits + Streetwise roll to navigate the complex lanes and alleys. If involved in a chase this can become a major complication, as failure indicates that you have blundered down a dead end, or are otherwise lost.

Complications
The rookeries are closed communities in many respects. Outsiders (even low class ones) will stick out like a sore thumb, and are unlikely to receive aid from locals (especially if upper or middle class). Possible complications include mud or faeces on cracked cobblestones, requiring Dexterity + Athletics not to slip over, taking 1 dice of damage and making Fashion rolls 2 difficulty levels harder until cleaned up.

All-out Dodges
These could involve running through houses (provoking the ire of the occupants), dashing among washing lines, or flinging refuse at the enemy.

Deus ex Machina
The police are unlikely to come to the rookeries in anything less than platoon strength, and are likely to beat up and arrest any lower class character (middle and upper class characters will almost certainly be protected by the bobbies). Gangs can also come out to get rid of the interlopers, whilst salvation may arrive in the form of a local priest or missionary offering a safe place to hide. Locals may help lower class characters (especially if opponents are upper class), whilst more well-to-do characters may be mugged by footpads or highwaymen (especially if they are on their own and failed their Streetwise roll). Finally, a local gang boss or

revolutionaries may help the characters out, but then they owe them a favour (possibly leading in to a new adventure).

The Docks

By day, London is the busiest port in the world. By night, the docks are just as busy, populated by the drunken sailors heading off with harlots, or heading back to their ship. The scattered River Police wage a constant war with smugglers and river pirates, while mudlarks sweep the quays, looking for anything that can be carried off.

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Stanislaus' claws sank into the carriage's roof. The din was almost intolerable, and his fur was becoming impregnated with the stench of burnt coal. He dragged himself forward, keeping low, determined to reach the locomotive.

"You shan't be going any further, Mr. Peters." The shout came from behind him, and Stanislaus chanced a look back over his shoulder. The well-dressed gentleman clambering onto the roof looked quite out of place. Stanislaus couldn't help but be dismayed by the lack of regard the fellow was displaying for his tailor.

His whiskers twitched slightly, irritation tugging at his already frayed temper.

"I don't think you'll be stopping me, sah," he growled. "I got orders, see."

"Ah, yes." The gentleman smirked, then raised a firearm, taking aim. Gears more suited to a pocket watch clicked and whirred as the barrels reconfigured themselves in preparation for unleashing a salvo of bullets. "I'm afraid your employer shall soon be departing this mortal realm." Striped orange fur bristled, and Stanislaus launched himself amidst a cloud of steam, claws aimed for the gentleman's throat. Nobody threatened his employer and lived.

CHARGE FOR PORTERAGE

No delivery by Foot Messengers beyond Three Miles.

Props & Cover

The corners of warehouses, coils of rope, barrels, crates and walls make good cover under most circumstances.

Props could include winches, which can be flung as improvised weapons (damage as for small club), oars (improvised, large club), barrels of oil (could be ignited, doing half the damage of a barrel of gunpowder), belaying pins (small club, improvised). Barrels or crates could be used as missiles (Strength + Athletics roll to pick up, thrown as improvised weapon, opponent takes 6 dice of stun damage and checks for knockdown).

When using barrels and crates, the contents are always of vital importance. Imagine your PCs' dismay when they notice their cover is actually a huge pile of flammable lamp oil – just as the enemy opens fire. Broken barrels of fish or crates of ball bearings would make the footing treacherous, requiring Difficult Dexterity + Athletics rolls to remain standing; quicklime barrels are especially nasty when broken, as every combatant needs to make a Wits + Fortitude roll (to avoid and resist the substance) or be blinded for 2d6 rounds by the caustic powder. Barrels of nails could be used like caltrops, or in combination with explosives to create huge shrapnel bombs. Use your imagination, and apply some common-sense rules. Try to avoid using the same contents over and over again.

Common Modifiers

If footing is slippery, all participants must make Dexterity + Athletics rolls to avoid falling over. If on the waterfront, then a failure might mean falling into the water.

Complications

Crates and barrels may be punctured by gunfire. If one is destroyed, the rest may come tumbling down, requiring a Dexterity + Dodge roll to avoid being crushed for 6-10 dice of damage. Falling in the water will always require Dexterity + Athletics rolls to swim back to shore.

All-out Dodges

These could involve bobbing and weaving amongst the props and cover like a demented dervish (opponents must make an opposed Wits + Perception roll against your Wits or Dexterity + Dodge to keep up with you). It may also involve toppling stacked crates, spilling their contents, as above. Also, one could leap into a warehouse, or even jump onto a ship.

Deus ex Machina

The night watchman is always a possibility (maybe he is in league with your opponents, or will just attack anyone). The Police, either the River Patrol or the Metropolitan, could turn up reasonably quickly, as docks are sources of revenue, and therefore sacrosanct. Smugglers uninvolved with the squabble could turn up, and decide that all

sides are witnesses who should be wasted. Finally, as in the tavern, there could be a press-gang looking for shipmates for an unpopular voyage.

The Train

If the cinema is to be believed (and who are we to argue?), any attempt to flee by train is doomed to a chase and running battle up and down the carriages. Most trains in Victoriana have a cab open to the elements, followed by a coal cart and several passenger carriages, and finally luggage or cargo cars. Passenger space is made up of compartments joined by a single narrow corridor along one side of the carriage; the space between carriages is open to the elements.

Props & Cover
If fighting or chasing down the aisles, there is no cover (except other passengers) unless combatants duck into the compartments. However, this can leave you trapped (possibly with someone who doesn't like your impudence), with only the window for an exit. If in compartments or luggage cars, then the valises and baggage of other passengers are often useful: they can be flung, or even arranged into a makeshift barricade. You could determine that there are other items (golf clubs, fishing rods, perhaps even guns) in the baggage.

Common Modifiers
The suspension on trains is still a developing technology, and all train activity suffers an 'uneven footing' modifier, and if the action is taking place on the roof of the train or between carriages, then the howling wind from the train's passage causes an additional +3 Black Dice modifier. You should also consider the steam from the engine trailing back over the roof.

Complications
If on the roof of the train, multiple actions are the order of the day. Every round requires a Dexterity + Athletics roll in order to be able to do anything other than cling to the roof. If you succeed you can make an action (with +3 Black Dice as mentioned above), if you fail you suffer an additional +3 Black Dice (so +6) penalty to whatever you do. Foul Failure indicates a fall, causing twice the normal falling damage as you smash into the ground at high speed. The Gamemaster might also rule you are unconscious unless you can make a Resolve + Fortitude roll.

There will also be hazards such as bridges, requiring Wits + Perception roll to notice, and a Dexterity + Dodge roll to duck under. Failure forces you to jump from the train (taking damage as above) and Foul Failure deals you an additional 12 dice of damage from hitting the bridge at speed.

Inside the train, complications include other passengers (who might be upset that someone with a second class ticket is in their carriage!) and the possibility that the train will suddenly stop (particularly if there's firing involved). If this happens, all standing characters have to make Dexterity + Athletics rolls to remain standing.

All-out Dodges
In the car, these may involve leaping over other passengers' seats (causing similar reactions to those described in the tavern brawl), or flinging valises and bags, scattering their contents in the way, and also annoying their owners.
On the roof, they are more likely to involve Dexterity + Athletics, as you leap from car to car, or swing back down to the compartments.

Deus ex Machina
This could be the conductor or engineer (who may be armed), or railway detectives (especially in America or Australia). Mounted yeomanry in the countryside are also a possibility, as are have-a-go hero passengers. Perhaps the villain detaches a car, or leaps from the train while it passes a lake or river – how stupid would you have to be to follow?

Creating Your Own Fight Sets

These scenes are not the only places a fight could break out. In fact, with many characters you should be prepared for a fight at any time! So here are a few notes to help you create more sets for exciting action scenes.

Obstacles

These serve a useful purpose for the Gamemaster and players alike. Corners of buildings, large strategically placed crates and alleyways are excellent firing points (probably granting cover as mentioned on page 207 at the Gamemaster 's discretion.)

Vision

Being able to see an opponent is the prerequisite for actually shooting him. London is violent but not lawless, so shadier deals will almost certainly take place at night (increasing the difficulty to hit). Carrying a lantern may not help, as the carrier is just as likely to highlight himself as he is the enemy!

Weather will probably have an effect on vision as well. You may be lucky, and have a beautifully clear day (or most likely night), but London is known for its smog.

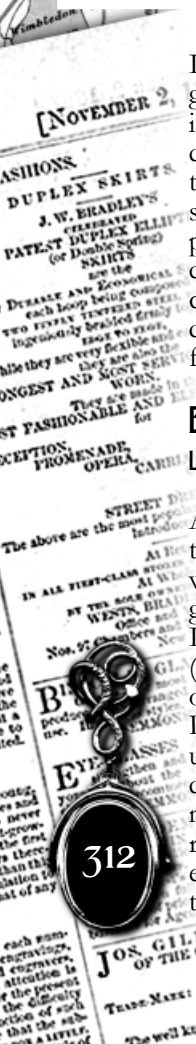
Smoke will also have an effect on vision. Smokeless powder is still a long way off in Victoriana, so if a lot of guns go off in a crowded room (or even the open!), vision will be obscured accordingly. Imposed modifiers are likely to be between +2 Black Dice (open), +4 Black Dice (in a ventilated building) or up to +8 Black Dice in an enclosed space. A good rule of thumb is to roll 1d6 at the end of each round; if the number is equal to or less than the continual number of rounds where gunpowder weapons have been fired, then the area is obscured by smoke.

Other Props

Using the examples above as a guide, consider what might be lying around in the area. Can it be used as cover, as a weapon, or even as a distraction? One of the trademarks of a good storyteller is their ability to create the details, so think about your fight set as more than a combat space. Who lives or works here? What might they leave lying around? Are there people who regularly use this place, and how do they keep it. Remember, no two places are ever exactly the same, even if they do the same job. Imagine the difference between two factories, one where everything is looked after and well managed, and the other where things are left lying around and the workers are slovenly.

London

The evening, I remember, was still and cloudy; the London air was at its heaviest; the distant hum of the street-traffic was at its faintest; the small pulse of the life within me, and the great heart of the city around me, seemed to be sinking in unison, languidly and more languidly, with the sinking sun. I roused myself from the book which I was dreaming over rather than reading, and left my chambers to meet the cool night air in the suburbs. It was one of the two evenings in every week which I was accustomed to spend with my mother and my sister. So I turned my steps northward in the direction of Hampstead.
(Wilkie Collins, The Woman in White)



It is really up to the players to decide what they are going to use and how they'll use it. So be prepared to improvise rules to accommodate what they want to do. ("You want to do what with that chicken?!"). But they need to know what is around before they can do so. So make sure you describe the scene well to the players. While you do need to provide good detail and description, you need not spend hours on it. The players can ask if they can find certain items lying about after a decent description of the general area. "We're in a paint factory right? So can I find a can of paint?"

Bystanders, Deus ex machina, and the forces of law and order.

As stated previously, London is a lawful place (except in the slums), so therefore huge apocalyptic battles fought with the noisy (and smelly) firearms of the period and great Thaumaturgical displays are likely to attract attention. If there are civilians in the area, they will most likely run (getting in the way of players), freeze (effectively becoming obstacles) or dive for cover. Some are likely to call the Police. When the Police arrive is up to you (depending upon when you want them to). Be realistic, as the Police do not have patrol cars! Some more choleric bystanders may attempt to tackle the PCs or opponents (up to you: respectable, English looking PCs are likely to be aided, especially in higher-class areas; disreputable PCs are likely to be hindered, especially if they are obviously foreign).

Bystanders may have clubs (canes or improvised weapons) and knives, or possibly pistols. In an upper class area, a bystander could also have Guild trained sorcery powers!

Deus ex machina ploys are excellent Gamemaster tools. As well as the Police, they could include inquisitive night watchmen, local gossips seeing what's up (if no obvious firepower is shown), beggars, itinerants, naval press-gangs, curious children or just nosy people. They could also include allies or enemies of the PCs' opponents.

The London Police are not in the main armed, at least in theory. In practice, they may be carrying non-regulation kit such as metal truncheons covered in leather, knuckle-dusters, knives and even pistols (especially easily concealed pistols). If the PCs are obviously respectable, they may be able to bluff their way out or, failing that, bribery is possible. This also applies to respectable-looking villains. If not, they may get beaten up, have evidence planted on them, and be framed for crimes they did not commit. This can lead to a sub-adventure of getting out of jail, or being deported to Australia...

Fudging for the NPCs

Okay, it's just us, no players around, so we can be a bit more honest here. When it comes to NPCs in combat, a little fudging is ok. After all, you have loads of guys to keep track of, and each player has only one. So you may wish to ignore rules like the penalty to actions depending on the amount of health dice damage an NPC has taken. You may also give them different health scores depending on who they are fighting. It is all about the challenge to the player character, rather than the raw numbers.

However, you may just prefer a simpler system to reduce the effectiveness of an NPC as a combat progresses (should they last that long). Bear in mind that few will fight to the death, so plenty will fall over, run or drop out of combat when they have lost more than half their health pips.

To penalise those who continue to fight, instead of remembering to work out how many health dice they have lost each round, you can give an NPC a general penalty depending on their wound status. If you prefer, you might want to use this rule for the player characters as well. However, ironically, this is actually a bit more complicated for them. They have to work it out and keep track, whereas for the Gamemaster these groupings need not be exact. You might even just give your NPCs a 3-5 Black Dice penalty when they have taken half their health in damage.

Essentially, each time an NPC loses a quarter of their total health points, they take on a Black Dice penalty according to the table below. The Black Dice penalise all

actions they attempt to make until they are healed, but they are not cumulative.

Health Status	Remaining Health Score	Black Dice Penalty
Healthy	No damage	0
Hurt	Lost less than a quarter of total health	1
Wounded	Lost up to half of total health	3
Injured	Lost more than half of total health	5
Shattered	Less than a quarter of total health remaining	8
Unconscious / Dead*	No health remaining	NPC Passes out or dies

**if you allow player to use this rule, the grey dice cover this more than adequately, so use those rules when they get this hurt rather than tell them they are squished. The Black Dice penalty still applies when they run out of Health, but not for rolls for the character to remain conscious/alive as the grey dice penalties are already quite enough.*

Example: *Bob the ruffian has 4 Health dice (8 pips) and is about to have a very bad day. He begins his attempt to rob Lady Amelia with no damage, so he is 'Healthy'. However her swift kick to his unmentionables does a point of damage making him 'Hurt'. Now on 7 pips he takes a further 3 damage from being smacked with her walking cane. He has now lost up to half of his health, (now on 4 pips) making him 'Wounded'. As he refuses to leave her alone, things get worse when she slaps him across the face doing 2 more Health points of damage. He is reduced to 2 pips and becomes 'Injured'. As he falls to the ground Lady Amelia delivers another kick to teach him a lesson and with that extra point of damage he becomes 'Shattered'. Another point of damage and he will pass out (as the Gamemaster decides that the blunt trauma isn't enough to kill) but at that point Lady Amelia continues on her way.*

Awarding Experience

While Rank grants a character more potential and reputation, it is Experience Points that players will be hungry for. Experience Points allow you to directly improve your character's abilities. So, however many points the Gamemaster gives out, it will never be enough. However, it is up to the Gamemaster to decide how quickly she wants the characters to improve. So, while we suggest a modest award of 1 to 3 points for each gaming session, you may wish to award more or fewer. This award should also depend on the length of a gaming session. Players shouldn't feel cheated if after a couple of hours gaming they get fewer points than for an all day gaming marathon, even though they are both 'one session'.

Generally, every character who took part in the game should get 1 point for participating. An additional point is appropriate for any character who indulged in particularly witty banter or who thought up an especially cunning plan. You may then award another experience point if the characters achieved their goals well or covered a lot of ground cleverly and efficiently. At the end of an adventure, you may wish to grant a couple of bonus points, based on the character's achievements and behaviour during the adventure as a whole.

Alternatively, the Gamemaster may wish to offer just a single Experience Point for each character at the end of each gaming session. That way she can reward moments of brilliance or great achievement with an additional Experience point then and there. If the characters are gaining too much experience, you can always award less. However, players moan like crazy when rewards they are used to get reduced. So, it is better for the Gamemaster to offer small awards they can improve to begin with, rather than start off being too generous. The Gamemaster may give out Fate Points instead of Experience Points as well, which may be especially welcome as they are difficult to acquire.

With all Experience Point awards it is important to remember that you are not rewarding good dice rolls. Clever strategy and good planning are one thing, but doing well because you have high skills or rolled lucky dice are their own rewards. The Gamemaster should note when players role-play their characters well and use their wit and cleverness to overcome problems. Those are the sorts of things that warrant Experience Point awards, and are the heart and soul of good gaming.

The Real Rules

We've given you a lot of rules and details, but it is finally time to give you the 'real rules' of the game! These guidelines are for the Gamemaster , to help you manage the game and head off any potential problems. Like all the others, these 'rules' are not carved in stone. However, if you follow them you should find your game a little easier to run.

1 – Know the rules

As the judge of the game, players will look to you to make the right decisions. So you should know the rules thoroughly. Otherwise, how can you make reasonable and consistent judgements? The more knowledgeable you are about how to run and interpret the building blocks of the game, the more the players will respect your rulings.

2 – Know when to break the rules

All the rules here are guidelines. If something is slowing down the game or spoiling the story (or being abused for some unfair advantage), don't feel you have to keep it. However, if you are going to change things, you cannot be inconsistent and random about it. If you make a new call, stick to it. If you decide to change a rule, tell the players. It is very important that everyone feels they are working with the same set of rules; otherwise you are playing different games. In general, remember that

the rules are there to serve the story, not the other way around. If the rules get in the way of the flow of the story and having fun, change them. However, if you change things, make sure you are changing them for the better, both in the long and the short term.

3 – Know that they are your rules

There are no winners or losers in a role-playing game. You are not looking to beat the players; you are there to judge the rules. However, you are also the one in charge. You must listen to your players' problems and take their opinions into account, but the final decision is yours alone. If they don't like your judgments, they should run a game for you. This doesn't mean you can be a dictator. No one will force the players to play your game if they don't want to. You must give them a voice, but just remember the final decision is yours.

4 – Your problems are your own

Things are going to get forgotten and missed sooner or later. You might forget to give the players important information; they may forget to add bonuses or penalties to dice rolls. Lay the blame where it belongs. If a player forgets to add a bonus to a roll, they have missed their chance. However, if you forgot to give them the right modifier, give them another chance. You must admit your mistakes, in the same way the players have to. Deal with any problems and move on; your players will respect your honesty. However, in general, what is done is done. If something is long past, don't go back on the story and start replaying things. Make sure whoever unfairly got the better (or worse) end of the deal makes up for it some other way later. Rewriting what has become history won't help and means you've been wasting time.

5 – Leave it outside the game

Characters may argue, and any circle of gamers has its own politics. However (and this goes for the players too), leave the outside stuff outside the game. If one of the players is seeing the girl you fancy, don't try and get even by killing his character. Don't penalise another player's skill rolls because he ordered anchovies on the pizza. The reverse also applies. If two characters are getting romantically involved in the game, it does not mean the players are. If two characters have an argument, it doesn't mean the players should take anything personally. Good, intense role-playing can chill a room and often be very believable. In which case, take a step back, have a break and then pick things up again when everyone has chilled out a little. Remember, at the end of the day, it is just a game.

6 – Let your players love their characters

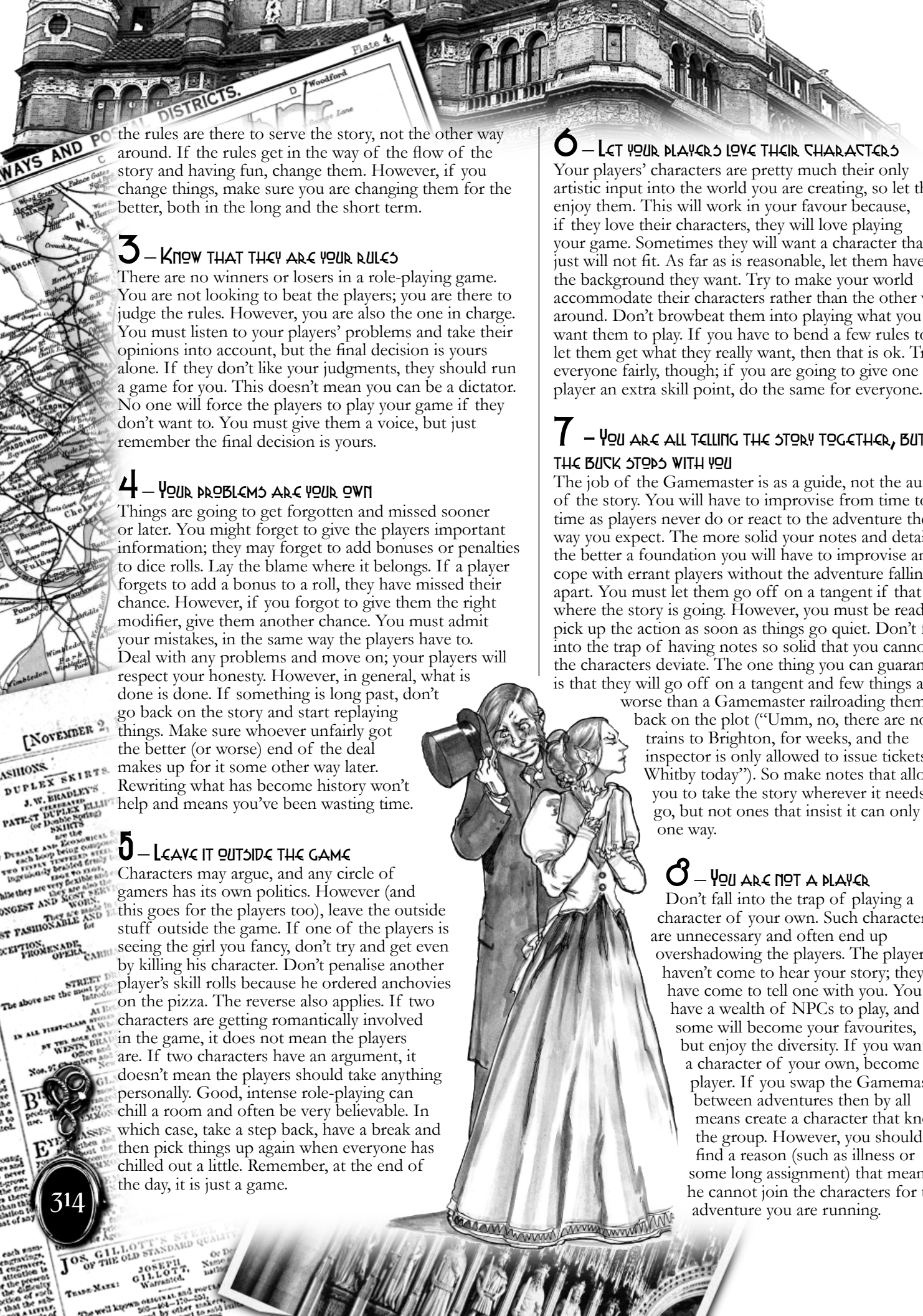
Your players' characters are pretty much their only artistic input into the world you are creating, so let them enjoy them. This will work in your favour because, if they love their characters, they will love playing your game. Sometimes they will want a character that just will not fit. As far as is reasonable, let them have the background they want. Try to make your world accommodate their characters rather than the other way around. Don't browbeat them into playing what you want them to play. If you have to bend a few rules to let them get what they really want, then that is ok. Treat everyone fairly, though; if you are going to give one player an extra skill point, do the same for everyone.

7 – You are all telling the story together, but the buck stops with you

The job of the Gamemaster is as a guide, not the author of the story. You will have to improvise from time to time as players never do or react to the adventure the way you expect. The more solid your notes and details, the better a foundation you will have to improvise and cope with errant players without the adventure falling apart. You must let them go off on a tangent if that is where the story is going. However, you must be ready to pick up the action as soon as things go quiet. Don't fall into the trap of having notes so solid that you cannot let the characters deviate. The one thing you can guarantee is that they will go off on a tangent and few things are worse than a Gamemaster railroading them back on the plot ("Umm, no, there are no trains to Brighton, for weeks, and the inspector is only allowed to issue tickets for Whitby today"). So make notes that allow you to take the story wherever it needs to go, but not ones that insist it can only go one way.

8 – You are not a player

Don't fall into the trap of playing a character of your own. Such characters are unnecessary and often end up overshadowing the players. The players haven't come to hear your story; they have come to tell one with you. You have a wealth of NPCs to play, and some will become your favourites, but enjoy the diversity. If you want a character of your own, become a player. If you swap the Gamemaster between adventures then by all means create a character that knows the group. However, you should find a reason (such as illness or some long assignment) that means he cannot join the characters for the adventure you are running.



9 – It is ok if they fail

Your players will screw up, sometimes quite alarmingly. That is ok. Dramatic failure can be just as good a story as impressive success. If they fail to solve the adventure or stop the bad guy, then they pay the consequences. With no fear of failure, there is no conflict or excitement. Try not to make the consequences of failure mean that the Empire will be in ruins (unless you have a plan for that). That way their failure will not end the game. On the upside, occasionally the players will be several steps ahead of you and make connections you never thought they'd figure out. In which case, good for them. Be prepared for spectacular insight and unbelievable stupidity and you should have all the bases covered.

10 – Enjoy yourself

No one is paying for your services and you are doing a lot of hard work. It is easy to see running a game as a chore and lose sight of why you are doing it. Remember at all times that you are running a game because you have a story to tell and a world to show people. At the end of the day you are doing this because you enjoy it, so don't let the hard work dull that. You get to build worlds and make people. You can create anything you imagine and lead other people into those dreams. Don't forget to have fun while you are doing it.

Problem Players

There are a few types of player that can make things difficult for the Gamemaster . In general, the biggest problem player is one who doesn't want to play the same game everyone else does. It can be the one who insists on playing a tribal Orc when the adventure involves investigating an upper class murder, or the one who plays a gentle noblewoman in a hardcore military campaign. The problem here is not really the player or the Gamemaster but the fact that you are trying to play different games. It is just as valid to want to play an explosive action oriented game as a quiet investigation of social wit and etiquette. Unfortunately, the two don't fit together easily.

As a Gamemaster you can solve a lot of these problems by being clear about what you want to run. If the players don't like it, they have the option not to play or offer to run something themselves. In general, it is best to begin with a session of character creation and see what the players come up with. Then you can see from their skill choices what sort of game they want. If they pick a lot of combat skills, roll out the action; a high degree of etiquette and social skills and it is the dinner party. Sadly, by the time you've figured this out, the characters are created and you may find you have a mixture of the lot! However, this isn't a problem as you now know to include a little of all those elements into the game. Few games have only one style to them and you can mix and match so that everyone gets an opportunity to shine.

However, there are a few types of 'problem player' you may want to look out for. This is not to say you must remove them instantly from the game or crush them. They may well be good players (and good friends) as well as having a difficult style. However, knowing how to spot them can solve a lot of problems and there are a few techniques to stop them messing with everyone's enjoyment of the game.

Rules Lawyer

This type of player loves the rulebook and can often quote whole sections of rules. In their 'dormant' form they are very useful, always being able to remember an obscure rule and help out the GM. However, they more usually have a tendency to countermand the GM, telling him that rule was wrong. The answer to this is simple, the Gamemaster is in charge and is free to adapt the rules as they see fit for the benefit of the story. There it is, written in the rulebook for you right here! However, never ignore the rules lawyer. They may well have a valid point and, if they feel that enthusiastic about it, so may some of the other players. Mind you, some will try to use the letter of the rules to justify the most ridiculous things, in which case just tell them they have got to be kidding and move on.

Munchkin

A variety of the rules lawyer is the Munchkin. This player knows the rules well and uses them to create the most powerful character they can statistically. There is little real 'character' to their character, and they live to gain experience and treasure. If they are overbearing they can be a pain, but generally if they aren't disruptive leave them to it. Playing a two dimensional killing machine is extremely boring, but if that is what they want to do, why not? They will have to understand that if everyone else wants character interaction they will have to wait between killing monsters. If they are a problem, have a look at their character sheet. There is bound to be some insignificant skill they have missed (such as Etiquette) and focusing the adventure around such a skill can often remind them to take a more well-rounded view of their character in future.

Punishment

He was so good as to take me into a yard and show me where the gallows was kept, and also where people were publicly whipped, and then he showed me the Debtors' Door, out of which culprits came to be hanged: heightening the interest of that dreadful portal by giving me to understand that "four on 'em" would come out at that door the day after to-morrow at eight in the morning, to be killed in a row.
(Charles Dickens, Great Expectations)

Attention Seeker

Some players get a little too carried away and forget there are other people playing the game. Any time the attention shifts away from them they do their utmost to get it back. Sometimes they are the loudest, shouting down anyone else who tries to act. Other times they go off alone to solve the adventure and stay ahead of the rest of the group. It is up to the Gamemaster to recognise this behaviour and put a stop to it. Everyone in the game deserves a fair share of the GM's attention. However, sometimes characters can interact together without needing a Gamemaster and this is the best way to keep an attention seeker occupied. If they are loud or overbearing, tell them that they had their turn and you'll get back to them when the others have had their say. If they go off alone, they deserve what they get. The adventure is designed for a group so don't go easy on them for being alone. However, when they get in over their head try not to kill them. A long time spent tied in a cellar waiting for the rest of the group to catch up may teach them the lesson they need.

Overly Secretive Players

This type of player never shares any information or acts as part of the group. Sometimes they hog vital clues that the others cannot figure out and stop the game progressing. The way around this is to neutralise what they know by having another player come across the same information another way. Often these characters don't last long, as their antics will annoy the other players. Sooner or later, the rest of the characters will stop trusting the secretive character and cut him out of the group. At this point, the player will have to create something else and start again, hopefully having learnt his lesson.

Absentee Players

You need not be absent by not being present. There are two types of absentee. One is extremely unreliable and rarely turns up to games sessions, or worse, promises to appear and them just never turns up. Depending on the adventure this can be a pain, as they can't just disappear from the sewer you were walking along last session. You can often find a way to write them out, such as a sprained ankle makes them return to the surface or they are knocked unconscious in a combat. The other players can leave them at the group's base or they can remain captured by the villains.

The second type of absentee arrives but spends the game talking on the phone, working on a laptop or even watching TV. You need to say "so are you actually playing?" and demand their attention if they are. Remember, sometimes real life might be encroaching and they really have to make the call. In general, for both types of persistent absentee you have one weapon and that is experience points. You can half what they are awarded, or even not award them anything at all for their part in the adventure. They'll get the message when they notice how far ahead the other characters are.

Inactive Players

Difficult to distinguish from the absentee is the inactive player. This type just sits at the table and does nothing unless you ask them directly. Often they are the partner of another player, brought to the game either against their will or to get some 'quality time'. If they aren't disruptive, they aren't a problem, what is the harm after all? Some people don't need to be very active to really enjoy the game, they are just happy to be part of the world. However, some players who are quiet are just shy. So spend some time encouraging (but not forcing) them to be more active. If they respond, you will help them become more confident players and, if not, they obviously prefer a quieter game.

Society, Women

She was not, perhaps, positively a pretty girl; but her appearance was of that order which is commonly called interesting. Interesting, it may be, because in the pale face and the light grey eyes, the small features and compressed lips, there was something which hinted at a power of repression and self-control not common in a woman of nineteen or twenty. She might have been pretty, I think, but for the one fault in her small oval face. This fault was an absence of colour. Not one tinge of crimson flushed the waxen whiteness of her cheeks; not one shadow of brown redeemed the pale insipidity of her eyebrows and eyelashes; not one glimmer of gold or auburn relieved the dull flaxen of her hair. Even her dress was spoiled by this same deficiency. The pale lavender muslin faded into a sickly grey, and the ribbon knotted round her throat melted into the same neutral hue.

(Mary Elizabeth Braddon, Lady Audley's Secret)

Secrets and Lies

For the moment, we've left out any sections of Gamemaster only information. It is quite usual these days for the world background to be a constantly advancing storyline, with the Gamemaster alone privy to the cannon created by the game producers. So where is the Victoriana 'meta plot'?

Unfortunately there is a lot of divided opinion about the use of meta plot. On the one hand it is great to be given a developing world and constantly moving background for your game. Even if the players are going nowhere near Prussia, it adds flavour to hear of the actions of its Chancellor in the newspapers. However, on the other hand, it is your game, not ours, and many people object to the game producer deciding how their game is going to be played. Sometimes the meta plot can be extremely

invasive and make it hard for the Gamemaster to make use of material produced for the game if his campaign is not up to date with (or deviates from) the meta plot.

So, in Victoriana we won't be adding any specific meta plot just yet. Anyway, we want everyone to catch up with 1867 before we start complicating things further! However, that isn't to say there isn't any mystery in the world of Victoriana. There are plenty of questions left unanswered. Who are the Blood Eldren? Are there any powers greater than the Angels and the Pale? Which side is right, order or chaos? What is Bismark planning? What will happen when Babbage completes his machine? The answers to these questions are up to you.

However, that sounds like a bit of a cop out really doesn't it? We'll leave you some teasers and make you fill in the gaps in the game world. As you've paid good money for this book you have a right to expect us to do the leg work for you. So while these are not the cannon answers, here are a few of our suggestions for the truth behind a little of the mystery. Use them or ignore them as you see fit, but above all remember that it is your game and your world. We will simply do our best to help you make the most of your imagination.

The Blood Eldren are a truly terrifying creation. They have handed over much of their souls to the darkness for the power to stand against the invaders. They are trying to use their power to restore the land, but how long can they stand against the darkness inside themselves? However, maybe they are just truly evil. Where they once preyed on the plainsmen, they suddenly find a new civilisation on their land. It makes no odds to them who they destroy.

There may well be power beyond that of the Pale and the Angels. The forces of balance perhaps or maybe even a more traditional good or evil. Perhaps their fighting will force the universe to create something to balance them before they destroy too much. As to who is right, the simple answer is neither of them. Order might appear good but it is oppressive and stultifying. Chaos is capable of terrible evil, but is also the home of art and the imagination. Both powers see humans as tools in their eternal war, and fear the day mankind realises this and stands united to deny them both.

Bismark is working hard to unite the desperate nations around Prussia into one nation. He will eventually succeed, and create the nation of Germany, but it will be a long hard road. In the meantime the Prussian states are a hotbed of revolutionary activity. Drawn to the changes going on in the region several groups are trying to steer things to their own political ends. Secrets, lies and conspiracies are rampant from the coffee shops to the country estates to the halls of government.

Babbage's machine will have a powerful effect on the balance between order and chaos. His attempt to codify reality is a great leap forward for order and a naked attack on chaos. The battle between the celestial forces might hot up significantly and even be reflected on earth, tipping the knife-edge balance between the north and south in the Americas.

Our intention with meta-plot is to introduce it with adventures. So if you play the adventure it has happened in your game, and if not, it hasn't. We also intend our adventures to be useful as supplements too, detailing areas, background information and NPCs you can use again and again. Finally, in some of our supplements we'll provide a full timeline of how things are meant to turn out. That way you can decide how far things need to advance and when they do. If you decide to change things, you will know what we had in mind so there will be no surprises.

As time goes on we will offer more answers and more mysteries for you to add to Victoriana. In the meantime, feel free to offer your speculations on our forums and communities. We'll be listening to what you say and taking note of the best ideas. So, in this way, you can shape the future of Victoriana.

The Supporting Cast

No one can predict the future accurately, and no Gamemaster can (or should) totally predetermine what players will want to do. One of the best things about an RPG is the free roaming nature of the game. Your imagination really is your only limit, both for locations and situations. To add weight and life to any situation you dream up, you'll need a supporting cast, also called 'non-player characters' or NPCs.

While they might like to think otherwise, the players' characters are not the only people of any importance in Victoriana. The world is full of people, monsters, tribes and organisations that may be allies or enemies. Each of these needs a character and personality so they can come alive in your game. Luckily, you need not create a full character for every henchman and fishwife that happens to cross the characters' path. In this chapter we give you some basic statistics and detail for a host of ready-made non-player characters. This way you will have something to hand when the player characters step outside what you've planned; and you'll also have somewhere to start when creating NPCs of your own for adventures.

Designing NPCs

Even the most insignificant NPC should be in the game for a reason. They might have information for the characters, provide a distraction or be a full-blown villain. You must make sure each NPC has a distinct personality. Otherwise, all your characters of a particular type (such as Butchers, Debutantes or Pickpockets) can become the same person or, worse, all NPCs of the same social class seem the same. So, consider each NPC as a person first, rather than a job or a social class, and then consider what they do and how they go about doing it. Think about what makes them different rather than focusing on their similarities. The motivation of an NPC is very important. Ask yourself, 'What do they want?' It might be they just want to be left alone, or to make as much money from the characters as they can. So put yourself in their shoes for a moment. Are the characters being rude? Do they look frightening? Do they look rich enough to rob? Asking a few basic questions like these will often tell you exactly how the NPC will interact with the characters. The villains will want the characters out of the way, but why? Is it personal or are the characters just in the wrong place at the wrong time?

Try not to use too many stereotypes for NPCs. The clichés can be a good place to start, but you will still need a variety. Some of your pickpockets can come straight from Dickens, but don't make that true for all of them. A good way to go against the stereotype is to reverse it; the Debutante with no social manners, for instance, or a rookery robber that loves to read. Sometimes, you can expand on the odd characteristics of an NPC to create something really three-dimensional. Imagine a Doctor the characters have go to (he is all they can afford), who is rude and difficult, taking every opportunity to cause pain as he heals. Later, the characters discover he does it because he cares about people and wants to dissuade them from risking their lives and getting hurt. When they come to him, wounded in the defence of others, he not only treats them for free but also eases their pain brilliantly. Remember that you need not tell the characters everything about an NPC the moment they meet them. As time goes on, they may revisit certain NPCs and you can expand and flesh them out a little more each visit.

You should also remember that not every NPC has to have something to do with the adventure. Plenty of sub-plots and side adventures can occur from just random interactions. What if a pickpocket steals an important item from them? What if the gentleman they nudged in the crowd by accident insists on a duel? Don't ignore the family of the characters, or their spouses and paramours, either. Difficulties in their domestic arrangements can be a lot of fun and sometimes more dramatic than the adventure! Families are always looking to keep characters safe, and ensure they marry well. So, a character that insists on going off on dangerous adventures for days at a time is going to come up against their family on a regular basis.

Most NPCs will get involved with the characters as they go about the adventure, especially if they are there to keep the peace. Look at your PCs' weapons. Pistols have the advantage in that they are easily hidden, and thus carried safely, but why exactly are they wandering around a lawful place like London with a loaded rifle? England has no 2nd amendment right to carry weapons. It's okay if the character is lucky enough to own a carriage, but this isn't the Wild West, despite the violence prevalent in London.

NPCs who are set against the characters must be considered in statistical terms quite carefully. Like the boss character at the end of a computer game, he should be tougher than each individual PC, thus providing a challenge but allowing a party to overcome him. It's always a good idea to give him

a good Health (as well as a few Scripting and Fate dice) so that he won't die easily. Remember that you (as the Gamemaster) are not limited by any particular rules in creating NPC statistics. Give them the skills, attributes and abilities they need at the right levels to do the job, but remember to keep them balanced with the threat you intend them to be.

For some NPCs you may need to fudge a few dice rolls (whatever their stats) so they can play their proper part in the story, so a few scripting and fate dice may be in order. There is an old gaming axiom: 'if you stat it, they will kill it'. Many Gamemasters have been driven to despair when their masterfully crafted major villain gets killed by a character with one lucky shot. If such villains are going to die, it should be in a cinematic way, preferably over a dramatic combat. Even better, some should get away, like Moriarty, to become the PCs' nemesis, returning again and again to haunt them. Having said that, don't take this as an excuse to change the rules when the players out-think you. If they beat the bad guy fair and square, then that is what they did, deal with it. Instead of ending the adventure, decide on a new villain that may have really been pulling the strings behind the scenes, or allow one of the bad guy's henchmen to step up and take on the players for the final battle. Remember, your NPCs are not there for you to beat the characters with. They are there to help you craft a story with the players.

Common Folk

When dealing with the general citizenry of the world, we have created a very cut down and streamlined system. After all, you don't want to be referring to a full character sheet for all four million inhabitants of London, do you? For the vast majority of passing encounters with pedestrians and ruffians, these characteristics are sufficient.

The vast majority of the population in Victoriana are not gutter running rebels and criminals, nor are they sorcerers or mediums. Even starting gutter runners are exceptional compared to the public at large, being far more experienced than other people of the same rank. Indeed, if the players are the lead characters, with a supporting cast around them, then these 'pedestrians' are the nameless extras. Ordinary people (such as the bank tellers, shopkeepers, train drivers, nurses and others) that the characters may encounter as they go about their business do not need to be given precise game statistics in fine detail. It is unlikely they will be involved in combat, casting spells, sneaking about, or other potentially statistic-heavy aspects of the game, and if they are involved it is unlikely they will be any good at it anyway. Most of their interactions with other characters will be social ones, which require few dice rolls and can usually be resolved quickly and simply. Some NPCs will need a bit more detail and, for that, you

Rank Descriptions

You should usually assign a rank to common NPCs between 1 and 10. However, just like the player characters, this can rise a lot higher. Young characters starting an apprenticeship will be rank 1, experienced professionals should reach rank 4 to 7 and the most experienced and reputable people will be around rank 8 to 10. Those beyond rank 10 are exceptional, unique and rare individuals, commanding high prices for their skills. Rank 16 and above are the rare few (and probably very old) acknowledged masters, who number a mere handful. Use the detail below as a rough guide for assigning your NPCs' their rank.

1-2 Nobody
This NPC is either very young or very new to their chosen profession. Few people will have heard of them, truly one of the teeming masses. They will only have skills relating to their work, and those will be poor.

3-4 Everyday
The NPC is now basically experienced in doing their job, but still has a long way to go. They will be competent at most work skills but still have a few gaps.

6-8 Professional
At this level the NPC is a fully trained and experienced member of their profession. They can be expected to have a full range of skills at reasonable levels. Plenty of people never rise above this rank.

9-10 Experienced
At this rank the NPC has full command of all their work skills and a few related things they may have picked up. For instance the Butler who has served a Guild Mage for several years may know a little Occult.

11-15 Elite
Now the NPC has made a definite name for themselves. These characters have surpassed usual expectations and shown real talent. They can be relied on to function beyond the call of duty and be able to do their job in exceptional circumstances.

16-18 Renowned
These characters are highly sought after as teachers. They have proved themselves able to do their job perfectly under extreme pressure. However, they will also be renowned as having added something to their profession that no one considered before.

19-20 Master
These rare few number only a handful. They are the ones who change the world, no matter who they are. They will be able to do not only their job but pretty much anything related to their field flawlessly.

have all the character creation rules already. For the day-to-day folks you might need, the attributes listed below should do fine.

Rank

Very few of these folk will have a high rank, but they will still have gained enough experience to get some sort of rank. However, rank for a butler is different to rank for a hero. Player characters will improve all manner of skills as well as their rank, but just because a fishwife is rank 7, don't expect her to have much in the way of combat abilities. She is just very experienced with fish and has a good reputation for selling it. So, in general, common folk will rarely have the same wide range of skills and experience a player character will have (even if they share the same rank).

Competences

To further speed and simplify the process, the attributes of "Common Folk" can be described by just two game statistics: Physical Competence and Mental Competence.

Physical Competence is used any time the character would usually be expected to roll one of the following: Dexterity + Relevant Skill, Fortitude + Relevant Skill, or Strength + Relevant Skill. Instead, roll the number of dice designated to Physical Competence.

Mental Competence is used any time the character would usually be expected to roll one of the following: Wits + Relevant Skill, Presence + Relevant Skill, or Resolve + Relevant Skill. Instead, roll the number of dice designated to Mental Competence.

If it becomes necessary to know a specific attribute number, divide the relevant Competence by 4, rounding down. That gives an approximate value for the appropriate Attribute.

It is important to note that only skills and abilities the character has as part of their usual training are covered by their competences. A kitchen maid is not going to have a rating in Occult no matter what her rank and mental competence. If the competences covered every skill, any high rank NPC would be far better than most player characters! While some competences might seem low remember that even NPCs have additional skills for the things they are especially good at. You should also remember that while competence dice pools may get large, NPCs have the same abilities to convert dice into automatic successes that player character do.

Competence Ratings

-5-0 Challenged
This character is physically disabled or enfeebled. Mentally, they might be a lunatic, and are certainly uneducated.

1-2 Everyday
Most pedestrians fall into this category. There is nothing remarkable about this person; physically, they are healthy, but not fit. Mentally, they are of average ability, but poorly educated.

3-6 Competent
This cast member is still pedestrian, but displays some noteworthy ability in the rated area. Physically, they are healthy and reasonably fit; mentally, they are either highly intelligent but uneducated or of average intelligence with a fair education.

7-10 Experienced
This cast member displays a highly developed physical capability, intellect or an excellent education.

11-14 Incredible
This cast member is in excellent health and is exceptionally fit. Intellectually, in today's world they might qualify for mensa, and their education is well rounded (either from school or private pursuits)

15+ Legendary
This is the realm of Bruce Lee or Albert Einstein. Careful thought should be given to the introduction of supporting cast members with ratings at this level; if they are this good, why are they supporting cast?

Whenever the Gamemaster creates an ordinary 'common folk' non-player character (NPC), he assigns a number to each of the two Competences based on the Rank he wishes the NPC to be. Three different configurations of Competences are listed on the NPC Competences Table. Generalists are characters that have a wide range of skills, and no particularly outstanding Attributes (possibly such as businessmen or military officers). Their competence ratings are pretty balanced. Specialists are characters who are either predominantly physical in both skills and Attributes (such as labourers), or predominantly mental in both skills and Attributes (such as a Doctor). Focused characters lie between the two; they lean towards one competence, but not at the expense of the other.

The Gamemaster should find it simple to decide which configuration an NPC should be, based on their purpose in the adventure. However, don't think a particular type of person is always the same type of NPC. Using this system, you can create a different feel for NPCs of the same type. Taking a thug as an example, as a Generalist he has done any job he could find to get along, this being the most recent. As a Focused NPC he has always been a bit of a fighter and is used to using his strength to win arguments. He'll have had a variety of jobs, but all will

Do you really need the Stats?

Bear in mind when creating NPCs that there are plenty you won't actually need any statistics for. Don't feel you need to stat out every person the characters are likely to meet. After all, the Housemaid is far more likely to run and scream than pull out a knife and join combat. If the characters are asking an Egyptologist about an ancient artefact, you need not roll to see if he knows about it, as the GM you are free to decide that for yourself.

Having said that you should keep in mind what sort of Rank the NPC is and what sort of skills they may have. That way, if circumstances force you to improvise some statistics for them on the fly you are ready to just pull them off the peg. We've kept NPC design simple to allow you as much freedom as you need. Just assign a Rank, note down the competences and add as many traits and skills as you think are required.

have used his physical prowess. The Specialist thug is a dedicated career criminal. He has spent time honing his physical attributes and paid little attention to anything else. While, in general, a thug will probably lean toward physical competence, there is still scope for a thug who has honed his mental faculties. Such a character might be a villain's sidekick. So, in general, try to consider all the possibilities in creating an NPC, rather than just picking the obvious options.

Race and Competences

As an optional rule, you can also adjust the competences based on the race of the NPC. An Ogre will obviously have a better physical competence than usual and a worse mental one. A simple and quick way to do this is to adjust the competences using the chart below. However you can add bonuses to attributes as traits. So you could assign an Ogre 'Strength +4' to give them a +4 in any strength related tasks. This is more realistic for more detailed NPCs, but for ruffians and other goons the simple method is probably best. In the example characters detailed later on we've mixed and matched this system a little for the best of both worlds.

Race	Physical Competence	Mental Competence
Human	0	0
Eldren	-1	+1
Dwarf	+1	0
Gnome	-2	+2
Halfling	-2	+1
Ogre	+4	-3
Beastman	+1	-1

Signature Skills

As mentioned above, the skills an NPC knows are covered by their competences. However, there will be a few things they are a little better at than usual. A Common Folk NPC may have up to six Signature Skills, though most will not need any at all. These are skills at which the character is significantly better (or, occasionally, worse) than their Competence would suggest. Each time an NPC uses a Signature Skill, they gain +2 dice on the roll (or -2 dice in the case of a negative Signature Skill) unless otherwise noted.

Remember that each character will only have skills that relate to their profession, so it is pointless to give a Street Urchin a negative score in their Occult skill, there is no reason for them to have it in the first place. However, if their Etiquette or Brawling skill has a penalty, that becomes more useful. Also, don't go the other way and give the character bonuses for all their professional skills. You don't need to give Guild Mage a bonus in Occult, Etiquette, etc, as they are already covered.

In general, NPCs should have at least one negative Signature Skill for every two positive Signature Skills, to ensure that they remain reasonably balanced for their Rank; alternatively, they could have one fewer Talent than usual, or take a Complication, in exchange for two positive Signature Skills. Feel free to mix and match a little. The system is designed to help you create balanced NPCs quickly and easily, not as a rigid set of hard rules.

Traits

Common Folk have a number of Talents, Privileges and abilities allotted to them, but most Common Folk NPCs won't have a great need for much detail there. It's often best to simply assume that their Competences already incorporate most or all the Talents they might have, in which case there's no need to write these Traits separately. Still, giving a Common Folk NPC a Trait or two can be a good quick way to individualise that character without having to get rid of Competences and use attributes instead. An NPC's Traits are essentially anything not covered by their Skills and Competences. It might be a Talent they have or an Attribute that is a little better or worse than usual. These Traits work just like skills, offering a bonus to Competences when they apply. You'll find plenty of examples in the listing below. When the bonus applies is up to the Gamemaster and some will be more useful than others. After all, with NPCs you need not be too balanced, they should have what they need, not what any rules specify. There are some Traits you need not bother adding. Many things can be assumed from the NPCs profession. A shopkeeper need not have 'Shop' as a Trait as it is pretty obvious they have one! Likewise a Thaumaturgist obviously has ability with Sorcery, and need not be limited to the amounts of spells available to the characters.

Health & Mana

A character's health is defined by their physical competence. They get the same basic two dice that player characters get and a bonus die for every 2 points of physical competence. So, an NPC with a physical competence of 2 has three health dice, and one with a physical competence of 7 has 5 health dice. The NPC's race need not modify their health score, as they each have a modifier to their physical competence. However, Ogres should always a gain an additional 3 health dice to reflect their 'Iron Constitution' ability. No matter the modifier, no NPC (unless weak or crippled) should have less than a basic 3 Health dice to begin with. Some other creatures might have a direct bonus to their Health, which is noted in their description.

Most common NPCs will not have any magical ability and require Mana dice. Those that do should be given 1 Mana die for each 4 points of mental competence they have, plus any Rank bonus.

Finishing Touches

Skills and Traits aside, you may wish to assign additional Talents, Privileges and Assets although they rarely need to be determined in detail. A shopkeeper probably owns his shop, but you may need to know how much money he keeps in the safe in the back room, if the characters decide to rob him! Even then, you can probably take a guess at the time, rather than needing to work it out in advance. Most Common Folk will also have whatever general equipment they require to do their jobs. However, rich folk might carry valuable jewels or weapons. Depending on the NPC you may also wish to give them a couple of Fate points, although most common NPCs usually don't have any.

Mobs and Gangs

No matter how intelligent or polite they may be, people in a group have a whole new attitude and mentality. Mobs are groups of people with more-or-less hostile intent. They may be anything from literal mobs of rioters, to trained military units. Rather than make you try and work out what everyone in the mob is doing, to make things easier we treat them as one character. The Mobs Table below gives a variety of mob types and Ranks, so as to allow the Gamemaster to rapidly put together a mob of identical characters.

Mobs use Competences just like Common Folk. Mobs almost always have a high Physical Competence and a low Mental Competence, though the Gamemaster is at liberty to reverse this in particularly unusual cases, such as mobs of unusually angry inventors. The competences rise with rank, but do not only apply to the individuals getting any better. A larger force is able to make more attacks and do more damage. So, a high level Mob need not be full of Ogres to have a high physical competence.

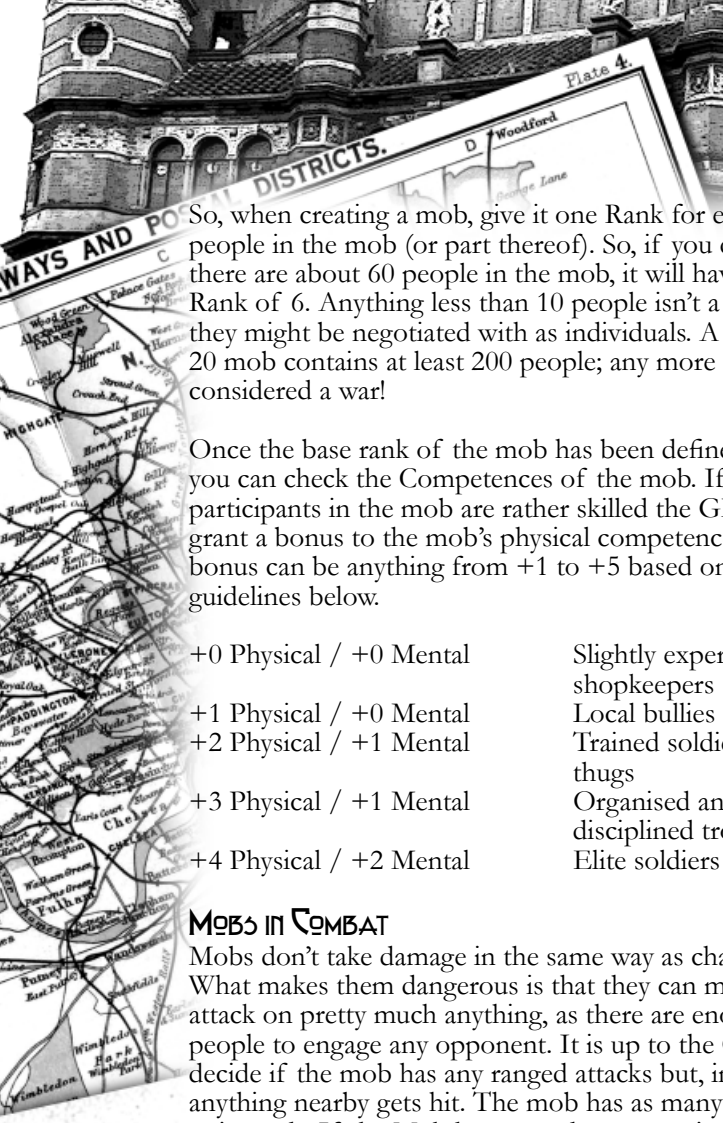
As with Common Folk, don't worry too much about the precise Talents and Traits that Mobs have. If a Trait looks directly relevant to the situation, and if applying it won't cause any significant delay to the game, great, use it. If not, just rely on the competences involved, which are intended to more-or-less incorporate typical Traits anyway. Bear in mind that a mob can only really be said to have a Trait if a significant number of its members could have it. A large enough group of people could have almost every Trait between them, but one voice counts for very little in such a gang.

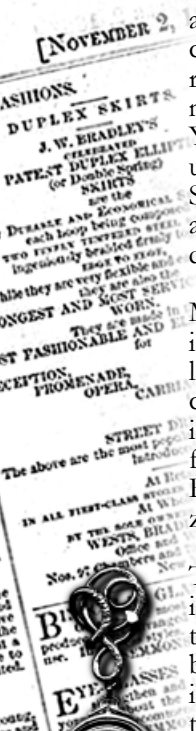
Mob equipment will vary enormously, from the occasional club or improvised thrown weapon among a mob of brawlers, to the latest set of full military equipment among Riflemen, Swordsmen, or Archers.

Unlike people, Mobs don't come in different personalities and character types. So you need only pick a Rank for the entire Mob in question. To decide this, you should consider the amount of people in the Mob. Despite the name 'Mob', the group can be anything from a gang of local shopkeepers to a group of trained and disciplined soldiers. Generally, the larger the Mob, the more dangerous it is, and the more skilled the individuals are that make it up, the more damage it can do. Mobs are never higher than 20th Rank. Any larger and better-trained mob will be too dangerous for any group of characters to fight or even interact with.

NPC Creation Checklist

1. **Decide NPC Rank. Common Folk should rarely be of higher rank than the player characters, and are often of significantly lower rank. Villains should be equal or higher.**
2. **Decide whether the NPC is a Generalist, Focused, or Specialist. Most Common Folk will be Generalist or Focused.**
3. **Decide which of the two Competence numbers to assign to Mental Competence, and which to assign to Physical Competence.**
4. **(Optional) Choose up to six Signature Skills.**
5. **(Optional) Select Traits (and any Talents, Privileges, Assets and Complications).**
6. **Determine Damage Dice (for the character's most common attack), Mana and Health.**





So, when creating a mob, give it one Rank for each 10 people in the mob (or part thereof). So, if you decide there are about 60 people in the mob, it will have a base Rank of 6. Anything less than 10 people isn't a mob, as they might be negotiated with as individuals. A Rank 20 mob contains at least 200 people; any more can be considered a war!

Once the base rank of the mob has been defined, you can check the Competences of the mob. If the participants in the mob are rather skilled the GM can grant a bonus to the mob's physical competence. This bonus can be anything from +1 to +5 based on the guidelines below.

+0 Physical / +0 Mental	Slightly experienced shopkeepers
+1 Physical / +0 Mental	Local bullies
+2 Physical / +1 Mental	Trained soldiers or thugs
+3 Physical / +1 Mental	Organised and disciplined troops
+4 Physical / +2 Mental	Elite soldiers

Mobs in Combat

Mobs don't take damage in the same way as characters. What makes them dangerous is that they can make an attack on pretty much anything, as there are enough people to engage any opponent. It is up to the GM to decide if the mob has any ranged attacks but, in general, anything nearby gets hit. The mob has as many actions as it needs. If the Mob has ranged weapons, it can attack anything it can see. So while the mob is one opponent, it can also engage every character that closes into combat range with it. However, instead of using the rules for multiple opponents, each player fights it as an individual. You cannot gang up on a mob, as it is effectively ganging up on you with the combined strength of its members. So the mob can generate an 'opponent' for every attacker in range without splitting its actions, although it does roll a single initiative.

Mobs also don't have health in quite the same way as individuals. Damaging one member of the mob makes little difference. Instead, the mob's opponents are considered to be knocking out or disabling the weak individuals to reduce the overall strength of the mob. So, for every 10 pips of Health damage done to a mob, its Rank is reduced by one. If the mob's rank is reduced to zero, there is no one left standing.

To avoid having to utterly destroy a mob to get rid of it, mobs also have a morale rating. People tend to lose their rage when they notice their group isn't quite so big. When a mob has lost a third of its rank to combat, it must make morale checks. Each time it loses a Rank, the Gamemaster rolls dice equal to the current rank of the mob and, if no successes are scored, the mob loses its nerve, disbands and runs. The Gamesmaster should apply Black Dice to the roll depending on how much damage the Mob suffered that round. How many Black Dice is up to the Gamesmaster, but a good rule of thumb is 1 Black Dice for every 3 Health damage done that round in total.

For Example: *Esme and her husband Simon are fighting against a mob of angry beastmen. The mob has 70 members making it a Rank 7 mob (+8 physical, +1 mental). Luckily the individuals in the mob are all no more than local bullies, adding +1 to the physical competence. As they are both in melee range, Esme and Simon each both face an opponent with 9 physical and 1 mental competence. The damage each of them do in each of their one-on-one combats is added up and gradually reduces the mob's Rank and competences. If their friend Jonathan attempts to help the mob generates a new opponent for Jonathan. He cannot attempt to team up on Simon or Esme's. However, his damage is added to theirs to reduce the Rank of the mob or break its morale.*

NPC Competences Table

Rank	Competences			
	Generalist	Focussed	Specialist	Mob
1	+2/+2	+3/+1	+3/+1	+5/+0
2	+3/+2	+3/+2	+4/+1	+6/+0
3	+3/+3	+4/+2	+5/+1	+6/+1
4	+4/+3	+5/+2	+6/+1	+7/+1
5	+4/+4	+5/+3	+6/+2	+8/+1
6	+5/+4	+6/+3	+7/+2	+9/+1
7	+5/+5	+6/+4	+8/+2	+9/+2
8	+6/+5	+7/+4	+9/+2	+10/+2
9	+6/+6	+8/+4	+9/+3	+11/+2
10	+7/+6	+8/+5	+10/+3	+12/+2
11	+7/+7	+9/+5	+11/+3	+12/+3
12	+8/+7	+9/+6	+12/+3	+13/+3
13	+8/+8	+10/+6	+12/+4	+14/+3
14	+9/+8	+11/+6	+13/+4	+15/+3
15	+9/+9	+11/+7	+14/+4	+15/+4
16	+10/+9	+12/+7	+15/+4	+16/+4
17	+10/+10	+12/+8	+15/+5	+17/+4
18	+11/+10	+13/+8	+16/+5	+18/+4
19	+11/+11	+13/+9	+16/+6	+18/+5
20	+12/+11	+14/+9	+17/+6	+19/+5

Villains

Streamlined figures for pedestrians and supporting cast are all well and good but, when it comes to the crunch and the characters have penetrated the conspiracy, or solved the crime, there is usually a mastermind behind it. These villains are a match for all the player characters and more than a match for any one of your characters alone. The player characters should have to work as a team to defeat a villain. The same villain can return again and again to foil (and be foiled by) your characters. For such villains, the simplicity of the supporting cast does not do them justice. Character villains should have motivations and goals just like your

characters. Once they have met a couple of times, your characters will want to know more about the villain that they keep crossing and his previous experiences will become important. Character villains might start out as supporting cast, and grow in ability alongside the lead characters, thwarting the characters time and time again before finally meeting their end at the end of a campaign in a dramatic 'big fight'. The characters might even be responsible for creating the villain themselves, committing some real or imagined slight that leads him to a life of crime.

Character Villains are individual, important antagonists. They generally need to be as detailed as player characters, so assign them a Rank and decide on whatever Attributes, Skills and Traits they should have, within the limits of the caps for their chosen Rank.

However, you may want to create them a little more rapidly, in which case you can build them like any other common folk NPC. The quick creation system is also good for 'lesser villains', such as the lieutenants of your main villain. The thugs are covered by the common people or mob rules. Plenty of villains employ less dangerous but still clever and competent assistants. But true Villains are a cut above the common folk and deserve a bonus to their competences. If the NPC is a lieutenant they get a +1 bonus to each competence. A master criminal can add +3 to both competences. The Gamemaster should feel free to equip Villain NPCs with a wider range of Skills and Traits as well, as they usually have a broader experience.

When generating a character villain, bear in mind how many PCs this villain is going to be facing. As Gamemaster, you're not constrained by points and limits, so make sure that your villain is up to scratch and is a challenge for the players. This doesn't mean that every villain needs to be a combat juggernaut; if your villain is going to be a mastermind behind the scenes, then he may well be easy to overcome in personal combat, but getting to him through the thugs and villains he has hired for protection (or the demons he has summoned) might be another story!

You should also consider the villain's equipment. Any weapons he has should be sufficient to penetrate the characters' armour (some of them do like to layer it on, after all), but not powerful enough to kill them outright (this will make you very unpopular and no-one will want to play with you). The villain should also be armoured (intelligent cads always have some form of protection) and possibly have magical talismans and spells to protect him. However, take care, as anything you bring into the game has a worrying tendency to get into the hands of the player characters. If you give the villain a death ray, don't get upset when the PCs steal it and use it to lay waste to London.

Education

No one knew anything of her, except that she came in answer to an advertisement which Mr. Dawson, the surgeon, had inserted in 'The Times'. She came from London; and the only reference she gave was to a lady at a school at Brompton, where she had once been a teacher. But this reference was so satisfactory that none other was needed, and Miss Lucy Graham was received by the surgeon as the instructress of his daughters. Her accomplishments were so brilliant and numerous, that it seemed strange that she should have answered an advertisement offering such very moderate terms of remuneration as those named by Mr. Dawson; but Miss Graham seemed perfectly well satisfied with her situation, and she taught the girls to play sonatas by Beethoven, and to paint from nature after Creswick, and walked through a dull, out-of-the-way village to the humble little church, three times every Sunday, as contentedly as if she had no higher aspiration in the world than to do so all the rest of her life.
(Mary Elizabeth Braddon, Lady Audley's Secret)

Mooks, Goons and Ruffians

Every villain usually has a selection of disposable thugs to plague the players with. Such demi-villains and faceless minions are so disposable they need little or no characterisation beyond their combat abilities (although you are free to add whatever character you like). When the mooks attack in a film, the hero can usually fell two with a single shot. So for such ruffians, even the simplest NPC creation rules are too detailed.

You are welcome to send generic thug characters at the players. However in such a mass combat with minions the Gamemaster will want to keep bookkeeping to a minimum. Instead, you can simply give each ruffian a combat dice pool equal to just under whatever the weaker characters are using. Also, rather than work out their Health dice you can just decide they fall over after one solid hit, or two decent thumps. This allows the Gamemaster to pull stats from the air and keep the action running (and the bullets flying and the ruffians falling) without having to refer to any records and bookkeeping.

Common Contacts and Background Characters

There are plenty of times you'll need a few generic characters all ready to go. So, the following is a list of standard types of people your characters might run into. To give each of them a little extra flavour, we

A Life in Service

Given that both upper and middle class people have a selection of servants; it is worth spending a moment to describe the various types of servant that your heroes may run into. Indeed, some heroes may even be servants themselves. The exact job of any given servant depended on the size of the household. For instance, if there were no Footman, the Butler would open the door for visitors. With no Lady's Maid a Housemaid might have to assist the ladies in dressing.

The tasks each of the servants were given generally divided along gender lines. Usually, female servants prepared food, cleaned and swept. Male servants took messages, served food and wine and polished things. To find employment in a house a servant needed a 'Character', which was a character reference from a respectable house they have served in. The 'Character' might be a written reference, but was usually given as a name for the Butler, Housekeeper or mistress of the house to obtain a reference from. In this way a servant might work for a day or two before any difficulties in their last employment became known, when, if lucky, they will have distinguished themselves well enough not to get the sack.

Male Servants

Butler

The head of the servants was the Butler, who is primarily responsible for seeing that things get done, and for keeping the wine cellar. It is a position of great trust, and so the Butler is also the one that polishes the house silverware. It takes many years to gain enough experience to serve as a Butler, so most will usually be Rank 10 or above.

Footman

This is an all-purpose male servant. They serve at dinner in their glamorously tasselled uniform and spend the day polishing furniture and cleaning knives. They also go out with any coach containing the gentry of the house, and assist the servants in households their masters and mistresses visit. Most communication in Victoriana is delivered by a Footman; meaning they see more of the outside world than any other servant. While lower Footman can be of any Rank, Upper Footmen are usually Rank 8 or above.

Valet

In large houses the gentlemen have a valet to help them get dressed and see to their individual needs. The position calls for great discretion, but can lead to a lot of wealth and favour. The Valet travels with his master, working as his personal dresser and Footman. Often a Valet had to distinguish himself in service to rise to this position (which is almost equal with the Butler) but he may be picked out from the Footman by luck with little experience. So while they can be any Rank, most are at least Rank 6.

Female Servants

Housekeeper

The head female servant is responsible for running the house rather than the servants, and is considered the voice of the lady of the house. She is in charge of all the laundry and works in partnership with the Butler. She is also considered the house nurse, brewing potions and healing according to Mrs Beaton rather than a medical degree. Like the Butler a Housekeeper is usually at least Rank 10.

Housemaid

The servants that have to get up earliest are the Housemaids. Before the rest of the house has woken they must sweep and clean all the rooms and clear and prepare all the fireplaces. When everyone is up they get time

follow each generic description with a quick personality example for the type of NPC in question. You can use these characters as potential contacts for the player characters as well. Finally, we drop in an adventure hook to give you a few ideas about how each NPC might become more than just supporting cast.

Although an NPC can be of any Rank, we note the sort of common folk type they could be and present the example at a specific Rank. This way you have an off the peg statistic block when you need it, but can adjust the details with a quick check on the NPC Competences Table. Just keep the skills and traits as they are and change the competence levels according to the new Rank. The mental and physical competences are presented simply to stop you needing to flick back to the common folk ranking table.

As mentioned above, each NPC has a few Traits. These bonuses are added where you think they are appropriate, either instead of, or as well as, an existing skill. This is to offer them a little more character, so add or subtract the bonus in whatever way seems appropriate. Positive traits

to help with sewing and baking! Usually they go to bed very early, seeing very little of anyone but the other housemaids. Like Footman, lower Housemaids can be of any Rank, but Upper Housemaids are usually Rank 8 or above. Also, like Footman, Housemaids duties can vary quite considerably depending on the size of the house. They may take on the duties of any other female servant, or even be employed as a 'Maid of all work' and be expected to do anything.

Ladies Maid
The female counterpart to the Valet is the Lady's Maid. She occupies a similar position in terms of favour with the mistresses of the house, and like the Valet is expected to have impeccable discretion and manners. Like a Valet, a Lad'ys Maid is usually at least Rank 6.

Cook & Kitchen Maids
While most Cooks were female, it was considered far better to have a male Cook. Whatever their gender, the Cook ruled the kitchen and was considered one of the 'upper servants'. They rarely did the actual cooking; rather they supervised the work of various kitchen maids. The only servant to be considered an 'artiste' the Cook could get often away with tantrums and behaviour that would get any other servant sacked instantly. A Cook's Rank will depend on the house they serve in, with the best Cooks in the wealthiest houses. Most will be at least Rank 6 (usually Rank 8-10) or they are still Kitchen maids.

Scullery Maid
The lowest servant of all was the Scullery maid. She was essentially an apprentice, and did all the jobs no one else wanted to do. The Scullery maids were also expected to wait on the upper servants when they had dinner, making her a servant to servants. By the time a Scullery maid reaches Rank 4-6 she is experienced enough to find work as a Housemaid (usually a Maid of all work) and will probably do so as quickly as she can!

Nurse Maid / Governess
The children of the wealthy spent all their time in the nursery, far from their parents and the rest of the house. While they were usually scrubbed and dressed up to visit their parents at dinner, they were usually left in the care of the Nursemaid or Nanny. This maid was as much of a parent as they would ever have, and many were loved greatly by their charges. The Nursemaid held a similar position of power to that of the Valet and Ladies maid by her closeness to the family, which could often ostracise her from the other servants. In some families, instead of employing a Nursemaid (or when the children got older) a Governess was employed. The Governess was a girl of middle class breeding and so wasn't technically a servant. However she was treated as one in almost every respect, often making the position a lonely one as she fitted with neither the servants nor masters. Nursemaids are usually at least Rank 6, as the inexperienced are rarely given custody of children. However, a Governess could be as low as Rank 1, as the assumption was that her breeding would make up for her inexperience.

Some players may want to play servant characters. If the adventures are set mainly in the same house or estate, this will cause no problems. However, adventures have a tendency to move around and few servants are able to leave their place of employment on a whim. So the best situation for a player character servant is for them to be the personal servant of one of the other characters, such as their Valet or Ladies Maid. However, this only works if they are the same gender as their employer! If the servant doesn't work for one of the characters, a Footman in a large house will also have a great degree of freedom. They can often be sent out for errands. In general Victorian servants existed in what the modern mind would easily consider a form of slavery, leaving them little or no free time. So the Gamemaster will have to think very carefully how to balance a PC servant's duties with an adventuring career.

(happy, knowledgeable) add a bonus, while negative traits (greedy, cruel) offer a penalty. Some Traits reflect minor skills (like listening at a keyhole) and grant a bonus when used. You need not use them at all, but they should still help give you an instant feel for the NPC in question. Feel free to consider other Traits for NPCs to add flavour where you see fit, but keep the modifier down to no more than +/-4.

High Society
These characters are the sort of people you might dine with or meet at the club. Generally, they can be found where 'proper' ladies and gentlemen spend their time, either enjoying the party or serving the drinks

Butler
A reservoir of cool reserve and pompous manners, the butler is often accused of thinking above his station due

to his habit of wearing clean clothes. For his part, he likes where he lives and enjoys running the house, as he has a lifestyle that he could never afford himself, and is thankful of it.

Rank:	10 Servant (Generalist)
Physical Competence:	+7
Mental Competence:	+6
Health:	5 Dice (10 pips)
Signature Skills:	Bull +2, Charm +2, Craft (Menial Tasks & Service) +2, Etiquette +4, High Society +4
Traits:	Look Dignified +3, Listen at Keyhole +2, Withering Stare +3
Combat Abilities:	Fisticuffs at base Physical Competence,
Damage:	Fist (3 dice)

Allerton Smythe has served the family for several years, working his way up to Butler from his beginning as a humble kitchen boy. He is tall and carries himself with an aristocratic bearing that some would mistake for breeding. Allerton is keenly aware of his place; he treats his social betters with obsequious respect, and his inferiors with disdain.

Adventure Hook: *Allerton has fallen in love with the family's youngest daughter, and she with him. They need the players' help to elope, as the family will do anything to stop such a scandalous union. However, overhearing a chance conversation, the players become suspicious of the daughter's motives. Could she just be playing some dilettante's game with his life and love, or are her feelings genuine?*

Courtesan

The courtesan is as much escort as prostitute. While she may get a lot more attention and respect, her very existence and presence is scandalous to those who know what she does. However, accusing her or throwing her out would be far more improper. Gentlemen pay highly for her conversation and company more frequently than for physical favours. She is educated and cultured and could provide much valuable information to the right listeners…

Rank:	8 Demimondaine (Focussed)
Physical Competence:	+4
Mental Competence:	+7
Health:	4 Dice (8 pips)
Signature Skills:	Charm +2, Dance +4, Etiquette +4, Empathy +3, Fashion +3, High Society +4
Traits:	Avaricious +4, Devilish Smile +3, Elegant +3, Face-slap +3, Seductive +4, Well-read +3
Combat Abilities:	Fisticuffs at base Physical Competence,
Damage:	Fist (1 dice).

Annalise Charlemaine never expected much out of life as the youngest daughter of a middle class family. As she would be denied a proper education to suit her keen wits (and have to settle for needlework lessons), she decided to make her own arrangements. She was a very pretty girl and soon learned how to get the boys' attention. So she tricked one of the teachers into a very compromising position and then blackmailed him for illicit schooling. When she finished her 'ladies education', she had learned far more than anyone expected. She set off to make a mark in the world, using both her education and the skills she had learned to acquire it.

Adventure Hook: *Annalise has arrived at a party and the hostess asks the players to remove her quietly. A few of the guests know who she is (and a few are clients) and the hostess fears for her reputation if word gets out that 'women like her' attend her functions. However, Annalise won't go, as a valuable necklace has been stolen from her. She knows one of her clients here tonight must be responsible. The necklace unfortunately belongs to the wife of another of her client's. She has noticed it is missing so he must get it back. Can the players find the thief and resolve the situation without everyone's reputations ending in ruins?*

Doctor

A professional physician, he trained hard through school and university to gain his doctorate. Now, thanks to his education and the profession that it has secured, he can afford the finer things in life. A genuinely caring fellow, one has to be in his line of work. He is definitely a good friend to have, and is rarely attacked, despite his wealth, due to his work.

Rank:	8 Expert (Specialist)
Physical Competence:	+2
Mental Competence:	+9
Health:	3 Dice (6 pips)
Signature Skills:	Bull +2, General Knowledge +2, Intimidate +1, Medicine +4, Research +3
Traits:	Bedside Manner +2, Bumbling +2, Know-it-all +2, Well-read +3
Combat Abilities:	Fisticuffs at base Physical Competence,
Damage:	Fist (1 dice).

Campbell Becker hates to see people get hurt so, after his education, he used his family fortune to subsidise a doctor's practice. To encourage people to take more care, he makes healing a painful experience. Few people like to visit him, given his terrible bedside manner, but his prices are very competitive. He is also one of the few doctors who will come into the Rookeries as well as the gentleman's clubs when he is needed.

Adventure Hook: *Campbell went into the Rookery last night to help deliver a baby. He didn't return and is the only doctor who can help a friend of the characters. Can they find the doctor before it is too late for their injured friend?*

Dwarven Engineer

Short, stocky, bristly, stubborn, glaring up at you and daring you to look down at him. He designed the mine that brought so much prosperity to this valley, and now is lord of his own mining town. He has only one problem, his neighbours. These nasty gentry (many of whom are less wealthy than him) have a heritage and titles, while he is simply Mr. Mine Designer. He's tried shooting them, but even that doesn't gain any respect.

Rank:	6 Expert (Generalist)
Physical Competence:	+4
Mental Competence:	+5
Health:	4 Dice (8 pips)
Signature Skills:	Concentration +2, Engineer (any) +4, General Knowledge +2, Intimidate +1, Might +1, Research +3
Traits:	Dedicated +2, Gruff and Surly +4
Combat Abilities:	Heavy Wrench at base Physical Competence,
Damage:	Large Club (9 dice).

Farrington Carlyle made his money building mines in the black country of northern England. Now he resides in London in semi-retirement, looking to spend the money he made. He is extremely excited by the new science and has turned his attic room into an engineering research lab (much to his wife's distress), where he tinkers away until the early hours.

Adventure Hook: *Farington has gone missing. His wife Millicent thought he was simply working late on a project. However, feeling neglected, she went into his lab to find him gone. What really worries her is the large machine in the room that hums and occasionally flashes. The pitch of the hum is changing and she fears it will explode but is too frightened to move it. Did Farrington run in fear, was he killed in a blast, or is he just out looking for parts?*

Fashionable Gentleman

He is rich, dashing, witty, and at all the right places, at all the right times. He dresses in a fashionable morning suit at all times. Born into the upper class, he has a highly inflated opinion of himself and enough money to ram down the neck of anyone who disagrees. He is also an almost compulsive womaniser, with several mistresses and always room for another.

Rank:	7 Dilettante (Specialist)
Physical Competence:	+2
Mental Competence:	+8
Health:	3 Dice (6 pips)
Signature Skills:	Etiquette +3, Fashion +2, High Society +3, General Knowledge +2, Intimidate +1, Politics +1, Swordplay +3,
Traits:	Arrogant +4, Well Bred +3
Combat Abilities:	Sword 5 dice,
Damage:	Smallsword (6 dice).

Vincent St John is a man of singular and refined taste. He is only seen at the best restaurants, drinking the best wine and eating the best food. Safe behind his facade of money and privilege, Vincent is always looking for excitement. He attends all manner of bohemian activities, but never so much as to risk scandal or being cut off from the family fortune.

Adventure Hook: *Vincent asks the characters to take him into a Rookery 'for the experience'. He refuses to dress down and will be an instant target. Worse yet, he believes that money will protect him in every situation and he is in no danger. The characters would be mad to help him, but he is paying an awful lot of money.*

Fashionable Lady

Her family is rich. She is witty, dignified and quite the most dazzling woman you have ever seen, probably due to her Eldren blood. Born to the upper classes, she knows that she is superior to you and, if you desire her, she will torment you for sport for as long as you let her. She could well be a worshipper of Paline, her secret safe behind her position and reputation.

Rank:	7 Socialite (Specialist)
Physical Competence:	+2
Mental Competence:	+8
Health:	3 Dice (6 pips)
Signature Skills:	Conversation +4, Etiquette +3, Empathy +2, Fashion +3, High Society +3, Instrument (Piano, Violin or Singing) +2, Politics +2
Traits:	Arrogant +2, Refined +4,
Combat Abilities:	none, she'll scream, run or feint!

Chantelle DeVries is a silly young thing. She cares for nothing but clothes and parties and, despite her great beauty, seems to put men off with her girlish giggling. However, it is all a mask. Chantelle has a love of jewels and adventure and is, in fact, a renowned cat burglar. She sneaks into the houses of the rich and steals their most beautiful jewels for the thrill of it. As she cannot wear any of her booty (as it will be recognised), she keeps a secret stash worth thousands of pounds hidden away. She visits it occasionally to wear and admire her spoils. (Chantelle secretly has skills in Athletics, Pick Locks & Perception at +3 each)

Adventure Hook: *The players interrupt Chantelle in one of her escapades. While they don't catch her, she drops a vital clue that might lead them to her. If they find her, do they hand her in, or can she tempt them to help her in 'the crime of the century'?*

Guild Lecturer

A sorcerer of experience and high standing, he knows many people and is invited to many social functions. His high lifestyle has made him somewhat lazy and indulgent. He is ideally suited as a sponsor for characters, sending them on missions to recover items and rare flora and fauna.

Rank:	10 Magician (Specialist)
Physical Competence:	+3
Mental Competence:	+10
Health:	3 Dice (6 pips)
Signature Skills:	Concentration +2, Etiquette +1, General Knowledge +2, High Society +1, Language (several ancient ones) +3, Lore +4, Teaching +2, Thaumaturgy +4
Traits:	Indulgent +2, Off-hand +2, Rich +3
Combat Abilities:	Magic – Etheric bolt and anything else you think appropriate!

Rimbald Corrington is a very large man, in every respect. While his sorcerous power is impressive, his manners leave a little to be desired. He is an awful bore and a terrible glutton. He can make the wondrous subject of magic seem dull and lifeless, all the time disgusting his guests by stuffing food into his ample mouth.

Adventure Hook: *A new chef has arrived in town, renowned as a master chocolatier. Unfortunately, Rimbald dined with the chef recently. After seeing Rimbald's table manners, the chef declared he 'did not create art just to feed it to pigs!' Can the players get some of the desserts to Rimbald (and not get them crushed in the journey to his house) without telling the chef who*

they are for? The suspicious chef may have hired a sorcerer to protect his desserts, so things could get dangerous, but the magical rewards Rimbald offers might make it worth it.

Housemaid

She knows that it is best to be seen and not heard. If she is one of the luckier servants, being able to help the ladies dress and do housework rather than scrub the floors in the kitchen. Like many servants, she hears all manner of things she shouldn't while waiting on the gentlefolk.

Rank:	5 Servant (Generalist)
Physical Competence:	+4
Mental Competence:	+4
Health:	4 Dice (8 pips)
Signature Skills:	Conversation +1, Craft (Menial Tasks) +3, Etiquette +3, Empathy +2, Hide & Sneak +3, High Society +1,
Traits:	Good Listener +4, Nervous +1, Servile +3, Quiet +2
Combat Abilities:	none, she'll run, but might throw whatever cleaning tools she has at an assailant first!

Dorothy Tranter began her career in service as a scullery maid, aged thirteen. However, the gentry were good to her and, through hard work, she has been promoted to one of the lower housemaids. She has become a good friend to the lady of the house (in as much as a person of her station can) and is regularly confided in. Sadly, this has earned her the jealousy of the head housekeeper, who sees Dorothy as a threat to her position.

Adventure Hook: *Recently, Dorothy heard something she shouldn't. She found the lady of the house in tears and badly beaten. The lady confessed she was the victim of her husband, who until recently has been the most gentle soul. Dorothy was sworn to secrecy but, when she later mentioned the incident to the lady to see if there was anything she could do, the lady seemed to have no knowledge of the act. Can the players help Dorothy to save her mistress from her master? Is the lady covering something up (by denying the event) or has she been somehow enchanted by some evil sorcery that has been responsible for the master's change in attitude?*

Lawyer

He is predatory, rakish, and appears distinctly devious by nature. He has studied and connived his way up to his present position in the judicial structure. Nothing is too low or villainous for this ambitious young rake to advance his career. He is quite capable of making the most intellectual man appear a complete buffoon in the courtroom, and has made many enemies by doing just that. He always carries a life preserver for self-defence.

Rank:	8 Expert (Specialist)
Physical Competence:	+2
Mental Competence:	+9
Health:	3 Dice (6 pips)
Signature Skills:	Accounting +2, Business +2, Conversation +2, Etiquette +3, Legal Matters +4, Politics +2
Traits:	Dusty +2, Educated +4, Pedantic +4
Combat Abilities:	Fisticuffs at base Physical Competence,
Damage:	Fist (1 dice).

Milton Steerworthy began his career thinking he would do some good in the world. He wanted to see justice done and protect the innocent. He was going to put evil people behind bars where they belonged. However, he got too used to the perks offered by his new associates. People were happy to help him join the right clubs and meet the right people. Unfortunately, there was a price. He had to see that 'the right people' were let off any 'indiscretions'. At first these were simple fines, but the crimes became greater and Milton was drawn further in. He now desperately hopes someone can help him be strong enough to escape the golden trap he has fallen into.

Adventure Hook: *Milton is defending a man his 'friends' want to use as a scapegoat for one of their circle. However, the players come across incontrovertible evidence that the scapegoat didn't do it. Can they earn Milton's trust so that he lets them in on the real dealings of the justice system and convince him to help them get to the bottom of the crime?*

Professor

This dedicated academic has spent his life in the halls of learning, often leaving little time to develop social skills. He always dresses like a scarecrow and is often a subject of ridicule along with his harebrained inventions, not that he cares, as he is too busy with his latest machine.

Rank:	8 Gnome Expert (Specialist)
Physical Competence:	+0 (-2 for Gnome)
Mental Competence:	+9
Health:	2 Dice (4 pips)
Signature Skills:	Concentration +2, General Knowledge +3, Research +2, Science (Several related fields) +3, Perception +1,
Traits:	Wits +3, Be really bloody clever all the bloody time +3, Distracted +2, Obsessed +4,
Combat Abilities:	Fisticuffs at base Physical Competence,
Damage:	Fist (1 dice). That is if he doesn't scream and run, and notices something other than his research!

Alexander Merrick is a thin, gangly gnome, obsessed with music and clockwork. His machines are works of

art, gently playing chimes as they go about their business. Alexander's wild hair and excitable manner make him easy to like. However, his highly technical rambling is incessant and hard to follow.

Adventure Hook: *Alexander comes to the characters for help. He recently received backing from a rich gentleman interested in his latest project. However, now the project is complete, Alexander has realised to his horror the device could be used as a terrible weapon. He is certain his backer saw the potential from the start and needs help to hide the machine (and his knowledge), lest it fall into the wrong hands.*

The Respectable Street

Between the salons and the rookeries live the hard working decent folk. These people are mostly lower middle class or upper working class people. They spend their time trying to make an honest living without falling to crime, and without the social and financial advantages of their 'betters'.

Factory Worker

He/she works all day (6am to 8pm) to make an honest living. The smoke and noise within the factories are horrendous. Every day, they get home filthy and deaf, wondering why they bother. Uneducated and living in squalor, they sometimes think it seems as though they will never escape the grime and corruption of the city, and quite right they are, too.

Rank:	4 Workman (Focused)
Physical Competence:	+5
Mental Competence:	+2
Health:	4 Dice (8 pips)
Signature Skills:	Ad-hoc Repair +2, Dodge +4, Fisticuffs +2,
Traits:	Dream about a better life +3, Poverty Stricken +4, Tired +4
Combat Abilities:	Fisticuffs (5 Dice),
Damage:	Fist (2 dice).

Tom Scuttery is a ratman working the textile mills in the Smoke. He is employed to get under the machines to fix problems and reclaim lost products. Long ago, he lost his tail when it got caught in a gear, but he is still better off than so many others.

Adventure Hook: *Tom found something under the machines last night, and it scared him. The factory owner asks the players to find out why he didn't come into work that day. Ordinarily, the loss of a worker wouldn't bother him, but he fears Tom might know his secret. The secret itself could be anything, a body hidden there, or strange parts for a machine that give it another, more demonic, function.*

Priest

A reverend priest of the holy Aluminat. This tall, dour man can be enough to strike the fear of God into the blackest heart. He is often found in his church or within the parish of that church, tending to his middle class parishioners. The same statistics could be used for a middle class country clergyman or a street preaching, working man's reverend.

Rank:	6 Cleric (Focused)
Physical Competence:	+3
Mental Competence:	+6
Health:	3 Dice (6 pips)
Signature Skills:	Charm +2, Conversation +2, Empathy +2, Theology (Aluminat) +3
Traits:	Induce Guilt +3, Holier-than-thou +3, Peaceful +2, Preaching +2
Combat Abilities:	None, he'd prefer to wait for a miracle.

Reverend Jenkins is a kindly old man getting very close to retirement. In his younger days, his sermons were full of fire and inspiration but, these days, he's happy if most of the congregation stay awake.

Adventure Hook: *The lure of chaos has gradually taken its toll on Reverend Jenkins. He has shamefully become addicted to games of chance. Unfortunately, he is not very lucky, and has lost*

large sums of money to the local gambling house. The money he lost wasn't his, either, it was the charitable donations from locals to keep the church from collapsing. Can the players help him win back the money he owes and appease the local underworld mobs he owes it to? If they can do so before the church or the Vicar's reputation comes crashing down, so much the better.

Police Constable

He is poorly trained for the most part, and often indecisive if alone. Properly led and accompanied by his peers, he can be a threat to any character. Many of the infant police force are ill disciplined and corrupt, so how honest is this officer?

Rank:	5 Ogre Copper (Focused)
Physical Competence:	+5
Mental Competence:	+3
Health:	7 Dice (14 pips)
Signature Skills:	Athletics +3, Blunt Weapons +3, Dodge +2, Intimidate +3, Legal Matters +1, Perception +3,
Traits:	Strength +4, Fortitude +4, Ask embarrassing questions +2, Chase Villains +3, Dedicated +3, Thick +3,
Combat Abilities:	Truncheon (7 dice),
Damage:	Truncheon + Strength (8 dice).

Aloysius Stevens walks the beat in Whitechapel. He'd prefer a quieter place, but there aren't many Ogres in the force and they need a few strong arms around here. Usually, his size is enough to keep the peace. What worries him is that he knows he can be a little 'naïve' sometimes and criminals might be able to talk themselves out of being arrested.

Adventure Hook: *The characters come across Aloysius dealing with two locals. Both insist the house they are standing next to belongs to them, and that the other one tried to rob it. Aloysius saw the whole crime take place, but has been confused by their explanations. Can the characters help him remember what he knows to arrest the right man?*

Police Sergeant

He's grizzled, red in the face and popular with other constables and locals. He is bloody-minded and pompous. As he can make an irritating opponent, the police sergeant is well suited to the role of hindrance in a campaign. He's been around a long time, possibly in the army, so he thinks that he's heard it all before, and won't believe a word of it

Rank:	8 Halfling Copper (Focused)
Physical Competence:	+4 (-3 Halfling)
Mental Competence:	+4
Health:	4 Dice (8 pips)
Signature Skills:	Athletics +2, Blunt Weapons +2, Dodge +2, Intimidate +3, Legal Matters +2, Perception +4,
Traits:	Dexterity +3, Ask embarrassing questions +2, Dedicated +3, Penetrating Stare +2
Combat Abilities:	Truncheon (6 dice),
Damage:	Truncheon (3 dice).

It is tough being a policeman, and doubly so for a Halfling. Crispin Pickle has served on the force for a good while and worked his way up to Sergeant with hard work and determination. He's arrested people twice his size (which, for a Halfling, is pretty much everyone) and has learned you can't trust anyone taller than yourself. This is especially true of know-it-all player characters trying to tell him what to do in his own station.

Adventure Hook: *The characters are lucky enough to match the description of a group of people believed responsible for a crime. How can they convince the police they are innocent, especially when they aren't allowed to see the evidence against them? Perhaps they really are to blame and don't know it, or they have been framed by someone needing the police distracted for a while.*

Shopkeeper

The shopkeeper comes in many different shapes and sizes, with as many different shopkeepers as there are shops. Each shop is usually a family business and it is a great struggle to make ends meet. There is little between those with a shop of their own and those selling trinkets on the street. Look after the customers, and hope they come back again.

Rank:	6 Merchant (Generalist)
Physical Competence:	+5
Mental Competence:	+4
Health:	4 Dice (8 pips)
Signature Skills:	Accounting +2, Appraisal +2, Craft (Particular Trade) +4, Perception +2, Streetwise +1
Traits:	Cheat Customers +2, Fiddle Accounts +1,
Combat Abilities:	Fisticuffs at base Physical Competence,
Damage:	Fist (1 dice). However a Butcher might well have some nasty looking knives to use!

Boris Stanton and his wife run the local butcher's shop. Boris doesn't quite know how he fell into the trade but it just seemed right for a dog beastman to be dealing with bones. He worked here as an apprentice and took over when the old man retired. He is a chatty individual, who loves the local area and the local people. He always asks how they are and what they've been up to as he serves them. If you want to know the local gossip, Boris is a good place to start.

Adventure Hook: *A local gang has targeted Boris for a protection racket. Characters might notice something wrong when they see Boris is not his usual chatty self. However, they may also notice one of his children is missing. He got late with the payments and the villains have kidnapped one of his children. If he can't*

find the money or tells the police, they may hurt the child. Can the characters get Boris or his wife to confide in them, and then rescue the child?

The Rookery

Almost every vice and danger can be found in the twisted alleys of the rookery. The houses sit crammed together, often forming arches and tunnels rather than streets. Only the poorest of the poor are content with life in the squalid and cramped conditions. Violence and crime are part of daily life here, but many are drawn to the place, mistaking danger for excitement.

Charity Worker

A very religious, middle class young lady. It is her dedicated belief in the verses of the Aluminat Bible that drive her to try and improve the lives of those born less fortunate than herself. She has an inexplicable naïve trust in all those she meets, so much so that few would dream of soiling it. She can be a useful friend for characters who require a hostel bed for the night, or who cannot afford a doctor

Rank:	5 Socialite (Generalist)
Physical Competence:	+4
Mental Competence:	+4
Health:	4 Dice (8 pips)
Signature Skills:	Craft (Cleaning / Cooking), Etiquette +2, Empathy +3, High Society +1, Medicine +1, Politics +1, Streetwise +2,
Traits:	Civil in the face of adversity +2, Difficult to shock +1, Steadfast +3
Combat Abilities:	Grab an improvised weapon when forced into a corner (at base Physical Competence),
Damage:	Varies, usually (2-3 dice).

Josephine Miller wanted to do something useful with her life. Her father forbade her to join the nurses in the Crimea, so she chose to help closer to home. She became involved in charitable works mainly as a hobby, but it became a calling when she saw the suffering of the lower classes. She helps out as often as she can with a soup kitchen on the edge of the rookery. The local respect she has gained keeps her safer in the dangerous streets.

Adventure Hook: *Josephine has been lying to her family. They thought her charity work was organising functions and maybe making food parcels. They didn't realise she was working in the rookeries and actually talking to the lower classes. Her father suspects something is wrong and he'll stop her charity work if he finds out what is going on. Without her, the undermanned soup kitchen may have to close. Can the players save Josephine's reputation and the soup kitchen as well?*

Hired Thugs

Footpads, thieves, hired muscle, pimps. Basically, a common criminal who will turn his hand to anything that seems to pay while requiring little thought, and few scruples.

Rank:	5 Criminal (Specialist)
Physical Competence:	+6
Mental Competence:	+2
Health:	5 Dice (10 pips)
Signature Skills:	Blunt Weapon +2, Dodge +3, Fisticuffs +3, Intimidate +2, Streetwise +1
Traits:	Strength +1, Coward when outnumbered +4, Nasty piece of work +4, Threaten the innocent +2
Combat Abilities:	Fisticuffs 8 dice or Cosh 7 dice,
Damage:	Fist (3 dice) Cosh (5 dice). If they are really nasty the thugs may carry a garrotte.

Billy Johnson never wanted to work to earn a living. If he can take something from someone else, well that's their problem, not his. He knows he might not be anything special, but he feels like a lord when people do as they are told when he bullies them.

Adventure Hook: *The characters see off Billy when he tries to rob a friend of theirs. However, like the coward he is, Billy gathers a few other 'boys' to get even. The local gang could be trouble but, worse yet, they work for a local crime lord. He might be annoyed that his fingermen are wasting their time with the characters. He might offer his gang more resources to finish the job quickly but, if the characters are brave enough to face him, he may punish Billy instead.*

Gutter Quack

He was a professional physician, until the alcohol problem turned into a laudanum habit and the Royal Society of Physicians found out. The gutter quack is a bitter, cynical man. He left many principles behind him when he fell from professional grace but, for many in the rookery, his shaking hands and opium glazed eyes are the best medical attention they can afford, and the best discretion that can be bought.

Rank:	6 Outcast (Focused)
Physical Competence:	+3
Mental Competence:	+6
Health:	3 Dice (6 pips)
Signature Skills:	Bull +3, Dodge +2, General Knowledge +2, Medicine +1, Streetwise +1
Traits:	Wits +1, Dedicated +2, Incompetent +3,
Combat Abilities:	Little to none, Fisticuffs at base Physical Competence,
Damage:	Fist (1 dice).

Fergus McGill could have been a real doctor, he's sure he could. Unfortunately, he could only afford to buy a few books rather than get an education. Well, all those educated gents just read the books anyhow. So he set up shop and folks were glad of a bit of medical help just round the corner. He's had no complaints, well, not from those that lived anyhow.

Adventure Hook: *Fergus needs help; he treated a local bully and it did not go well. He can't figure out what is wrong and, if the bully dies, his gang will come for Fergus. To make matters worse, the reason the bully isn't getting better is because one of the gang is poisoning him so he can take over the gang. He'll do everything he can to see the bully dies and Fergus gets the blame.*

Prostitute

A working girl who plies the oldest trade, probably because she can't survive on her day job. She might not be the most beautiful girl in the world but she'll be who you want for the night (well, up to a limit). She usually charges 6d for her services and takes the rest without asking. She has to make a living, after all, and don't assume she likes her life in the slums.

Rank:	6 Dollymop (Generalist)
Physical Competence:	+4
Mental Competence:	+5
Health:	4 Dice (8 pips)
Signature Skills:	Appraisal +2, Charm +3, Dodge +3, Empathy +2, Fisticuffs +1, Streetwise +4
Traits:	Attractive under all the dirt +2, Focused on the money +4, Knows when to leave +4,
Combat Abilities:	Will run, but knows how to take care of herself, Fisticuffs 4 dice.
Damage:	Fist (1 dice).

Emily Vincent never wanted to become a dolly mop, but times get hard. The first time was the worst; it got easier after that, but it's never easy. She's learned to turn off her feelings, and be what he wants her to be until she has the money. It makes you hard but it's the only way to survive. One day she'd like to give it all up, but she isn't sure she'll live that long and, in the meantime, she still needs to eat.

Adventure Hook: *Emily's troubles have just got worse. A rich gentleman has taken a shine to her and pays her pimp a far better rate then usual. Unfortunately, he likes to beat women and Emily fears her brutal life might be cut short on his next visit. Her pimp likes the money too much to offend the gentleman. He could be a powerful man as well, but can the players threaten his reputation to get him to leave Emily alone? Conversely, it could all be a ruse by Emily to get them to offer her more money or escape her pimp.*

Revolutionary

He has a brooding cast to his character, and glowers at anyone who may be a scapegoat or example for his cause. He has many friends and even more enemies; the authorities would lock him up, but there would probably be a riot. He and his revolutionary brothers make friends (comrades) and enemies (bourgeoisie filth) for life.

Rank:	5 Agitator (Generalist)
Physical Competence:	+4
Mental Competence:	+4
Health:	4 Dice (8 pips)
Signature Skills:	Charm +3, Craft (Bomb Construction) +2, Dodge +3, Intimidate +1, Politics +3, Streetwise +1
Traits:	Enemy of the Bourgeoisie +4, Public Speaker +3, Rabble Rouser +3,
Combat Abilities:	Prefers words to violence, but will still be quick to use Fisticuffs at base physical competence.
Damage:	Fist (2 dice)

Brigham Henderson is a horse beastman with the fire of revolution burning in his heart. He had been fired from his job for talking back to his greedy employer and happened to pass Speaker's Corner. The talk he heard from the orators about the Bourgeois and the rights of the common man stirred his heart more then the Bible ever had. He learned to read just so he could spread the word. He travels around giving talks to the workers for whatever pennies they can afford to offer him.

Adventure Hook: *A few locals have been fired up by one of Brigham's talks. They have looted shops in the name of*

'redistribution of the fruits of working man's labour' and things could be getting worse. However, if the players find Brigham, they discover he is in fact an ally. This is not his plan to free the common man and he is trying to do all he can to stop the violence. Can the players help him stop things, or are they already out of control?

Street Urchin

A scruffy young tearaway, this child is often found with his friends, bumping into you and then departing with great haste, clutching your wallet, laughing with the rest of his gang all the way. If you can impress him, then his hero worship can be most useful, as such children often know the streets and goings-on in any town better than any man. Take care, as they usually work in gangs. The one begging for change is the distraction, while another picks your pocket and passes it on.

Rank:	6 Halfling Guttersnipe (Generalist)
Physical Competence:	+2 (-2 Halfling)
Mental Competence:	+6 (+1 Halfling)
Health:	3 Dice (6 pips)
Signature Skills:	Appraisal +2, Athletics +2, Bull +2, Conceal +3, Dodge +3, Pick Pockets +4, Streetwise +3
Traits:	Dexterity +2, Butter wouldn't melt +4, Knows her way around +3,
Combat Abilities:	Would rather not, but can grab an improvised weapon when cornered (at base Physical Competence),
Damage:	Varies, usually (2-3 dice).

Lizzy Pebble is 14 but, as a Halfling, she still looks like a child to most people. She may be getting too old to live as an urchin, but an honest trade doesn't suit her and she isn't too keen on the other dishonest options. Lizzy looks after a group of other street children from the rookery. They all earn their money from pickpocketing and thieving. She keeps them together and makes sure they all get fed from the money they steal.

Adventure Hook: *Unfortunately, a local pimp has taken a shine to Lizzy and thinks she is ready for a change in career. The other children can't protect her, so they need help. They could be useful allies for the players. However, saved or not, they have no intention of giving up their mildly lucrative life of petty crime.*

The Country

While it may be hard in the city, those in the country don't have it any better. The work is tough and heavy, with very few (if any) of the modern conveniences. Society is a little more basic here, as well, and there is a huge divide between 'city ways' and 'country ways'. While the smoke and grime of the big city is central to Victoriana, don't neglect the possibilities and dangers of life in the country.

Gypsy

He is small, colourful and cheeky. He tells fortunes, he sings, dances, sells what you want, and makes you think you need it. This cheeky shyster would certainly sell you his grandmother for 6d if he were sure you'd never find her. Gypsies usually travel in bands of 5-25. Their wagons are all loaded with the trinkets and tools of their trades

Rank:	8 Conman (Focused)
Physical Competence:	+4
Mental Competence:	+7
Health:	4 Dice (8 pips)
Signature Skills:	Appraisal +3, Athletics +2, Bull +2, Conceal +3, Dodge +3, Empathy +3, Instrument (Violin) +2, Pick Pockets +4,
Traits:	Dexterity +2, Wits +1, Cheeky Grin +2, Fortune Telling +4, Invoke Superstitions +3
Combat Abilities:	Without doubt will run rather than fight, and will try to talk his way out when cornered.

Constantine Voislav and his wife, Mariana, work the short con across the towns and villages of the country. Mariana draws in the crowds and maybe picks a pocket or two, while Constantine keeps them distracted with 'honest' games of chance. Every so often they meet up with the main caravan and always know where to find it if trouble comes along. Sadly, trouble is a frequent visitor to this pair, but they are both experienced knife fighters and know how to defend themselves.

Adventure Hook: *A con went sour recently and Mariana (or Constantine!) was taken hostage by the gang the pair tried to dupe. Constantine desperately asks the players to help rescue his wife. He promises to leave the village and never return if they help. However, if the players are interested, he might offer to show them a few con tricks they can try themselves. If the Gamemaster is feeling really sneaky, the whole thing might be part of a long con to draw in the PCs and fleece them of all their cash.*

Labourer, Ogre

He has worked these fields and this land all his born life, so now it is his life. He knows that God, and the Queen, and even little baby Justas are all watching all the time and that they want him to look after the cows. The squire told him, so it must be true. So, ever dutiful, the ogre works on day and night. He has never left the estate. The Queen wants him to stay (the squire told him). His deep-set and lined face seems morose and stern, his tusks lending a misleadingly evil cast, softened only by the way he sucks his thumb. He is too stupid to be anything but honest.

Rank:	6 Ogre Commoner (Specialist)
Physical Competence:	+7
Mental Competence:	+2
Health:	8 Dice (16 pips)

Signature Skills:	Athletics +3, Dodge +2, Intimidate +3, Might +4,
Traits:	Strength +4, Fortitude +4, Easily led +3, Kind Hearted +2, Slow +4,
Combat Abilities:	Fists like bricks (6 dice)
Damage:	Fist (6 dice).

Bartholomew Michealmass is a good, honest soul, if a little slow. He likes to be useful doing chores around the estate. Most of the local wives have a soft spot for him and feed him cakes when he's done the work. He loves his village and would do anything for the inhabitants.

Adventure Hook: *A local girl accuses Bartholomew of assaulting and hurting her. He doesn't quite understand the charges and fails to defend himself. The local villagers fail to remember Bartholomew's true nature and easily condemn him. However, the girl was actually hurt by her husband, whom she is defending out of a mixture of fear and misplaced love. She didn't mean for the Ogre to get arrested, but selfishly saw no other way. Can the players discover her secret and convince her to reveal it, saving Bartholomew and perhaps herself as well?*

Labourer

There is plenty of work in the fields and villages that needs doing. The labourer is tall, morose and a little inbred, but goes to the church every Sunday and stays honest. He has never left the estate in all his years; he is too busy and too poor to afford the train.

Rank:	6 Commoner (Focused)
Physical Competence:	+6
Mental Competence:	+3
Health:	5 Dice (10 pips)
Signature Skills:	Athletics +2, Craft (Farm work) +3, Might +2, Survival +3
Traits:	Fortitude +2, Dedicated to Family +4, Hard Worker +3
Combat Abilities:	Unlikely to fight, but will to defend family, Fisticuffs (5 dice)
Damage:	Fist (2 dice).

Alice Tunbridge's family doesn't own their own farm so they all have to work the fields of their neighbours. Her brothers do a lot of heavy work, but Alice still does the back breaking planting and gathering. Still, she prefers being outside to being trapped in the kitchen. She also counts her blessings that she wasn't born in the city, where she may have had to sell her virtue to make a living.

Adventure Hook: *A few days ago, Alice was planting the field when she noticed something metallic the plough had brought up. It was a rusty locket that probably wasn't worth much, but that she decided to keep. She didn't have any jewellery of her own, anyway. Unfortunately, the locket contains old and dangerous magic that Alice cannot control. It could have contained the trapped spirit of a sorcerer who now possesses her, or could draw evil spirits to the village. Can the players discover the source of the disturbances and save Alice from the magic of her new trinket?*

Local Squire

The landed gentry, he is bored and possibly naturally malicious. He drinks, whores, torments, and gambles far too much, but he is lord of the local estate. All of the people on the estate defer to him in all matters, with the only exception being travellers and gypsies on the way through. He makes an excellent patron for characters, as they investigate strange occurrences or hunt trolls upon his estate. His personality can also make him an interesting opponent. He always carries a musket in case he sees some sport or a poacher in the act.

Rank:	10 Gentry (Generalist)
Physical Competence:	+7
Mental Competence:	+6
Health:	5 Dice (10 pips)
Signature Skills:	Bull +1, Craft (Steward) +2, Firearms +3, Gambling +2, Horse Riding +2,
Traits:	Drunkard +2, Gambler +2, Lecherous +2
Combat Abilities:	Prefers to let others do it for him, but can manage Fisticuffs at base Physical Competence, or find a Shotgun (9 dice).
Damage:	Fist (1 dice), Shotgun (12 dice).

Squire Ernest Gothos was always a good-hearted man until his wife Moira died. Moira passed away giving birth to a daughter that fared no better than the mother. After that day, Ernest changed. The hope went out of his life and he began to drink heavily and gamble. The house and estate staff do what they can to keep the place running but it is hard without the Squire. They all hope he will come to his senses soon and return to being the man he was.

Adventure Hook: *A new schoolteacher in the village starts to make the acquaintance of Squire Gothos. He seems quite taken with her and the staff begin to hope she may be able to bring him back from the abyss he stands on. However, the schoolteacher might be more than she seems. Is she just a gold digger, who abuses the staff when the Squire is away? Maybe she is an agent of a local gangster, to whom the Squire owes gambling debts. Worse yet, the squire's despair might have summoned a servant of Paline to claim his soul.*

Reclusive Inventor

He is tall, dark and dashing. His eyes glint with a brilliant intelligence unsullied by convention, scruples, or God's laws. His family's money has bought him his retreat and, day and night, he toils in it trying to combine sorcery with science. Nobody is sure what his experiments are. Maybe he is an innocent artificer, but he might also be a foul demonologist or necromancer...

Rank:	12 Expert (Focussed)
Physical Competence:	+6
Mental Competence:	+9
Health:	5 Dice (10 pips)
Signature Skills:	Dodge +2, Engineers (Mechanical or Clockwork) +4, General Knowledge +2, Research +4, Science (various related fields) +3,
Traits:	Strength -2, Wits +1, Even so slightly insane +4, Obsessive +3, Suspicious and Paranoid +2, Unsociable +3
Combat Abilities:	Can grab a tool to defend the lab at base Physical Competence,
Damage:	Small Club (3 dice). May have sorcerous ability or a nasty weaponised invention as well.

Evangeline Grandspike got fed up with the way she was treated in the city. She was an heiress and, until she married, the money was hers. If she chose to study science (and proved to be damn good at it, thank you very much!), she'd damn well study science. However, the men of the clubs and societies refused to acknowledge her and society shunned her for such pursuits. Well, if the support of such society is a hindrance, she is better off without it. So, selling her townhouse, she moved out to the country to get some peace.

Adventure Hook: *The PCs are sent out to the country to find Evangeline. It seems she stole some important scientific plans before she left and the owner wants them back. Unfortunately, the plans are for her latest device, which is actually all her own work. The PCs have been sent by her enemies to steal her research. They know that if they can pass it off as their own, no one will believe a woman had thought of it in the first place. Can the PCs discover they are being duped before they destroy what Evangeline has worked so hard for?*

Wise Woman

She is ancient, yet there is an elemental spark in her eyes. She is small and withered with white hair. She dresses in ragged skirts and shawls, with natural jewellery of plant leaves and berries. She always has cryptic advice for every occasion, ready and waiting for those with time to listen.

Rank	15 Hermit (Focused)
Physical Competence:	+5 (-2 for age)
Mental Competence:	+11
Health:	4 Dice (8 pips)
Signature Skills:	Appraisal +2, Empathy +4, Enchanting +4, Medicine +4, Lore +4, Survival +3
Traits:	Wise +2, Fortune Telling +2, Mysterious and Enigmatic +4, Quiet +2,say something Cryptic +4
Combat Abilities:	Little to none, Fisticuffs at base Physical Competence,
Damage:	Fist (1 dice). However, her powerful Petty Magic ability should make combat unnecessary. Pick at least 4 Enchantment spells that she will have pre-cast.

Sarah Gideon has rather a mixed heritage; people say she has both Eldren and Gypsy blood in her. Most folk are afraid of her, thinking she has the power to curse and the madness not to think too hard about whether she should. Even so, they still come to seek her out when they need her, walking out to her hut in the forest and returning before they are missed. She has a few skills and spells that the young women of the village sometimes find a need for, despite being told never to go near the mad old woman.

Adventure Hook: *The PCs need some advice, which only Sarah can provide. However, the locals are intent on dragging her from her hut and burning her. A local girl went missing recently, and was last seen going to Sarah's hut. Did Sarah do something to the girl? Perhaps one of her spells went awry and killed her, or turned her into something else. More likely, the girl has run away and Sarah is getting the blame. Can the players find the girl and save Sarah, or at least find out what they need to know before she gets lynched?!*

Encounter Table

For those Unexpected Moments

You know how it goes, you have your campaign themes and backdrops sorted, a host of villains, allies and contacts for the characters to meet, and what happens? They ignore it; they wander off on some mad tangent to the direction your story wanted them to go. So what's a GM to do? Well, try this table. Just roll 2d6 and nominate one as 10's and the other as 1's and you'll get a result between 11 and 66 to look up below (we call such a dice roll a D66 by the way). Each time a group is mentioned, roll 1D6 to determine the amount of people in the group. If you roll a 6, you may be tempted to roll again and add the results.

11-12 Beggar

A stinking and diseased beggar claws at the character to spare some pennies for charity.

13-14 Costermonger

An insistent street vendor tries to get the characters to buy something. He or she may be selling a variety of items, from matches to posies, but never anything worth more than 3d. The only common denominator with costermongers' goods is the uniformly poor quality. Roll 1D6.

1-4 the costermonger is adult
5-6 the vendor is a child.

15-16 Prostitute

She offers her services to the character for between 2 and 6d. The scene of amorous engagement may be a nearby alley or the character's rooms, at his discretion. Note that male prostitutes do not hawk trade. Male prostitution is a privilege to the rich (and a lot more discreet) but then, in 1867, men have a lot more options when down on their luck.

21-22 Street Urchins

A small gaggle of street urchins races around the character, using him as an obstacle in their pell-mell chase through the streets. Roll 1D6; with a roll of 6, the character may become the target of a childish practical joke, such as a sling shot full of horse dung.

23-24 Pick Pockets

A gaggle of children race around the character. While they shout and bawl for charity or help, several will rifle his pockets with a competence of 8.

25-26 Loafers

A group of loafers passes the through the area. Loafers are petty criminals and footpads. If a nearby character or cast member seems a good candidate for crime, let him have it.

31-32 Police

A policeman strolls by; roll 1D6:

On a 1-5, the policeman is simply on patrol. Respectable-seeming characters are left unhindered. Any without a good clean suit can expect to be admonished for loitering.
On a roll of 6, the policeman is in pursuit of villains (pickpockets or brawlers most likely), blowing his whistle as he runs.

33-34 Garrotters

The garrotte is the favoured weapon of crime in European cities. Usually, such a crime is perpetrated by two; one strangles from behind while another rifles the pockets of the victim.

35-36 Drunkards

A small group of revellers staggers across the area. Roll 1D6:

On a 1-4, the drunkards stagger on.
With a 5-6, the drunkards argue loudly and start a fight. PCs may get dragged into the proceedings.

41-42 Carriage Accident

There is a carriage accident on the road, perhaps the characters can save an urchin from the horses' hooves, or perhaps they are too late and have to find the family or driver.

43-44 Slops

There is a mishap with the drains and Toshers are rushing around the street, desperately trying to stem the tide of sewage as it spills back into the streets.

45-46 News Boy

A small boy with a disproportionate stack of papers is selling them from the street corner.

51-52 Street Entertainer

An accordion, music box or dancing monkeys are the most common forms of entertainment. Street clowns and mimes are not unknown.

53-54 Fashionable Gentleman

Roll 1D6:

On a roll of 1-2, he is on his way to work or an appointment.
With a roll of 3-5 he is out for some entertainment and he asks a nearby character for directions to a recommended tavern.
With a roll of 6, he is seeking less public entertainment. He spends some time making veiled inquiries as to where he might find an opium den or a brothel in the area.

55-56 Revolutionaries

Roll 1D6:

With a roll of 1-4, the protesters are a small group, but very loud. They declaim the class system and the exploitation of the proletariat. Eventually, police officers arrive to disperse the rabble.
On a roll of 5-6, the disturbance is a huge protest rally, numbering several hundred people. The rally blocks streets as it passes and, eventually, the cavalry will arrive to disperse the civilians forcibly.
In either case, the Gamemaster should keep an eye out for the sort of behaviour from the characters that will get them arrested as revolutionaries in the chaos of a police action.

61-64 Lady

A young lady is observed; roll 1D6:

On a roll of 1-5, she is chaperoned by a servant or relative as they shop and socialise.
With a roll of 6, the young lady is lost and separated from her group. Depending on the area of the encounter, she could be in very real peril.

65-66 Magic!

A spell goes off! Roll 1D6 to discover the cause and caster.

1-4 a respectable seeming person (Guild educated? maybe not) has used magic to discourage some small crime against him.
5 a scruffy waif has let a petty magic enchantment fly in self-defence or by accident; he is recoiling into the shadows now to avoid attention.
6 the spell comes from a device or 'natural' effect rather than a spell caster. It might be a dangerous item set off accidentally or an experiment nearby having strange side effects.

Creatures and Monsters

Villains and Mobs are not the only opponents the characters might face. The world of Victoriana is littered with an array of terrible monsters and violent horrors. Some of these creatures are natural beasts that can usually be found in the darker places of the Empire, although some have found a home in the cities as well. Some beings come to earth at the behest of foolish sorcerers, who think they can control these immortal evils.

The following creatures are not an exhaustive list of the denizens of Victoriana. The Gamemaster should feel free to create new beasties with which to menace his player characters. When designing such a creature, take time to consider where it lives and how it fits into the world around it. Remember that it hasn't evolved just to attack the PCs in scene 12, but to live and feed in a particular environment. It is this environment and the instincts it needs to feed that will determine how dangerous it is and why it might go after the characters. Bear in mind that it is more interesting to create creatures that the characters might be able to communicate with and avoid, with interesting weaknesses (as well as abilities), rather than death machines that simply attack on sight.

Creature Qualities

Just like characters, creatures have talents similar to those presented in Character Generation chapter, which we call qualities. These are designed for use by the Gamemaster in devising various non-human creatures, such as Outsiders, the creatures of the Bestiary, and Monsters. Creatures are built more with special powers than raw statistics, allowing you to build new ones quickly and easily. Each quality is intended to be approximately balanced in power with the standard human talents, so as to allow non-human antagonists to still fit in with the Rank system.

The Gamemaster might rule that some Creature Qualities may be available to certain types of player character too. If the Gamemaster does permit player characters to select from this list, he may decide to restrict the players' choices as much or as little as he feels is appropriate. The character might have special powers or actually be one of the creatures listed below.

While we give each intelligent creature a Physical and Mental Competence rating, we have included their attribute adjustments for more detailed NPC creation, or for their use as potential player characters. However, the Gamemaster should think very carefully before allowing Orc, Giant, Vampire and Demon (etc) player characters! Players will whine and beg to play this sort of thing but, unless handled very carefully, they can make a real mess of an adventure and unbalance a group irrevocably.

Creature Qualities List

Ageless: *You never age, and are not subject to disease of any kind.*

Damaging Body: *You are wreathed in fire, or coated in long quill-like spines, or you jet acid from your pores, or have some similarly damaging effect on all those near you. Determine the precise details by consultation with the Gamemaster. Contact with your body (either because you grapple someone, or they grapple you, or one of you makes an unarmed attack against the other, etc.) deals your Fortitude (or 1 third of Physical Competence) in damage dice to any other creature, in addition to any other effects the contact would usually have. You may select this talent more than once, up to as many times as you have Fortitude dice; each time you select it, you may either increase the damage dealt by +1, or increase the radius out from your body at which it is dealt, firstly from your body out to 1 yard, then from 1 yard out to 2 yards, etc.*

Face-change: *Although you cannot take on a completely new form (as with Shapeshifter; see p. 341), or radically morph your existing body (as with Protean; see p. 341), you can assume the facial features of another creature of more-or-less your own height and build. Your Attributes, Competences etc, do not change. You do gain a +8 Pool Modifier in any Disguise rolls relating to impersonating another character. Making the change takes 1 round.*

Flight: *You may fly, and carry a total of 3 x Strength pounds in flight with you (or 75% of Physical Competence, rounded down).*

Fear: *You can scare opponents with an opposed Presence (or 25% of Mental Competence) versus Resolve test. If you win, the opponent must either flee at full speed for (6 + your Presence) rounds, or be at -4 to all rolls for (2 + your Presence) rounds. You choose which effect your Fear has, when you first select the Fear talent. If you lose the opposed roll, you may not use Fear against the same target for 24 hours.*

Huge: *You are enormous; significantly bigger than a normal human, and even a little bigger than an Ogre or large Beastman. You gain +1 die to damage in all melee attacks, and you gain +2 dice of Health. However, you have a -1 pool modifier to all Hide & Sneak attempts, and anyone attacking you gains a +1 pool modifier to their roll to hit. This talent may be selected more than once, up to as many times as you have Strength dice.*

Immunity: *You are completely immune to one type of effect, selected from the following list or created in consultation with the Gamemaster:*

- *One type of weapon (sharp melee, blunt melee, firearms, unarmed combat, etc).*
- *One type of damaging effect, such as fire, cold, electricity, poison, etc.*
- *Mind-affecting Magic (defined at the Gamemaster's discretion).*
- *Sleep & Sleep-related Magic (including paralysis, stunning, etc).*

Incapacitating Attack: *You are capable of incapacitating your victims. Discuss the precise details with the Gamemaster; the incapacitation may be paralysis, sleep, entanglement, or some form of hypnotism. The target will always be capable of attempting to resist the incapacitation, usually with an opposed roll of some kind. Depending on the attack, the incapacitation may be a consequence of your making a melee attack on the target, or may only require you to make eye contact or otherwise be useable at range.*

Infectious: *If you reduce a character to 0 Health using your natural weapons (claws, teeth, etc), you have a chance of infecting him and turning him into another creature like yourself. He may appear dead, comatose, or simply very badly hurt, until suddenly rising as another werewolf, vampire, or whatever it is that you are. You roll your Fortitude opposed to his Fortitude; if you win, he has been infected. You may select this Talent a second time; if you do, you have a chance of Infecting a creature just by wounding it with your natural weapons, so the opposed Fortitude roll must be made any time he loses Health pips to you.*

Life Drain: *Select one of your natural weapons (punches, kicks, claws, fangs, etc.). Each time you injure an opponent with the weapon chosen, you add half the damage you dealt to it in Health pips (rounded down) to your own Health, if you have lost any. You may select this talent more than once. Each time you select it, you may either choose an additional natural weapon to life-drain with, or else increase the amount of life you drain with an already-chosen weapon, from half the Health you dealt in damage, to all the Health you dealt in damage.*

Poisonous Attack: *One of your natural attacks also injects a Potency 1 poison. Discuss the other details, such as Virility and Description, with the Gamemaster. This talent may be taken more than once, up to as many times as you have Fortitude dice. Each additional pick increases the Potency of the poison by +1.*

Protean: *You can alter the physical shape of your body at will. This is distinct from Shapeshifter, as Protean does not allow the kind of fine detail required to take on a specific other form, nor does it allow you to alter the colour or texture of your body. It does allow you to flow through small holes, plug up gaps, asphyxiate characters you are grappling (use the asphyxiation rules on p. 223), completely block doorways etc and gives anyone grappling you or being grappled by you a -2 difficulty threshold on their grappling-related rolls.*

Regeneration: *You have astonishingly rapid recuperative powers. After you have been injured, you heal 1 Health pip per round until fully recovered. If you are reduced to 0 Health, you are killed or destroyed as usual. You may select this Talent more than once, up to as many times as you have Fortitude dice; each time you select it, increase the Regeneration by a further +1 Health pip per round.*

Regeneration (Limitless): *You must already have Regeneration to select this Talent. Usually a creature with Regeneration will die as normal on reaching zero Health, but you will continue regenerating even then. There must always be some means of destroying you permanently, despite your Advanced Regeneration capability; this may be related to a Bane or Vulnerability (see Creature Complications, p. 342), or may be a more complex and lengthy process (Gamemaster's discretion).*

Rise Again: *After you have apparently been destroyed or killed, you return after a specified period of time (you choose when you select this talent, but at least one day). On your return, you are in full health, and have a full memory of your latest "death." You may select this talent more than once; each time you select it, you gain a number of additional "returns" before being destroyed forever.*

- *Return after 1 day (1 Return per Talent Pick)*
- *Return after 1 week (3 Returns per Talent Pick)*
- *Return after 1 month (8 Returns per Talent Pick)*
- *Return after 1 year (Unlimited Returns)*

There must always be some means of destroying you permanently, despite your Rise Again capability; this may be related to a Bane or Vulnerability (see Creature Complications, p. 342), or may be a more complex and lengthy process (Gamemaster's discretion).

Shapeshifter: *You are capable of changing to an alternate form. You have access to a new skill, called Shapeshifting. Shifting to an alternate form takes one full round to do, and requires a Resolve + Shapeshifting roll to accomplish (typically Average difficulty, but rising to Difficult if performing it under stress, such as while in combat). Each alternate form may be created with the standard character generation system, but works like a completely new character or creature of the same rank as you. Its Skills, Physical Attributes, Talents etc may all be different, though it must have the Shapeshifter talent just as you do. Its Perks, Privileges, Property, and Assets must all be identical to your own, while its Mental Attributes must be equal to or lower than your own. You may select this talent more than once; each selection grants you access to a new alternate form.*

Summon: *You may call a specific type of creature to yourself. This is usually a minion of yours, though it could alternatively be a specific type of mundane animal. In the case of an animal, it will fight for you on arrival.*

Summon Weapon: *You may summon a specific weapon that you habitually carry (even if it has been taken from you or destroyed). The weapon appears in your hand or about your person immediately; summoning it does not count as an action. You may take this Talent more than once, up to as many times as you have Resolve dice. Each time you take it, you add an additional weapon to your summonable arsenal.*

Tunneller: *You may excavate your Physical Competence in cubic feet of soil each round. If you have Attributes rather than Competences, you may excavate 4x Strength in cubic feet of soil each round. You may excavate harder material such as rock, but this is done at only 25% of the rate of soft material (round down). Any tunnel created in this manner will be reasonably resistant to collapse; soft material will collapse eventually, but usually several minutes or hours after you have passed through it. Harder material may not collapse at all.*

Unstoppable: *You are not debilitated by pain, shock, bleeding or other forms of damage, though your body can still be destroyed by inflicting sufficient damage. Thus, you do not suffer from any wound-related penalties until your Health is completely depleted. When your Health is reduced to 0, you are destroyed, with consequences according to the Gamemaster and usually dependent on the type of creature (an undead creature, for example, might have its spirit forced on to the afterlife, whereas a robot or golem might simply be irreparably broken). When selected, Unstoppable counts as 4 Talents, since it is more effective than the Mere Flesh Wounds! Talent taken three times.*

Creature Complications List

Like Creature Talents, these Complications are designed to be balanced against the standard Complications list, and even added to it in certain types of game.

Bane: *The character is grievously injured by a substance or effect that is not usually injurious. Examples are sunlight, water, a specific foodstuff or plant (eg. garlic), moonlight, a specific metal (eg. silver). Mere contact with the substance deals the character damage at a rate of 4 dice/round, opposed by the character's Fortitude as usual. If the character is struck by any weapon made from or coated in the substance, his roll opposing the damage has a -2 Pool Modifier. If the character also has Regeneration (see p. 341), any damage dealt by the Bane must be healed at the usual, slow rate, not Regenerated.*

Confused: *You are easily confused. Whenever a new element enters your environment, or the environment otherwise changes significantly, (such as a character arriving, or a wyvern flying overhead, or a chest being opened), you must make an Average Resolve roll (or Difficult, if the change is something that would confuse ordinary people too), or become confused. A confused character rolls on the Confusion Table:*

Roll 1D6	Confused Creature Action
1-2	Stand and ponder the situation for a round, doing nothing (may defend if attacked, but at a -2 pool modifier).
3-4	Attack the nearest creature for one round.
5	Run away from the cause of the confusion for one round.
6	Attempt to pick up and eat the cause of the confusion, if it is of a size for you to eat; if not, roll again.

The next round the confused creature may roll again to try to shake off the confusion; this gets easier by one difficulty stage each round, so most of the time you will shake it off automatically after one round.

Hunger: *You hunger for the flesh (or perhaps souls) of the living. You must feed on your required substance (human flesh, blood, or whatever you have chosen) each night, or else lose 1 Health Pip. Health lost in this way cannot be recovered by any means until you have fed again. Alternatively, some creatures lose 1 Resolve die per day instead, and on reaching a Resolve of -3 become effectively insane until they have fed. The precise details of this complication are always determined by the Gamemaster on a case-by-case basis.*

Mindless: *A Mindless character is classed as effectively having a Wits, Presence, and Resolve (or Mental Competence) of zero dice each. While it may have a level in any or all of these Attributes, it is unable to make any skill rolls related to them. It can only use them to resist the influences of others, or rate its instinctual cunning. However, it may make Perception-related rolls using Wits. A Mindless creature must usually also take Immunity: Mind-affecting Magic; which counts as a separate Quality as usual.*

Requirement: *This is an all-purpose, customisable Complication for any creature that has an unusual requirement for its continued existence, health, or general well-being. Examples include:*

- *A vampire's need to rest in a coffin, on soil from its home country during the day. If this is not done, the vampire is unable to properly recuperate overnight.*
- *An alien who needs a slightly different atmospheric mix from the standard one on the planet on which the campaign is set, and will be debilitated if it does not have its own supply of "air."*
- *An aquatic creature in a surface-based campaign, which needs to be immersed in water for much of each day or start to be damaged.*

Repelled: *The character is repelled by a particular object or creature. Any such creature, or someone wielding any such object, may instil Fear into the character as per the Creature Quality of the same name (see p. 340).*

Stupid: *Whatever your actual Perception or Mental Competency, you suffer a -4 Pool Modifier whenever making Perception-related skill rolls, or any rolls related to intellectual thought.*

Vulnerability: *Select one reasonably common attack form, such as firearms, sharp melee weapons, blunt melee weapons, fire, or cold. Each time the character is attacked by the chosen attack form, his roll opposing the damage has a -2 Pool Mod. If the character also has Regeneration (see p. 341), any damage dealt by the Vulnerability must be healed at the usual, slow rate, not Regenerated.*

Sample Monsters and Creatures

The following are a selection of the various beasts and beings that players might run into. Like common folk, many intelligent creatures have Rank, in just the same way. So, for each creature we have given them a Rank notation for the sort of character the players are likely to meet. However, many of these entities have very different base competences than the standard races of Victoriana. So, for each competence we note the modifier that should be applied to the competence rating

given for a common folk NPC of that same Rank. The only exception to this is non-intelligent beasts who do not have rank. They just have a base competence listed.

Ranked monsters also use the same rules for skills, talents, signature traits etc. The creature may also have a higher or lower health rating than the normal rules allow, especially for the big ones!

Outsiders

Some intelligent beings have chosen to remove themselves from the normal society of Victoriana. Failing that, they are excluded due to the differences in their culture. Either way, Outsiders are (usually) intelligent creatures with a full and varied society, who just cannot be part of the mainstream world of Victoriana. As they are both Monsters and folk they often have a mixture of Talents, Traits and Qualities.

Giant, Mountain

Giants are huge, ugly and barbaric humanoids from the mountains of northern Europe. At one point they were almost extinct, thanks to the giant slayers of Prussia and Austria. However, kinder hearts prevailed once the Giants realised that a war might extinguish them. They retreated to the mountains, doing their best to avoid civilised society. A few attempt to fit into society and they are welcomed if they choose to join the army, but usually shunned otherwise. At full maturity, adult giants have been recorded at 30 feet tall, although most giants average 20 feet.

Giants are less intelligent, but not as gullible as Ogres. They have their own communities in the mountains, and have a bloody and historical feud with the mountain Dwarves of the area; this feud has even made its way to the battlefield on several occasions. Giants use enormous clubs, nets and swords in battle. Those on active service in the army are sometimes issued with a specially built field cannon sized sidearm.

Giants have an Ogre-like faith in the Aluminat; their resistance to magic is attributed to this faith. Any spell, demonic ability or relic ability that requires an opposed roll is conducted with a bonus of +2 to the giant's relevant attribute.

Giant Soldier

Rank:	6 (Focused)
Physical Competence:	+15 (+10 Giant)
Mental Competence:	-1 (-4 Giant)
Health:	16 dice (32 pips)
Signature Skills:	Fisticuffs +4, Firearms (really Artillery) +3, Survival +2,
Qualities:	Huge x3, Iron Will, Juggernaut
Complications:	Confused, Stupid, Superstitious
Armour:	None
Combat Abilities:	Fists like carriages 19 dice
Damage:	Fists (12 dice). If armed with a cannon, shoots at 9 dice but does far too much damage to calculate if hits.

Attribute Modifiers:

Strength	+8	Presence	-4
Dexterity	0	Wits	-4
Fortitude	+8	Resolve	-2

Adventure Hook: *A giant is tearing up a large part of the city. Can the players stop him, and more importantly, how did he get there without being noticed? Someone is getting him in and out unseen (possibly with magic). The giant is actually the tool of a group of villains using him to destroy their rivals. The giant is an innocent, looking for something stolen from him by the villains, who tell him it is in the place they want destroyed. The giant is kept in a warehouse in the dock when not 'in use'.*

Orc, African Warriors

Orcs are a rugged, well built species of humanoids who generally live in rough country such as mountains and deserts. They are tall with an immense build, strongly boned yet with delicate features. Their skin is thick, callused and as black as coal, their hair raven black or, in very rare instances, silver. Orc eyes have cat like pupils and white or pale metallic irises; their lobeless ears come to a delicate point at the tip.

Orcs are highly intelligent, and have a sophisticated tribal culture that is shared with many of the human tribes of the continent. Like their human counterparts, they worship the earth goddess through their own primitive mythology. This religion appears to the European settlers to be little more than animal masks and idols, the workings of filthy heathens. Due to these fundamental differences in opinion, the Orcs are fighting an active war against the European settlers.

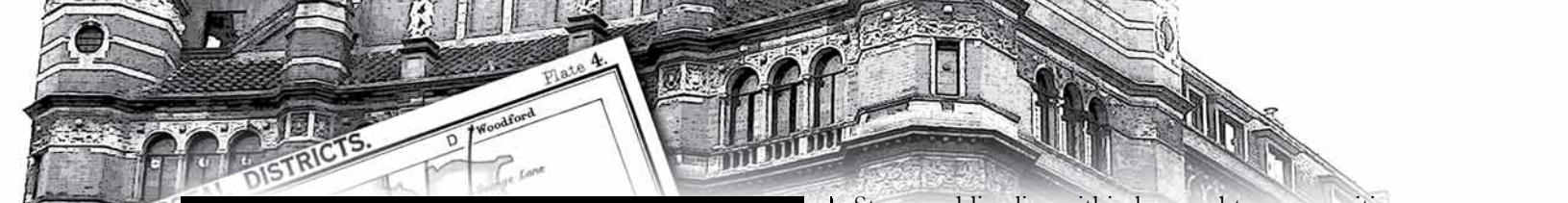
The statistics below are for an adult Orc; such warriors can be found hampering the European slavers and settlers at every turn. Orc children are often sold as slaves when caught, and so Orcs can also be found occasionally in Europe, and throughout America. These slaves often know little about their real culture but some manage to escape and rejoin their tribes in Africa.

Tribal Orc Warrior

Rank:	6 (Focused)
Physical Competence:	+8 (+2 Orc)
Mental Competence:	+4 (+1 Orc)
Health:	6 dice (12 pips)
Signature Skills:	Athletics +3, Hide & Sneak +2, Specialist Weapon (Spear) +3, Survival +2
Talents:	Forward Drive, Night Vision
Complications:	None
Armour:	Enchanted War Paint (AR:2)
Combat Abilities:	Spear 10 dice
Damage:	Tribal Spear (8 dice).

Attribute Modifiers:

Strength	+3	Presence	+1
Dexterity	0	Wits	+1
Fortitude	+2	Resolve	+1



Black and White

So does that mean Africa is populated only by Orcs? What are we trying to say, all the black people in the world are Orcs? No, obviously not, as that would be ridiculous and a little racist. However, first edition got a few people ranting about that very possibility on the RPG forums so we thought we'd address the issue here.

To be clear, most of the races in Victoriana can be found all over the world. Orcs have done especially well in Africa and so their main concentration is there. A few Orcs are found outside the dark continent, but not many. However, Africa is also full of tribes of Eldren, Halflings, Gnomes etc, although the Orcs are without doubt the most successful tribal culture. All the races of the world come in all the same shapes and sizes that humans do in this one. There are White, Black, Asian, Indian and Chinese Eldren as well as Humans and Ogres etc, across the world. Beastmen come in a greater variety, mirroring the native animals of their country, such as Tigermen in India.

So, the races come in a bewildering variety and can be found pretty much anywhere and everywhere. Race is not important to the mind of the Victoriana denizen; they are only concerned with class. The English care only if you are foreign, but little about which 'type' you might be. So we have not made any differentiation with the cross-cultural members of the races. An Eldren is an Eldren, no matter what the colour of their skin; they are just the same as each other. Just like in the real world.

Adventure Hook: *The players find an interesting tribal amulet at a bazaar. Sadly, there is a small group of African Orcs after it, able to track it with magic. Even more interestingly, the bearer of the amulet is considered their tribal leader. So they cannot disobey a direct command from the bearer, no matter who that might be.*

Steppegoblin

The Steppegoblins are a small and intelligent race, living only in the frozen mountain steppes of Russia and the east. They are tall and slight of build, heavily boned and with strong features. Their skin is pale, like finest porcelain. Hair is fine and the shade of spun silver with no other variation. Steppegoblin eyes have cat like pupils and white or pale metallic irises. Their ears come to a delicate point at the tip. The Steppegoblins have lived with eastern humanity for all recorded time, although they retain a separate racial identity. They are renowned as skilled sorcerers and craftsmen throughout the central and Far East. Many people believe them to be either an off-shoot or even the prototype to the Eldren race.

Steppegoblins live within huge subterranean cities that rival the ancient dwarven citadels of the west. All Steppegoblins are considered to be of aristocratic heritage, and actually make up 20% of the ruling families of Russia.

Steppegoblin Diplomat

Rank:	8 (Focused)		
Physical Competence:	+7		
Mental Competence:	+4		
Health:	16 dice (32 pips)		
Signature Skills:	Charm +4, Dodge +2, Fashion +2, Etiquette +4, Perception +2, Politics +3, Swordplay +3, Thaumaturgy +3		
Traits:	Dashing Presence +3, Mysterious and Seductive +2		
Talents:	Thaumaturgy (at least 3 spells),		
Complications:	None		
Armour:	Elegant Lined Coat (AR:4)		
Combat Abilities:	Finely crafted sword (10 dice).		
Damage:	Smallsword (6 dice)		
Attribute Modifiers:			
Strength	-1	Presence	+3
Dexterity	0	Wits	0
Fortitude	+1	Resolve	0

Adventure Hook: *A Steppegoblin arrives at the social event of the season. His appearance makes ripples in society and gets rather a lot of attention. The truth of his appearance could be all manner of things. One possibility is that he is an Eldren disguised as a Steppegoblin. However, the Eldren suspects there are Steppegoblins disguised as Eldren spying for the Russians. This is a ruse to try to bring one out into the open.*

Monsters

Philosophical debate on the nature of evil aside, this section of our bestiary deals with those beings who prefer to remain secret – many of these beings are thought long extinct, wiped out in the purges of the church long ago. Others cannot exist on the earthly plane without being summoned. There is no global conspiracy or communication network between these beings, but they all understand the need for secrecy in a world hostile to their very nature.

Eloim

At the turn of the age of reason, during the Thirty Years' War, there was a rebellion against the emergence of Dogma on the planes of Order. The rebellion was put down and the rebels cast from heaven, fallen to earth. The Eloim are the scattered remnants of these fallen angels, doomed to walk the earth until the final struggle.

When they were cast down, the Eloim were cursed and, as a result, they lost their wings and became half-mortal. They do not feel the passing of time as a natural creature would; instead the burden of ages travels with them as a constant weight. They are also cursed with a constant hunger to experience life, and ease their loneliness.

However, their need to feed on feelings urges them to hunt the mortals they pleaded for, and distances them from mortal solace in their exile.

Many of the Eloim have long since gone mad, and have been claimed by Entropy while making bargains to ease their misery, but a few still remain. The remaining Eloim prefer anonymity as wanderers, constantly on the move so that others do not notice their perpetual youth. An encounter with one of the wandering Eloim should be wreathed in mystery and danger; these sad wanderers are pawns in a larger game between Entropy and Order that will inevitably be dangerous for any mortal drawn in.

All Eloim, as angels on earth, have an instinctive aptitude for magic and may cast any spell or enchantment from any list. Note that the sheer, potentially unbalancing power of this effectively puts the Eloim outside of the normal statistics system. They are so potent in their own right, their Rank is almost immaterial. This makes them a viable choice for an archvillain to use against a party of Rank 20 characters, though Eloim are probably most effective as occasional, mysterious figures on errands of their own rather than directly opposing the player characters. Remember that these immortal creatures are gifted with infinite patience. They might make contact with a low ranking player group and become an occasional secret patron, happy to wait until the party are experienced enough to do really further the Eloim's plans. Generally an Eloim is so experienced at life and have such a wide range of skills they are all considered Rank 20 with whatever skills they need at +4. In other words, they can probably achieve any task they set out to do. When introducing an Eloim into the game, think about their ethics – are they still faithful to their belief in harmonious Order? Have they accepted Dogma? Have they been corrupted by Entropy? Have they gone mad?

Eloim Watcher

Rank:	20 (Generalist)
Physical competence:	+16 (+5 Eloim)
Mental competence:	+17 (+5 Eloim)
Health:	#10d (20 pips)
Signature Skills:	Whatever they need +4
Traits:	Mysterious +4, Outsider +4,
Qualities:	Ageless, Demonology, Limitless Regeneration, Regeneration, Thaumaturgy
Complications:	Hunger
Armour:	None
Combat Abilities:	Usually (but not limited to) a Sword (20 dice).
Damage:	Exquisite Rapier (10 dice)

As stated above, all Eloim may cast any spell or enchantment from any list. The Eloim's limitless regeneration can only be stopped by decapitation and burning, making this the only way to truly kill one. To feed their hunger complication, an Eloim must engage a mortal in a heightened emotional state, be it fear, hate, admiration or love. They drain the mortal of this emotion while engaged, the result of which is that the victim will be unable to feel that emotion for a day after the encounter is over. An Eloim loses resolve as well as health each day he goes without feeding. Such points are regained at a rate of 1 per hour after feeding. Should their resolve drop to 0 they enter a frenzied, bestial state and immediately attack those around them, draining resolve via the fear and terror caused by their assaults.

The Czarina

Imperial Russia is a sleeping bear for the world of Victoriana, isolated and cold, but with ever expanding dreams of empire. At the heart of Russia is the Czarina – in many respects the Czarina is the motherland; cold, mysterious, deadly when roused, and with many secrets.

The steel Czarina is, in fact, an Eloim (although the world at large is ignorant of her heritage) and is at least 500 years old. She does not have a daughter, she has never had one; the myth of family allows her to explain her own existence for an unnatural time by posing as her own heirs. The Czarina is a powerful sorceress and her knowledge, unchained by the guild of Western Europe, includes many jealously-guarded secrets long lost to the west since the purges of the Thirty Years' War.

Despite her nature, the Czarina is not 'evil'. Her age and her knowledge (and indeed, her very nature) make her keenly aware of the coming threat of the eternal struggle, being a first hand witness of the dark ages before the Thirty Years' War. She has an agenda of her own to secure her land from the deprivations of the coming storm, and her agents are found across the world, searching for specific magical relics and texts.

Embodiments of Nature

Embodiments (or elementals) are manifestations of pure natural force. There are four common forms of embodiment, one for each of the primary natural forces: air, water, fire and earth. Each embodiment possesses limited powers relating to its elemental field of origin. Although only the four primary embodiments are listed, there are doubtless others for lesser or more specific natural forces. Examples of lesser embodiments might be decay, night, light, growth. Other cultures, such as the Orient, may have different 'elements', including wood and metal. Some Gamemasters might allow embodiments of races and creatures (and maybe even cities), giving embodiments of humanity or felines. Due to their origin (more of which in later supplements), Orcs, Eldren and Steppegoblins cannot have embodiments in this manner.

Embodiments only manifest on the earthly plane as a result of an invocation from a mortal sorcerer, or by the bidding of the old gods. There are no spells for summoning embodiments in these rules, as that level of magic is far beyond the scope of beginning characters. Embodiments of nature vary in Rank and related Competences, and have a variety of talents depending on their elemental type. So we present each creature at Rank 5 for convenience, but we also provide the bonuses for the Gamemaster to work out summoned elementals. When manifest, an Embodiment of Nature has half the rank of its summoner (and is usually a 'Generalist') although the Gamemaster may add a bonus to this if there are substantial amounts of the right element present at the summoning.

All embodiments are capable of elementary communication with their summoner, but only embodiments of air or water are able to communicate with others. For embodiments of air, this is a gentle voice carried on the breeze; for water, it is a voice made of whale song and tide.

Embodiments of Earth

Embodiments of earth are crude and bulky. They appear as a hulk of whatever earthly material they where summoned from (mud, rock, masonry). As you'd expect, Embodiments of Earth are the most physical of the elements, usually fighting with powerful stone fists.

Embodiments of Earth might use their Protean talent to fill a hole, replacing either missing floor or wall. The replacement section is flat, glossy and seamless. They can also become amorphous, spreading to block doors, windows, railway lines, roads and other limited movement planes. They might also suffocate or entangle a target, doing damage as noted under the asphyxiation rules (see page 223).

Rank 5 Embodiment of Earth

Physical Competence:	+10 (+6 Earth)
Mental Competence:	+1 (-3 Earth)
Traits:	Slow +3, Fistfighter +4
Qualities:	Protean, Tunneller, Unstoppable,
Combat Abilities:	Rock fists (14 dice).
Damage:	Fists (7 dice)

Embodiments of Air

When called, this creature appears as a small cloud or a miniature tempest, depending upon its power. An embodiment of air can communicate verbally, its voice sounding like echoing whispers caught in the wind.

Embodiments of air can make a ranged (as far as twice their physical competence in feet) knockdown attack upon a target using their physical competence. The attack does only half the usual damage, but the target must also make a Strength + (Might or Athletics) against the Embodiment of Air's Physical competence or be knocked to the ground.

Embodiments of Air can supply a lift to a falling or jumping character or item. This slows the descent and protects from the harmful effects of hitting the ground at speed. A more advanced form of this ability can assist a character in flight. An embodiment can lift an amount of 'body points' equal to its physical competence. A character's 'body points' are defined by adding up their Strength and Fortitude attributes. The distance travelled can be up to the embodiment's mental competence in miles.

Rank 5 Embodiment of Air

Physical Competence:	+4 (+0 Air)
Mental Competence:	+7 (+3 Air)

Traits:	Flighty +3, Quick +3,
Qualities:	Flight, Forward Drive, Unstoppable
Combat Abilities:	Wind Blast (see above) (4 dice).
Damage:	Blast (1 dice + Knockdown)

Embodiments of Fire

Fire embodiments always appear in a masculine form, as a fiery humanoid, varying in size and intensity. They are creatures of rage and passion and the most difficult for a summoner to control.

Like any fire, embodiments may ignite any flammable materials by touch. They can extend this effect to a ranged scorch attack which uses their mental competence. The attack causes half the embodiment's physical competence in dice of damage and ignites all surrounding flammable items. The range extends an amount of feet equal to the embodiment's physical competence.

The embodiment may also engulf a target in fire, by grappling using its damaging body talent. While engulfed, the target is considered entangled and must break free to escape the burning damage.

Rank 5 Embodiment of Fire

Physical Competence:	+6 (+2 Fire)
Mental Competence:	+6 (+2 Fire)
Traits:	Destructive +4, Impatient +3, Passionate +4
Qualities:	Damaging Body: Fire (x2), Unstoppable
Combat Abilities:	Flaming touch (6 dice).
Damage:	Fists (3 dice +fire damage)

Embodiments of Water

Water is the element of illusion. Water embodiments can create realistic illusions that affect all the senses. This embodiment usually takes the form of a watery humanoid. The scalp hair is a foaming cascade of water, the skin a translucent ocean green. Water embodiments always appear to be feminine, with an unusually fair countenance. Their height and build vary with the power of the embodiment.

Like Earth embodiments, water embodiments can use their amorphous form to cover a victim. The victim suffers much as he would underwater, becoming subject to the normal drowning rules. However, water embodiments can offer the ability to sustain a character in water (saving them from the pressure and supplying air), as long as they remain in physical contact. Needless to say, they also swim extraordinarily well, allowing them to whisk someone to the surface or drag them down into the depths extremely quickly. Helpfully, a water embodiment can also wash a character or item, leaving the person or item sparkling clean and feeling invigorated in moments.

Rank 5 Embodiment of Water

Physical Competence:	+8 (+4 Water)
Mental Competence:	+6 (+2 Water)
Traits:	Alien +2, Deep +3, Detached +2
Qualities:	Thaumaturgy (Illusion, Water Breathing), Unstoppable.
Combat Abilities:	Watery fists (8 dice).
Damage:	Fists (3 dice)

Ghouls

Ghouls are demonic monsters that feed on the dead and use a blood-chilling howl in combat. They look like walking corpses that have stepped out of a week-old grave, but they are not actually undead. Any armour they possess is looted from graves or victims, and they usually

fight with only tooth and claw. Ghouls are sentient, and can sometimes be found serving necromancers or other unscrupulous employers who are willing to pay in flesh. This is another reason many believe they are undead minions, and are often surprised when destroying their 'controlling' necromancer fails to lay them to rest.

Skulking Ghoul Carrion Eater

Rank:	6 Focused
Physical competence:	8 (+2 Ghoul)
Mental competence:	3 Health: 6 dice (12 pips)
Signature Skills:	Bull +1, Fisticuffs +2, Hide & Sneak +3, Perception +3, Track +4
Talents:	Fear (Howl, -4 penalty effect), Mere Flesh Wounds! (x3)
Armour:	None
Combat Abilites:	Jagged Claws and vicious bite (10 dice)
Damage:	Claws (3 dice*)

**any character wounded by a Ghoul claw has a very good chance of catching some nasty disease, given the sort of thing a Ghoul's claw tends to be covered in…*

Imps

The imps are the amoral denizens of the Labyrinth that lies in the shadow between of the earthly plane and the ascending planes of Entropy. The Labyrinth has always been essentially chaotic in nature, easily shaped by the dreams and nightmares of earth. It is said that a 'Prince' rules the Labyrinth from a glittering ivory tower, although few people have ever seen it. Politics in the Labyrinth are brutal and simplistic – the strong rule, the weak get squished. Imps are sometimes summoned from the Labyrinth, and sometimes even accidentally find their own way into earthly reality.

The Labyrinth's chaotic and malicious denizens (for the most part, unwittingly) mimic and mock the plane of earth in a parody of earthly life. Indeed, life in the Labyrinth could be imagined as a twisted 'cartoon image' of life on earth. Imps are short and scrawny, varying between 1 and 3 feet tall. They have greenish skin, and sharp, exaggerated features and beady red eyes. They dress in a bizarre mixture of exaggerated historical styles, and their 'religion', such as it is, focuses on the worship of 'the lady' – mainly just in case she ever appeared to punish them for not doing so. However, Imp society follows no rules or reason and changes constantly on a whim. Imps delight in mischief and malice and have an instinctual fascination with fighting, gorging, drinking, and fornicating, frequently falling into cackling hysterics over fatal accidents and the misfortunes of others.

The Labyrinth and its population of imps (also known as 'goblins', 'boggarts', 'gremlins' or 'felkins') feature prominently in earthly folklore, with many old stories about babies stolen away in the night for the goblin prince, and the 'gremlins' that delight in the misfortunes of honest men and women. At the same time, young imps listen in wonder to stories about the 'land of the giants' where the streets are lined with filth, where beer & women are cheap, and the weapons are BIG.

Imp Gremlin

Rank:	4 (Generalist)
Physical competence:	+6 (+2 Imp)
Mental competence:	+3
Health:	4d (8 pips)
Signature Skills:	Bull +4, Conceal +2, Dodge +2, Fisticuffs +1, Lore +2, Sleight of Hand +2, Swordplay (knives) +3
Qualities:	egeneration
Talents:	Backstabber, Contortionist, Glib
Armour:	None
Combat Abilities:	Vicious Claws (7 Dice) or Small knife (9 Dice).
Damage:	Claws (3 Dice), Knife (4 Dice)

Lycanthropes

Lycanthropes are men & women that can change into the form of an animal. On nights of the full moon, lycanthropes must change to beast form. In beast form the person becomes a terrible creature of instinct, driven by a powerful hunger and the urge to kill. They are unresponsive to anything but the most basic forms of communication and unable to use cognitive thought. However, if the Lycanthrope is a gentle soul, some of that tenderness may break through in animal form. The creature can make a Resolve roll to avoid dealing a fatal bow to a victim and passing on the curse.

In animal form, lycanthropes are immune to most damage, which simply bounces off. Only magic, fire, or pure metals, such as silver, will harm them: for example, a sabre or catapult stone with edge sharp cast upon it will inflict the magical damage from the edge sharp; the sword itself will do nothing. The lycanthrope also has its natural armour to defend against this magical damage. Poison will affect a lycanthrope,

Undead Creature Templates

If some strange creature becomes an undead monstrosity, you need not recreate its stats. Simply apply the following templates to the creature and you are good to go:

Greater Undead *e.g. Intelligent Zombies, Vampires, (Totals: 7 Talents, 1 Complication): Greater undead have Ageless, Immunity: Poison, Immunity: Sleep & Sleep Magic, Unstoppable, and the Vulnerability: Fire complication.*

Lesser Undead *e.g. Zombies (Totals: 8 Talents, 2 Complications): Lesser undead have Ageless, Immunity: Poison, Immunity: Sleep & Sleep Magic, Immunity: Mind-affecting Magic, Unstoppable, the Vulnerability: Fire complication, and the Mindless complication. Grant a +2 bonus to Physical Competence and a -4 penalty to Mental Competence.*

if the skin of the creature is penetrated, or the poison is ingested. Lycanthropes need oxygen, as do most other living things, and can be asphyxiated or drowned.

Any race (except – rather oddly – beastmen) can be a lycanthrope; the above characteristics give only bonuses to an existing profile. You will have to create the person who is infected with this curse separately using the Common folk rules above. Different races might use the same rules but a different animal, for example an ogre, could well turn to a bear, an elf to a big cat, a dwarf to a wild boar. The characteristics show the changes when in animal form, whatever the animal may be.

There are rumours of a race of beings who are born with this curse, and able to control it. They might shift form as easily as change their clothes, and retain a sense of self when in beast form. Such beings may be the originators of the curse, and may be able to avoid passing it on.

Lycanthrope Template

Rank:	Remains unchanged
Physical Competence:	+8
Mental Competence:	-4
Health	Increase (animal form): +2d (+4 pips)
Signature Skills	(animal form): Fisticuffs +4, Hide & Sneak +4, Perception +4, Track +4; all other skills suffer a negative modifier of -4 dice, if they can be used at all.
Talents (animal form):	Immunity (non-magical & non-silver weapons), Infectious
Armour (animal form):	2 points of fur/hide
Combat Abilities:	Tooth and Claw (Physical Competence + Fisticuffs),
Damage:	Bite (when victim is grappled) (6 dice + base human Strength), Claw (4 dice + base human Strength)

Necromantic Horrors

There are plenty of beings that do their best to resist the sting of death. The unnatural power of necromancy flouts the laws of nature and decency, returning those that have passed, back to this world. Some desperate creatures use their power to extend their lives far longer than their due, others use the power to create slaves that will obey unquestioningly. Whatever the reason for their return, the undead existence is a half life, a terrible state where feeling and emotion lie forgotten in the dust. There is little joy, love or passion for the undead. So all undead, however intelligent or mindless, feel a loathing jealous hatred for the living, to whom the simple joy of life comes so easily.

Ghosts

Ghosts are spirits of the dead; specifically those sentient beings that have died of violence or in want, and are unable to rest. Ghosts are usually tied to a specific site, such as a building, and can only move up to their mental Competence in yards away from it. Ghosts can become visible at will and scare intruders with their Fear talent. If the ghost wins, the opponent also temporarily loses 1d6 resolve. Lost resolve regenerates at one point every three hours. The victim remains terrified until he has regained a positive resolve. If he has a resolve of 0 or less normally, he is permanently traumatised by the event and gains a mental complication. Ghostly entities are frequently insane and malignant from centuries of constant awareness and exposure to the ether. However, recently formed ghosts may be communicative and might bargain with characters to lay themselves to rest properly. Ghosts have no attributes other than mental competence. Their Rank is determined by what they achieved in life, although older spirits may gain Rank even after death. However, the Gamemaster might allow them a few knowledge skills based on their experience in life, even though such life seems almost like a dream to even the most cognisant spirits.

Some ghosts can be put to rest by a casting of the spell 'Rest', while others require a task to be accomplished or revenge to be taken, before they can know peace. There is no reason why a ghost cannot use spell knowledge, as long as no material components are needed.

Minor haunting spirit

Rank:	3 (Specialist)
Physical competence:	–
Mental competence:	5
Health:	–
Signature Skills:	–
Talents:	Ageless, Fear (Flee), Rise Again
Armour:	None
Combat Abilities:	None except the ability to cause fear. However, some spirits may have the power of telekinesis, and are able to fling objects at intruders using their Mental competence.

Litche

Litches are undead necromancers that became so corrupt in life that, in death, they have been denied rest, and are now undead themselves. Litches appear as rotting and shredded corpses, sometimes little more than skeletons. They often wear once-fine clothes, now fallen to the rot of passing time. Litches are filled with a hate of the living, as they are a constant reminder of times past. Litches are always very powerful sorcerers.

As if being an undead necromancer wasn't dangerous enough, a Litche is likely to have at least one magical item or relic. They also usually have a retinue of 2d6 lesser undead and several greater undead under their direct control. Given their state gives them a rather unique perspective on the undead, many Necromancers gain even greater power upon entering this state. They gain +2 dice for any use of Necromantic lore, and all their Necromantic spells cost 2 less mana points to cast. However, should they be any other form of sorcerer, the bonuses are reversed due to their disconnection with true existence. Their severing from nature means Litches cannot cast any Enchantment spells or even awaken petty magic fetishes. Litches are usually around 15th Rank, and often higher. None are below 10th Rank, as the power and corruption required to become one takes time and experience.

Undead Litche Necromancer

Rank	15 (Focussed)
Physical competence:	+11 (+4 Litche)
Mental competence:	+11 Health: 7 dice (14 pips)
Signature Skills:	Concentration +2, Intimidate +2, Lore +3, Medicine +3, Necromancy +4, Perception +1, Research +2, Thaumaturgy +2
Talents:	Ageless, Demonology, Immunity: Non-magical Weapons, Immunity: Poison, Immunity: Sleep & Sleep Magic, Necromancy (x3), Thaumaturgy, Unstoppable
Complication:	Vulnerability: Fire
Armour:	None
Combat Abilities:	Sorcery or a more mundane Sword or even firearm at base physical competence.
Damage:	By spell or Sword (6 dice) or Pistol (6 dice)
Spells:	A Litche is likely to have an extensive library of spell journals, and can have any necromantic spell knowledge conveniently available for casting.

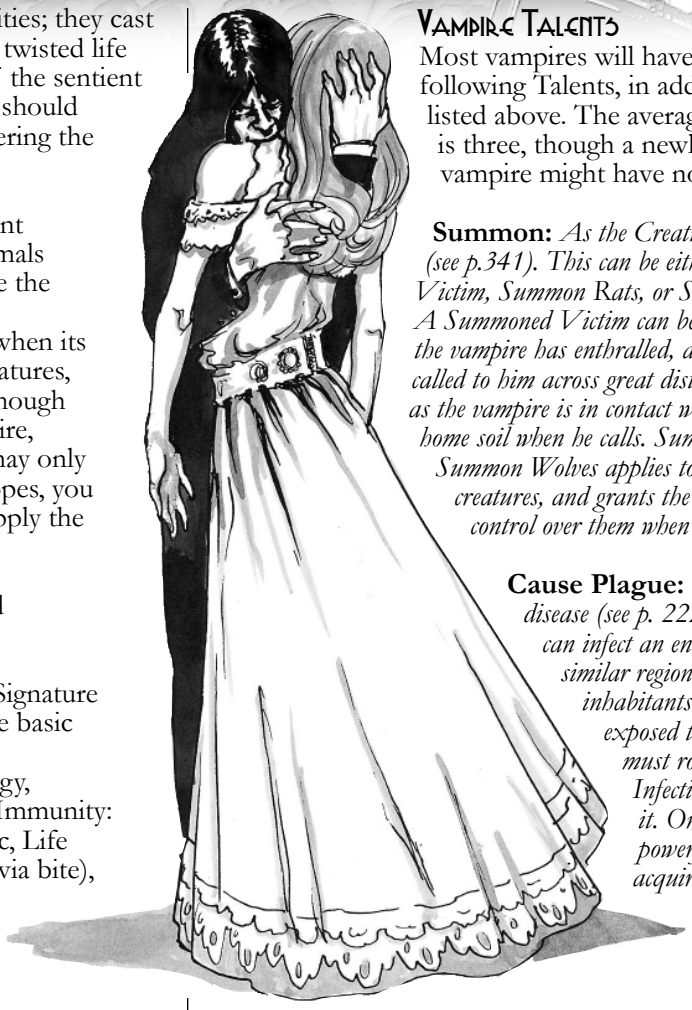
Vampires

The creation of a vampire is a strange process, and surrounded by much superstition. In truth, some individuals are born different in a subtle way; their difference does not show in body or character but is a resurgence of an ancient bloodline. Indeed, most of these 'Nosferatu' are completely unaware of their nature. Most Nosferatu die naturally and are buried where their existence ends. However, some are discovered during mortal life by an awakened vampire who senses their potential. If killed by the awakened vampire's kiss, the Nosferatu wakes from mortal death as a fully fledged vampire.

Vampires are pale, graceful and sensual entities; they cast no reflection. Their shadows seem to live a twisted life of their own. Vampires can begin as any of the sentient races. So, their attributes are modifiers that should be applied to a character or NPC upon entering the vampire state.

Vampires depend upon the blood of sentient creatures for sustenance. The blood of animals is impotent in comparison, and will not sate the vampire's hunger.
A vampire is a nocturnal creature; night is when its powers are strongest. Like all nocturnal creatures, it may also go about its business by day, although its powers are weak. When creating a vampire, choose three of the powers below, which may only be utilised during the night. Like Lycanthropes, you must create a normal NPC first and then apply the Vampire template to their statistics.

Rank:	Remains unchanged
Physical competence:	+6
Mental competence:	+2
Health:	+4 Dice (+8 Pips) Signature Skills: As for the basic character
Talents:	Ageless, Demonology, Immunity: Poison, Immunity: Sleep & Sleep Magic, Life Drain (blood drain via bite), Necromancy, Regeneration (x2), Rise Again (may be stopped by decapitation, so long as both head and body are burned), Thaumaturgy, Unstoppable
Complications:	Bane (Garlic, Wild Rose, and other wholesome herbs), Bane (Sunlight), Hunger, Requirement (must rest in coffin with graveyard dirt from home country, or may not rest at all; a vampire who does not rest suffers the same consequences as a human who does not sleep overnight; Repelled, Vulnerability (wooden or iron stake through the heart paralyses it).
Armour:	4 dice (skin)
Combat Ability:	By weapon or fist, but also bite upon a successful grapple attack.
Damage:	Bite (3 dice) or by weapon. When bitten the victim suffers either a wave of euphoria or a draining paralysis, they must make a Resolve roll and score at least 2 successes to take any action while being bitten.



Vampire Talents

Most vampires will have several of the following Talents, in addition to those listed above. The average number is three, though a newly created vampire might have none at all.

Summon: *As the Creature Talent (see p.341). This can be either Summon Victim, Summon Rats, or Summon Wolves. A Summoned Victim can be any character the vampire has enthralled, and may be called to him across great distances so long as the vampire is in contact with some of his home soil when he calls. Summon Rats or Summon Wolves applies to the mundane creatures, and grants the vampire great control over them when they arrive.*

Cause Plague: *Choose one disease (see p. 222). The vampire can infect an entire village or similar region he is in. All the inhabitants are considered exposed to the disease and must roll against its Infectiousness or catch it. Only unusually powerful vampires can acquire this Talent.*

Incapacitating Attack (Enthral): *The vampire makes an opposed Resolve roll against any victim who meets its eyes. If the vampire succeeds, it has enthralled the victim. An enthralled character seems detached, dreamy and subject to a great lethargy; he has a -4 pool modifier on all rolls, if he can be persuaded to do anything at all. The vampire may attempt to enthral one victim per night.*

Infectious (Sense & Awaken Nosferatu): *See p. 341 for full details of this process.*

Shapeshifter: *Choose one of the three traditional vampire forms (wolf, bat, or mist).*

Zombie

Zombies are the most common form of undead that anyone might come across. These shambling corpses can do little more than follow the simplest of commands from their necromantic master. Left to their own devices they will stand motionless, or seek meat to consume, driven by the remains of their instinct. What little remains of their soul feels terrible pain at their horrid existence and a terrible jealousy to those with true life. This hatred usually makes them attack the

living on sight. Zombies' statistics usually relate to the necromancer who raised them. Powerful sorcerers can infuse their creations with supernatural energy to make them stronger and more cunning.

Zombies have competence ratings equal to a Generalist common folk NPC of half the raising Necromancer's Rank. However, they cannot use their Mental Competence for anything other than resisting 'Rest' attempts against them. Zombies are considered to have no real mind, meaning the Gamemaster can rule that certain spells will just have no effect on them. Zombies are very slow, and are always considered to have an initiative 1 point lower than the lowest other combatant. They can only engage in Fisticuffs and never use techniques such as 'All out Dodge'. However, they are hard to kill, and have a base Health equal to their Physical Competence +2. Needless to say, Zombies cannot speak beyond a low moan brought on by the pain of their existence, and absolutely cannot be reasoned with. For 'off the peg' Zombies we offer the statistics below for a Rank 5 version.

Especially great necromancers have been known to bring back the dead to a state much as they were in life. The ancient Egyptians in the high days of magic are said to have mastered this ability. However it is doubtful now that the lore or power exists in the modern world of 1867.

Rank 5 Zombie

Physical competence:	+3
Mental competence:	+3
Health:	5 Die (10 Pips) Signature Skills: Fisticuffs +3
Traits:	Hate the Living +4
Qualities:	Ageless, Immunity: Poison, Immunity: Mind affecting magic.

Demons of the Pale

In the chaotic courts of the Pale are a variety of strange and malevolent beings. They are ruled by the seven greater demons (with Lady Paline standing supreme among them) and come in all manner of shapes and sizes. Oddly, for such creatures of chaos, they follow a strict hierarchy, defined by power and fealty. However, this hierarchy changes and adapts to a mass of changeable and complicated rules and traditions. The main law is that might makes right and what you can hold onto you can keep.

Demons of the Pale are defined by the circle of power they fit into, but they all share certain standard powers and abilities. All demons of the court have a need to perform and encourage all things base or decadent. Nothing is too low or disgusting for the denizens of the court. They are constantly looking for ways to get to earth (by being summoned and possibly possessing someone) and cause as much suffering as they can once they are there. They are all immune to normal weapons; of mortal arms, only weapons of silver can harm such demons. However, this invulnerability is not passed on to a host while a demon is in control. Magical spells have full effect against demons (which usually resist using their mental competence) and their hosts.

All demons have a number of demonology or thaumaturgy spells equal to their circle. These spells are really innate powers and cost no more than one casting action.
To truly be rid of a demon, it must be stopped from possessing another host until it is forced to return to the Pale court. Attacking a demon without harming the possibly innocent host body is exceedingly difficult; all attacks to a demon are applied to the host. The relic bright blades are possibly the only way to defeat a demon and leave the host unharmed. Without such a blade the host must rely on Faith or the dark sorcery of demonology to save them.

Most people believe the demons detailed below are those that serve Paline. While these could also be the 'standard type', many demonic scholars believe there are various types of demon for each of the circles. These creatures gain their shape and power from the demon they serve, in return for allegiance. However, in the chaos of the Pale, it is best to take nothing at face value, nor to expect order and structure to remain inviolate.

Unlike usual NPCs, the demons of each circle do not tend to gain Rank in the conventional way. Should they gain more power they ascend to the next circle. So each demon has a set Rank and competence ratings. However the Gamemaster can modify their Rank by as much as +/-2 as no two are ever quite the same. This also applies to their skills, qualities and traits. Demons are creatures of chaos, and no two are quite the same. Players that come to believe they know what they are up against with any certainty are usually about to make a fatal mistake.

Demon of the 1st Circle Pale

In its own form, this creature is usually a small humanoid 6" to 2ft in height and of perfectly scaled proportions. When possessed, the host may shrink to this height. Many sorcerers will use these demons as retinue in preference to paid servants. Demons of the 1st circle are sometimes referred to as familiars.

Impish Gremlin

Rank:	4 (Generalist)
Physical competence:	+4
Mental competence:	+3
Health:	5d (10 pips)
Signature Skills:	Bull +4, Conceal +2, Demonology +4, Fisticuffs +3, Hide & Sneak +4, Lore +1, Thaumaturgy +1
Traits:	Nasty Prankster +4, Obsequious +4,

Qualities:	Ageless, Demonology, Thaumaturgy (usually 2 spells maximum)
Armour:	4 (skin)
Combat Abilities:	Sharp little nails like knives (7d). Damage Talons (3 dice)

Demon of the 2nd Circle Pale

In its natural form, this shambling, faceless creature exudes foul ooze as it moves. It is covered in large tentacles and possesses a large scorpion-like stinger for a weapon. These demons are most commonly summoned as guardian creatures, although devoted demonologists have been known to summon them purely for pleasure.

Foul Tentacled Horror

Rank:	8 (Specialist)
Physical competence:	+9
Mental competence:	+2
Health:	8 dice (16 pips)
Signature Skills:	Fisticuffs +4, Perception +2
Traits:	Exude Rancid Slime +4, Gibber +2,
Qualities:	Ageless, Incapacitating Attack (entangle), Poison (x3), Protean
Armour:	6 (oozing slime)
Combat Abilities:	Stinger (9 dice), Entangling tendrils (13 dice) Body Smother (asphyxiation using Protean talent rules).
Damage:	Stinger 8 dice + poison), Tendrils (4 Dice + Entangle)

Demon of the 3rd Circle Pale

In its native form, the 3rd circle demon appears as an attractive Eldren of either gender. However, vivid scarlet hair and a long, slim prehensile tail spoil the illusion of normality. The demons of this circle are sometimes called Paline's whores and are usually summoned as amorous companions.

Demonic Whore

Rank:	10 (Generalist)
Physical competence:	+6
Mental competence:	+7
Health:	6 dice (12 pips)
Signature Skills:	Charm +4, Craft (Carnal Pleasures) +4, Empathy +2, Etiquette +2, Fisticuffs +2, Gambling +2, Perception +2, Politics +2
Traits:	Bad Influence +3, Darkly Delighting +4, Seductive +4
Qualities:	Ageless, Glib (x2)
Armour:	4 (Tough Skin)
Combat Abilities:	Talon like nails (10 dice).
Damage:	Talons (5 dice)

Demon of the 4th Circle Pale

Huge bat-like wings and bull-like horns adorn this nightmare vision of a 'classic' demon. The entire body shimmers with a pale white fire that is cold to the touch. Hell-red eyes peer down from an impressive 10 ft height. The demons of the 4th circle are the only members of the host to appear predominantly as male humanoids and are referred to as Paline's generals.

Warrior Demon

Rank	14 (Focussed)
Physical competence:	+11
Mental competence:	+6
Health:	10 dice (20 pips)
Signature Skills:	All weapon and combat skills +4, Intimidate +4, Might +4, Perception +3, Politics +2, Tactics +4
Traits:	Rage and Violence +3
Qualities:	Ageless, Damaging Body: Fire, Huge, Juggernaut (x2), Incapacitating Attack (Entangle)
Armour:	8 (Flaming Skin)
Combat Abilities:	Huge Clawed Hands (15 dice), Whip-like Tail (15 dice).
Damage:	Claws (8 dice), Tail (4 dice + Entangle)

Paline's daughters, Courtiers of the 5th Circle

These are fearful demons, the personal retinue and playthings of Paline, lady of Entropy.

They appear as beautiful, faceless Eldren women, with porcelain white skin and vivid scarlet hair. Any illusion of mortality is ruined by the lack of facial details - eyes, nose, and mouth are lacking. When summoned, daughters always appear naked. These servitors of Paline perform many functions, from leading the orgies of her cultists to fighting her battles and delivering her messages. Many sorcerers try to summon these daughters of darkness as protectors or concubines; most get more than they asked for, and invariably find themselves begging for Paline's mercy.

They can also assume the facial details of any humanoid female at whim, and can deliver an 'incapacitating attack' with a glance or an enchanted kiss. The kiss also causes euphoria for 1 hour, during which time the target can do nothing but grin idiotically and comply with whatever the demon commands. The effect of the kiss may be resisted with a Very Difficult (6 Black Dice) Resolve + Concentration roll. A daughter may summon a demonic sword and whip for her use instantly and at any time.

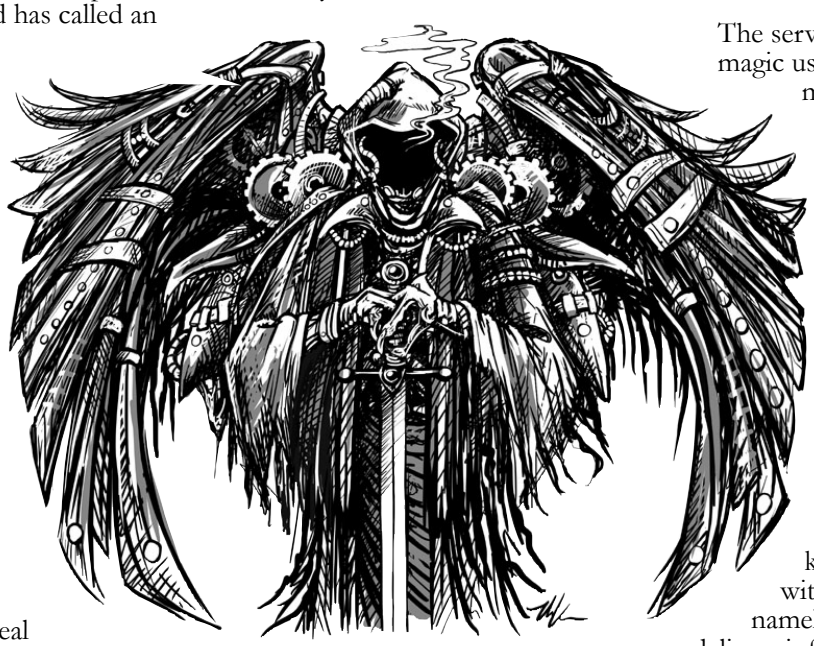
Demonic Courtesan

Rank:	18 (Generalist)
Physical competence:	+10
Mental competence:	+11
Health:	10 dice (20 pips)

Signature Skills:	Charm +4, Craft (Carnal Pleasures) +8, Demonology +4, Empathy +4, Etiquette +4, Fisticuffs +4, Gambling +4, Perception +4, Politics +4, Specialist Weapon (Whip) +4, Swordplay +4, Thaumaturgy +2
Traits:	Darkly Delighting +4, Offer Unearthly Pleasures +4
Qualities:	Ageless, Face-change, Incapacitating Attack (induce lust with a glance), Incapacitating Attack (euphoric kiss), Summon Weapon (x2) (sabre, whip)
Armour:	8 (Tough Skin)
Combat Abilities:	Demonic Sabre (14 dice), Whip (14 dice), Spells.
Damage:	Flaming Sabre (12 dice), Whip (4 dice + Entangle)
Spells:	All Daughters of Paline have a wide range of Thaumaturgic and demonic spells in their extensive repertoire.

Broken Angels and Servants of Heaven

The servants of Order are rare upon the earthly plane, even more so than the demons of the Pale. Summoning aid from the planes of Order is infrequent, since earthly dogma teaches the faithful to accept their fates, and not to expect intervention from their distant lords. Even so, those with no comprehension as to why their plea for heavenly aid has called an avenging 'demon' rather than the angel they prayed for sometimes summon the servants of Order.



Angels generally refuse to interfere in the affairs of Earth, as their place is in heaven. However, sometimes they must break the rules to counter the actions of the Pale for the greater good. Sadly, few Angels have much real concept of the greater good, most being 'tarnished' with the infection of Dogma. Angels are a reflection of Heaven and that reflection is mirrored in the minds of mankind. So, when mankind began to believe in a heaven of soulless order and rigorous, righteous justice, many Angels lost the spark of true enlightenments they had and fell to the designs of man. While Angels were once creatures of light and justice, they are now terrifying punishers and executioners to whom pleas for mercy fall of deaf ears.

Both Tarnished and Pure Angels have certain traits and powers in common. They do not possess hosts, and must always manifest fully. Stun damage has no effect on them, and they cannot fall unconscious. They are immune to any attack or power that uses Wits or magic in an attempt to charm or beguile them. As extensions of the will of heaven, all Angels refer to themselves in the third person (using the 'royal we').

Angels abhor the unique and different, thus they all have exactly the same statistics. However some may have additional power over whatever aspect of the universe they have jurisdiction over. The greater angels and archangels are quite beyond statistics, like the demon lords. The angels who haven't fallen to Dogma are somewhat cut off from the greater power of heaven and so are a lower (but still very potent) Rank.

Servitors of the Void – Tarnished Angels

Popular belief defines the servitors as the servants of some Entropy power, far away in the ether. In truth, they are the now mad and twisted servants of the Aluminat. Their visage is as twisted and corrupt as the Dogma they represent. Wreathed in smoke and wrapped in hooded robes, their flayed faces spread over burnt, mechanical bodies, with brazen clashing wings of metal; they clutch a huge two handed broadsword to their chests.

The servitors actively seek out magic users, spell items and magical objects and destroy them. They cannot tolerate the disruption to order that such things cause. To them, all magic has the stink of Chaos, no matter where it comes from. Servitors are not usually summoned deliberately; they normally appear as a result of terrible failure in another magical summoning operation.

Servitors have been known to make bargains with noisy sorcerers: namely that, if the sorcerer delivers information pertaining to the location of two other sorcerers, he will be allowed a reprieve. Many sorcerers have learned to dread the opening line of, "We are righteous, we bring serenity."

Tarnished Angel

Rank:	20 (Generalist)
Physical competence:	+12
Mental competence:	+11
Health:	10 dice (20 pips)
Signature Skills:	Etiquette +4, Perception +4, Politics +4, Science (all) +4, Swordplay +4, Theology (Aluminat) +8
Traits:	Dedicated and Single-minded +4, Humourless +4
Qualities:	Ageless, Juggernaut (x3), Regeneration, special Attack (Lacerate*) (Unstoppable
Armour:	15 (metal skin)
Combat Abilities:	holy Sword (16 dice).
Damage:	Sword (12 dice)

**a powerful blast of metal or stone shards that engulfs the target doing 8 dice damage*

The Angelic Host, Guardian Angels

Not all of the servants of Order are corrupt. A few have escaped the madness of Dogma and still nurture the principles of harmony. Some manage to hide in the realms of Heaven; others wander the planes in spirit form trying to escape their tarnished brethren. They still respect the purity of the soul over blind obedience to order. These angels appear clad in white hooded robes and polished armour, their wings of white feathers shining with a bright holy light. They, too, wield great broadswords, which shine like mirrors in the sun. Guardian angels are weak compared to their dogmatic brethren, and need the channel of a faithful medium to call upon them. However, while a little weaker than their brothers, they are still vastly powerful and dangerous.

Faithful Angel

Rank:	18 (Generalist)
Physical competence:	+11
Mental competence:	+10
Health:	10 dice (20 pips)
Signature Skills:	Etiquette +4, Perception +4, Politics +4, Science (all) +4, Swordplay +4, Theology (Aluminat) +8
Traits:	Faithful +4, Peaceful +4, Pure +4
Qualities:	Ageless, Regeneration, Unstoppable
Armour:	12 (Holy Armour)
Combat Abilities:	Holy Sword (16 dice).
Damage:	Sword (12 dice)

The Bestiary

Not everything the players might meet has an agenda. There are plenty of dangerous fauna they might run into, or make into a unique pet! There is a fair selection of creatures for use in most situations. Useful though it is, the list is certainly not complete. In play, there will be creatures that you want characteristics for that aren't supplied, so feel free to make your own up using these as a guideline. For the beasts of this section, mental competence is used to define perception and cunning, and not education or sentient intellect.

As creatures of instinct, beasts do not have Rank. So, the attributes listed here are for a fully grown example of each species. Animals don't often have skills as such either. For a creature's combat ability, use their Physical Competence, and apply the damage from their attack noted in the table as usual. For tasks using tracking or perception, use their Mental Competence. You can reduce the competences for younger versions of each creature. The odder varieties of creature are described below.

Some creatures can be taught to do tricks, such as coming when called, playing dead or fetching items. For each 4 points of Mental competence, an animal can learn 1 trick. However, training them takes time and effort. Pets who can do tricks can be bought as an Asset in character creation.

Natural Beasts Table

Beast	Physical	Mental	Health (Pips)	Armour	Damage
Ape	10	3	6(12)	2	Brawl (5d)
Bear	10	3	8 (16)	4	Brawl (6d)
Cattle	8	2	4 (8)	2	Charge (4d)
Deer	6	5	4 (8)	0	-
Dog, Hunting	5	8	4 (8)	0	Bite (3d)
Dog, Tosher	5	8	4 (8)	0	Bite (3d)
Frendal Lizard	4	12	4 (8)	2	Bite (2d)
Hawk	3	10	4 (8)	0	Rake (2d)
Horse	7	2	4 (8)	2	Kick (5d)
Marsh Troll	10	5	8 (16)	4	Brawl (6d), Spew acid (4d)
Monkey	2	8	3 (6)	0	Brawl (2d)
Oceanic Serpent	14	4	19 (38)	8	Bite (14d), Tail lash (12d)
Rattus Rex	7	8	5 (10)	0	Bite (4d)
Rat Swarm	6	5	5 (10)	0	Flurry of tiny rodent bites (3d)
Unicorn	7	6	5 (10)	0	Impale (6d), kick (5d)
Wolf	6	5	5 (10)	1	Bite (4d)
Wyvern	12	8	10 (20)	3	Bite (10d), Claws (9d), Tail Stinger (6d + Poison)

Frendal lizard

Frendal lizards are native to China, and have been exported all over the globe as pets and messenger beasts. They are small serpentine reptiles, with a pair of functioning wings, and four legs, each with a highly manipulative claw. Frendal lizards have long snouts full of needle like teeth and large expressive eyes. They are highly sought after as pets for the upper classes. Frendal lizards can breathe fire, but this is actually indigestion. However, the little puffs of multicoloured flame are entertaining to most. Frendal lizards are highly intelligent and easily trained.

Marsh troll

Marsh trolls are huge deformed humanoid creatures with rough, diseased, flabby green hides, hairy shoulders and arms, and long claws. They dwell in marshes and fens throughout Europe and usually make their dens underground in the soft, watery peat of the marsh. Marsh trolls are nocturnal and carnivorous and on average stand 10 feet tall.

Although of a vaguely humanoid form, trolls are not believed to be intelligent. They have a keen sense of smell and the ability to regenerate (as the creature talent). However, damage done by fire does not regenerate in this manner. A troll's favourite hunting tactic is to lie in wait buried in the peat, until its prey is above it and then to fly up from the peat below, clawing and retching digestive acid.

Oceanic Serpent

Sea serpents are colossal marine reptiles. They are carnivorous, and occasionally attack ships. The characteristics given are for a serpent around 50 ft long and 6 ft thick at the broadest, and are usually found far from shore. The sea serpent can attack ships in two ways. It can lurch onto a ship's deck and attack sailors directly, or larger serpents can even wrap around a ship and crush it into driftwood.

Rattus Rex

Rattus rex are huge rats, about the size of a large bulldog. These giant rats are actually native to South America but, several years ago, a group of these rats escaped from London Zoo. They fled down into the sewers, and so now England has its own breed of giant, semi-intelligent rat.

Rat Swarm

Rats are one of the oldest occupants of Europe and, wherever there is a city, there will be rats. The major races of Europe were almost wiped out by disease carried by rats in the bubonic plague outbreak of the 16th century. So, most people understandably hold a grudge against the little rodents, a grudge fuelled by the recent dangers of cholera contagion. A swarm of rats as determined here consists of between 15-30 individual rodents.

Unicorn

The unicorn is a rare and mystical cloven-hoofed beast with a horse-like body and head, and a long, rather leonine tail. A single spiral horn springs from the centre of the forehead. Unicorns are always a beautiful pure white in colour. Popular legend describes unicorns as beautiful and graceful creatures that are the embodiment of love and innocence.

Sadly, this image is badly misplaced. For scholarly characters, a successful occult skill roll imparts knowledge of the unicorn's diet. Unicorns are carnivorous. They appear in forests throughout Europe, where they prey on unwary folk by luring them to a secluded spot and goring them before feeding. No one is sure where the rumour that a pure virginal girl can ride a Unicorn comes from. It is possible that such purity and innocence has power over these nasty creatures. However, a maiden would have to be pure, innocent and pretty dumb to test the theory.

Wyvern

Wyverns are believed to be the animal remnants of the dragon races that so occupy European mythology. They have two legs, two wings, no forelimbs and a serpentine body that ends with a long tail with a venomous sting. The tail is highly prehensile and can reach around the wyvern to the front or sides to hit an enemy. These beasts are huge. A typical male specimen is around 13-14 yards long in total, but with a torso length of only 3 yards. Giant wyverns are not specific to any terrain type, but wild specimens are rare in Western Europe. There, they are usually only found in racing or cavalry stables, where such 'domesticated' beasts usually have their stingers clipped. Wyverns are carnivorous; in the wild, they often attack things as large as boats, and a hungry wyvern has carried people off the deck on occasion. The Orcs of Southern Africa have tamed giant wyverns as battle beasts, as have the French and Russian cavalry.

G. Doré

Spiritual Matters

A Penny Dreadful for Beginning Characters

The following chapter details a beginning adventure for a group of first Rank characters. If you are going to run the adventure for the group you should be very familiar with the detail contained herein. If you are going to create a character to play the adventure, stop reading this instant. Move along now, there is nothing for you to see here.

Background

Spiritualism is all the rage among the well-to-do and the disenfranchised alike. Everyone wants a small glimpse of the world beyond and of the future. Mediums, both true and charlatans find their way to profit from this, hiring out their services to public spectacles as well as private gatherings. People are often quite willing to part with good sums of money even for just the mere possibility of hearing from departed loved-ones. And they'll even suffer the odd obvious con-artist for this slight chance of it being true. In the world of magic they just might get lucky, and have their wishes granted.

One such man is Lord Highgate who lost his first wife in childbirth; a tragedy compounded by the fact that the child was stillborn. He's a well known philanthropist, loved and respected for his support of the arts, sciences and social programs. He's also an avid collector of art and artefacts. After the death of his wife he withdrew from society for several years, before being drawn back in by his current wife, a widowed mother of one. She nurtured him back with love and affection, but while he wanted to have a child – preferably a son – of his own, the new Lady Highgate wants her son to be the only heir to their combined family fortunes. The Lady Highgate has clandestinely used oriental herbs bought in Limehouse to keep from getting pregnant, and this has caused her husband to worry that something might be wrong. His thoughts turned towards his late wife and his stillborn son, and he started to suspect that their death and his remarrying might have something to do with the lack of pregnancy. He began to wonder if he and his new wife were being punished from beyond the grave for the wrong he has done his first love by finding another wife. And as this suspicion grew, Lady Highgate felt the need to do something to comfort and calm her husband. She decided to encourage the idea that a psychic medium could allay his suspicions. Being a sceptic, she didn't as much rely on the medium's abilities to find the truth on the other side as she relied on the medium's corruptibility.

On her husband's behalf she hired a charlatan called 'Dr Janosch' who has only meagre real talent as a medium. Janosch was instructed in how to persuade Lord Highgate to let go of his late wife and son, over a planned series of séances attended by some of Lord Highgate's friends and associates. Unfortunately circumstances would soon change, and the medium became the tool of a foul spirit residing in the Highgates' home.

Lady Highgate's son, Donald Matthews-Highgate, is not a wilful participant in his mother's scheme to secure his stepfather's legacy. He loves his mother dearly, but he doesn't fear for his future as she does if a true heir to the Highgate fortune should appear. He considers the whole affair rather petty, and he is unaware that his mother has taken any steps beyond speaking her fears to him behind his stepfather's back. He does however take great offence to the séances being held at their home, even more so he is revolted by the results and the changes it has seemingly caused in his mother and stepfather. He wants no part in the plot that has been born out of these gatherings, but finds it difficult to openly protest.

The Sessions

The séances are performed in a decorated parlour on the ground floor of the Highgate home. In charge is a gnome named John Murray, or Dr. Janosch as he calls himself, a colourful character with a thick, fake Slavic accent wearing all the extravagant trappings and props of a halfling gipsy fortune-teller. He even brings a crystal ball to the sittings. Attending the séance is a select group of friends of the Highgates that include Reverend Halbert of the Aluminat Church, Lady Goodwin, Phillip Masterson and Miss Susan Rice.

During the sessions the charlatan John Murray was surprised to find himself the voice of an otherworldly entity claiming to be a gatekeeper to the other side. Through it the people gathered could send messages to their loved ones, but he did not allow them direct contact. For such access requires several boons from the supplicants. These boons were small favours at first, inconsequential acts, often rebellious in nature, which the participants have to perform to get access to the other side. So far they haven't made direct contact with those they are looking for, but they are assured that they are getting closer. Encouraged by small glimpses of what they are looking for the participants are willing to go further and further, perhaps even committing murder.

Bringing the Players together

The adventure begins with the characters receiving an invitation to the house of Lord Highgate. You need to consider what the player characters may have done to warrant such an invitation. Upper class characters may well know the Highgates. They may be part of the same club or have recently had dinner at the same social occasion. If so, they may have suggested in conversation that they have the skills the Highgates are looking for, or maybe even suggested they had a taste for adventure.

Middle and lower class characters could well be useful contacts of the upper class characters. If this is the case the upper class characters can have the meeting with the Highgates and then gather the rest of the group and tell them what they need to know.

If there is no connection between the characters they will have been bought in as professionals. If any of the characters are lawyers, detective or policemen, they may have been employed by the Highgates before. Again, the lower class characters might be contacts of the middle class characters.

If the characters have no connection at all, it is by sheer luck and chance they receive an invite. The Highgates and their séance circle have been searching for the right group for a while. A few questions in the right places by the circle or their servants will bring up the character's names as the sort of people they are looking for. Maybe they live in the right area and know the locals, or perhaps some act of theirs has been reported in the paper recently. In such a case you may want to improvise a short scene before the adventure where the character distinguishes himself. It might be that he does something adventurous (like save a child from a burning building) or simply that he talks too loudly when a little drunk at the local pub.

While it is helpful if some of the characters already have a connection, it is not essential. The call to visit Lord Highgate brings the group together and sets them together for the adventure. There is a lot of role-playing potential in the characters getting to know each other and proving themselves to each other. This may become very important at the end when they may wonder who they can trust and who might have been in on the Highgate's plan…

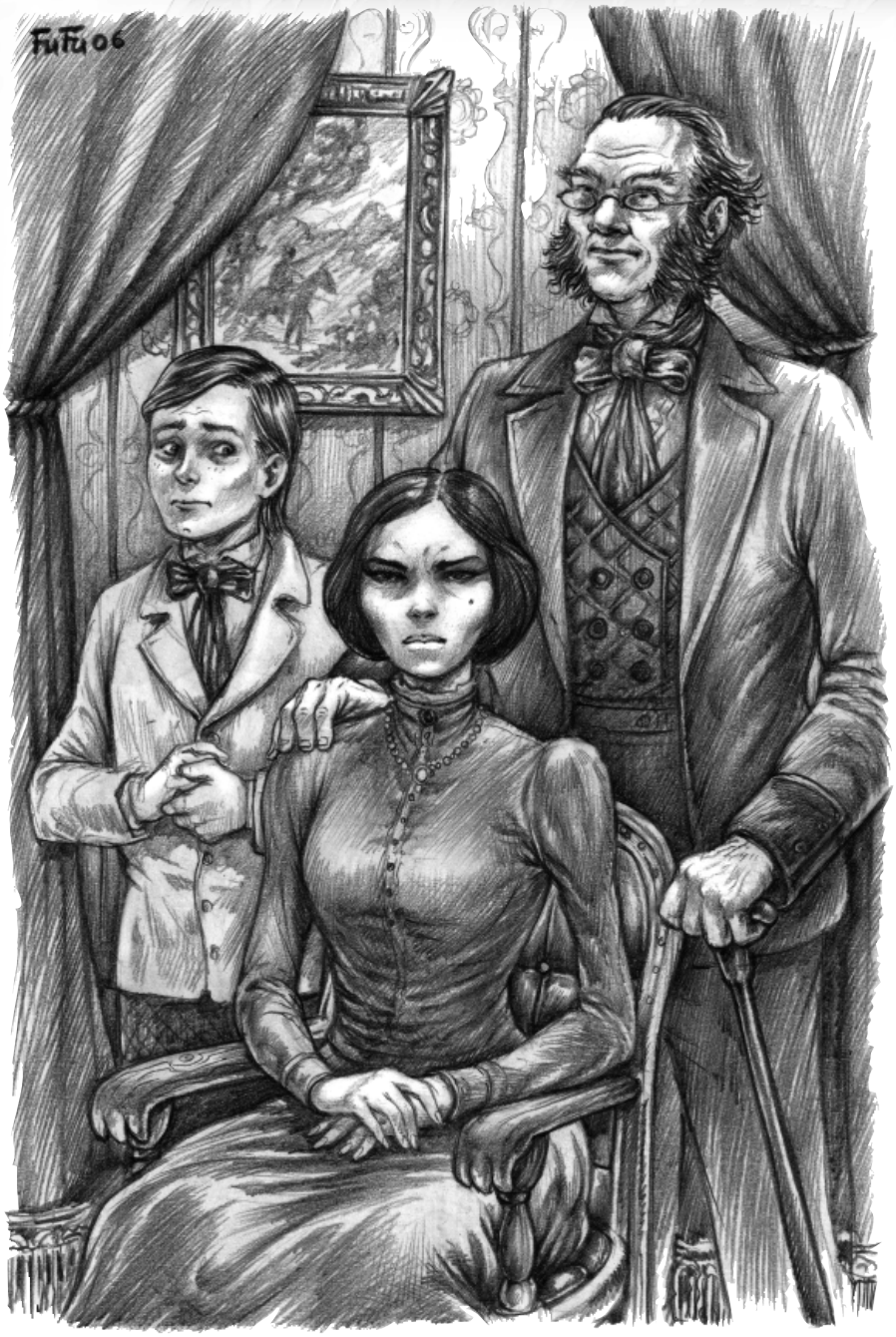
John Murray is far from being able to contact the other side; he does however have some small talent. Small enough to attract the attention of a dark spirit residing in the very table where the séance is taking place. This is an old table brought to England from Egypt, purchased by the wealthy Lord Highgate who is an enthusiastic collector of art and antiques. The table is an important part of his collection of Egyptian artefacts. The origin of the table is unknown, and most experts consider it a forgery, thus Lord Highgate bought it cheap, directly from the archaeologists. The table is of a simple and elegant design, adorned with elaborately painted decorative hieroglyphs. The spirit in the table was drawn out of its slumber by the séance, and saw in these rich people a possibility to free itself and spread its influence in the world. Its influence is strengthened by every deed done in its name, in particular transgressions against ones conscience. The more its 'servants' act contrary to their nature, the stronger its hold over them becomes and the closer the spirit gets to breaking free.

Which brings us to the latest assignment; as the spirits influence grows it has noticed a possible energy source that will boost its powers, and through Reverend Halbert he has learned that it is located in an old abandoned church. The church however is in a very poor part of town, where it's quite unsafe for the well-off to be seen. The group needs a group of slightly naïve adventurous souls, just like the player characters…

Scene 1
The Appointment

The player characters are called in to a meeting with Lord Highgate at midday in his private study in the family's town house in Kensington. As they arrive and present their cards, they are escorted to a small parlour next to the study. Once they are all there, they are asked to join Lord Highgate in his study. The player characters are all treated in accordance with their apparent social standing: nobility are treated with awe; gentlemen and gentlewomen with respect; and any members of the lower, working classes with disdain (or possibly assumed to be servants). Lower class characters will not be addressed directly unless they are well known by reputation, or are impressive figures. Lord Highgate respects any man who can stand up for himself without being brutish. Ogres are by default considered servants and, like the lower class members of the party, aren't offered seats by Highgate or his manservant, who is dismissed before Highgate starts talking business.

He'll explain that he for a long time has been looking for a relic, a minor religious artefact, which would complement his collection perfectly. It's a dagger thought to have originally belonged to one of Justas closest disciples, and used in his suicide following his master's death. This is of course hogwash, he adds, but still, the value of such an addition to his collection is not to be underestimated. The dagger has been in the possession of a small group of clerics in the Aluminat church devoted to this unfortunate disciple of Justas, and they always kept the location of their holy dagger secret. The group itself seems to have been disbanded,



or rather it died out, and this is where Highgate asserts that he lost the trail of the dagger.

Until recently, that is, when he learned that the dagger was actually kept hidden in an old church here in town. Lord Highgate will pass the character with the highest social rank a piece of writing paper with the Whitechapel address of the church on it. The church was abandoned when a fire ravaged it some ten years ago. According to his contact, the dagger was in the possession of the last living member of the group, the priest who died in the blazing fire that devastated several buildings in addition to the church.

At this point his wife will knock on the door, and enter the study to greet the guests. She then informs her husband and his guests that Reverend Halbert is here, and she is told to bring him in. Reverend Halbert has been previously instructed to play along with the game, and give the player characters details on the old church and the cleric who died there, but only if asked. He is introduced to Highgate's guests, before Highgate again addresses them, explaining that he wants them to search the ruined church for the dagger, which is probably hidden somewhere in its cellar.

When asked about the church and its priest, Reverend Halbert will answer as truthfully as he can, adding only a few lies when it comes to the priest and the dagger. The church did in fact burn down several years ago, and the fire seems to have started at the church before spreading to nearby buildings. The fires were allowed burn for a long time before they were quelled, and several people died that night. Several poor people. The neighbourhood is a notorious haven for paupers, brigands and beggars, and good folk make sure to stay away, as do the authorities.

The player characters are all promised a great reward if they are able to find and extract the dagger from the ruined church, and asked to bring it to Lord Highgate as soon as possible.

Just as they are leaving the house, the player characters meet Donald Matthews-Highgate, Lord Highgate's stepson. He's dressed in a casual suit, and he appears preoccupied with his own thoughts. He greets them only with a smile and a nod and as he leaves through a wooden door he murmurs "Like lambs to the slaughter."

Servants politely usher the characters out before they can ask him what he means.

The Highgate Family

Lord Carlton Highgate

This upper class gentleman is a fatherly figure with a broad smile. He is unfailingly polite in the face of any social misconduct on the part of his guests. He dresses

well, but has an air of someone who has his clothes picked out by his wife. Under his smile, perceptive characters may notice a deep sadness to his character.

Rank	6 Human, Generalist
Physical	3
Mental	6
Health	3
Signature skills:	Bull +3, Charm +3, Etiquette +2, Swordplay +3
Combat Abilities:	Sword Cane (6 dice).
Damage:	Short Sword (6 dice)

Lady Margaret Highgate

Highgate's wife is also extremely polite, but carries a slightly arrogant coldness to her. However, this is not uncommon in the upper classes when dealing with guests. She dresses in fine but plain clothes, which, while fashionable, are not those of the latest style. She defers to her husband as a wife is expected to, but listens as if she is making sure he is saying what he has been told to say.

Rank	4 Eldren, Focused
Physical	1
Mental	6
Health	3
Signature Skills:	Accounting +2, Bull +3, Charm +2, Etiquette +4, High Society +2
Combat Abilities:	Shrieking and running away

Donald Matthews Highgate

The only son of the Highgate family rarely bothers to join the family guests. He prefers his own company and has learnt that listening is more useful than talking. He spends most of his time reading when he is not forced to be sociable. Donald dresses himself well, and will apparently be a very stylish young man when he is older.

Rank	3 Human, Generalist
Physical	2
Mental	4
Health	3
Signature Skills:	Bull +2, Charm +5, Etiquette +3, Swordplay +2
Combat Abilities:	Small knife (4 dice).
Damage:	Knife (4 dice)

Reverend Halbert

Disillusioned and doubting in his faith Reverend Halbert decided to come along to the séances in hopes of exposing its lies or perhaps finding something to reaffirm his beliefs after having been consulted on the matter by Lord Highgate. He's an elderly member of the clergy, with slouching shoulders and a constant look of pain painted on his face. The entire situation doesn't sit well with him, but he still feels drawn in and trapped by the power of it.

Rank	5 Human, Focused
Physical	2
Mental	6
Health	3
Signature skills:	Bull +1, Charm +1, Etiquette +2, Swordplay +2, Blunt Weapons +3, Theology (Aluminat) +3
Combat Abilities:	Small knife (6 dice).
Damage:	Knife (4 dice)

Scene 2
The Church

While the surrounding buildings have been more or less repaired or rebuilt by slum landlords, the church is an open wound, a scorched wood and stone building rising out of the pavement. It was once the only spiritual refuge for the inhabitants of the harsh Whitechapel neighbourhood. However it has also served as home to a marginal pagan sect working under the guise of the Aluminat faith and hidden by the ignored squalor of the neighbourhood. Through secretive rites the cultists sought to gain personal powers from the forces beyond our world. During one particularly explosive rite a brazier used for sacrifice was knocked over setting the tapestry, and soon the church and surrounding buildings, on fire. The sect was wiped out in the fire, along with the Aluminat cleric who led their rites.

Now the church is inhabited by a completely different set of outlaws, a gang of cutthroats and thieves, and a score of pick-pockets. Lead by a scarred foxman known on the streets as 'the Lip', due to a very visible scar running from his upper lip to his left eye, these lowlifes and criminals control the neighbourhood surrounding the church. The children make sure that no purse or pocket is safe, either here or elsewhere in town, while the older gang-members work as enforcers, ensuring the safety of the children as well as the gang's hold on the neighbourhood. They prefer to stay on the ground floor and generally avoid the dark cellar beneath the church. They hear noises down there, and sometimes the disturbing smell of sulphur emanating through the floorboards. Some of the gang claim to have seen the shadows move...

'The Lip' surrounds himself with a varied group of people. Always by his side are 'Smasher' and 'Beauty', an ogre couple who protect their patron from any threats, real or imagined. Being a bit paranoid the two of them are always on the attack against anything that might jeopardize 'the Lip' or the community. In the community they have a particular care for three orphaned ogres that they have 'adopted' as their own, and they nurture them to their best of their ability. The three adopted ogre children are Hector (age 9), Bob (aged 8) and Ellie (aged 5), and they are the muscles of the children's pick-pocketing racket. The racket is organized and lead by Winnifred.

All in all there are 9 adults and 11 children residing in the church, though at most times only half of these will be at the church, as they come and go frequently. The adults have set up their quarters in the second and third floor of the back of the church, while the children are mostly found squatting on the first floor, but they quite often sleep wherever they like. At any time there can be anything from 2 to 5 people guarding the entrances to the church.

The 'Lip' and his Gang

The Lip

While he is a villain, the fox beastman known as 'the Lip' also knows to look after his own. He has built the gang on community spirit as well as hardened criminal activities and recognises that community is why they work so well. The Lip's real name is Winston, but only Winnifred even knows this. He earned his scar in a knife fight when he was 14. The Lip wears a slightly ragged long coat to conceal his weapons.

Rank	7 Beastman, Generalist
Physical	7
Mental	5
Health	6 (12)
Signature Skills:	Blunt Weapons +4, Bull +4, Charm +2, Fisticuffs +4, Streetwise +6,
Combat Abilities:	Sword (7 dice), Fists (11 dice), Clubs (11 dice).
Damage:	Smallsword (6 dice)

Winnifred

A stubbornly wilful and authoritative 14 year-old human girl, who bosses her younger subordinates around incessantly. She is always trying to gain the respect and favour of The Lip, whom she is hopelessly infatuated with. The Lip on the other hand... has slightly diverging tastes, and secretly makes use of the few young male prostitutes found in other parts of town.

Rank	2 Human, Focused
Physical	2
Mental	3
Health	3
Signature Skills:	Streetwise +4, Hide & Sneak +2, Fisticuffs +2, Swordplay +2, Blunt, +3, Bull +4, Perception +2
Combat Abilities:	Fists and knives (4 dice) or clubs (5 dice).
Damage:	Fists (1 die), small knives (4 dice) and clubs (3 dice)

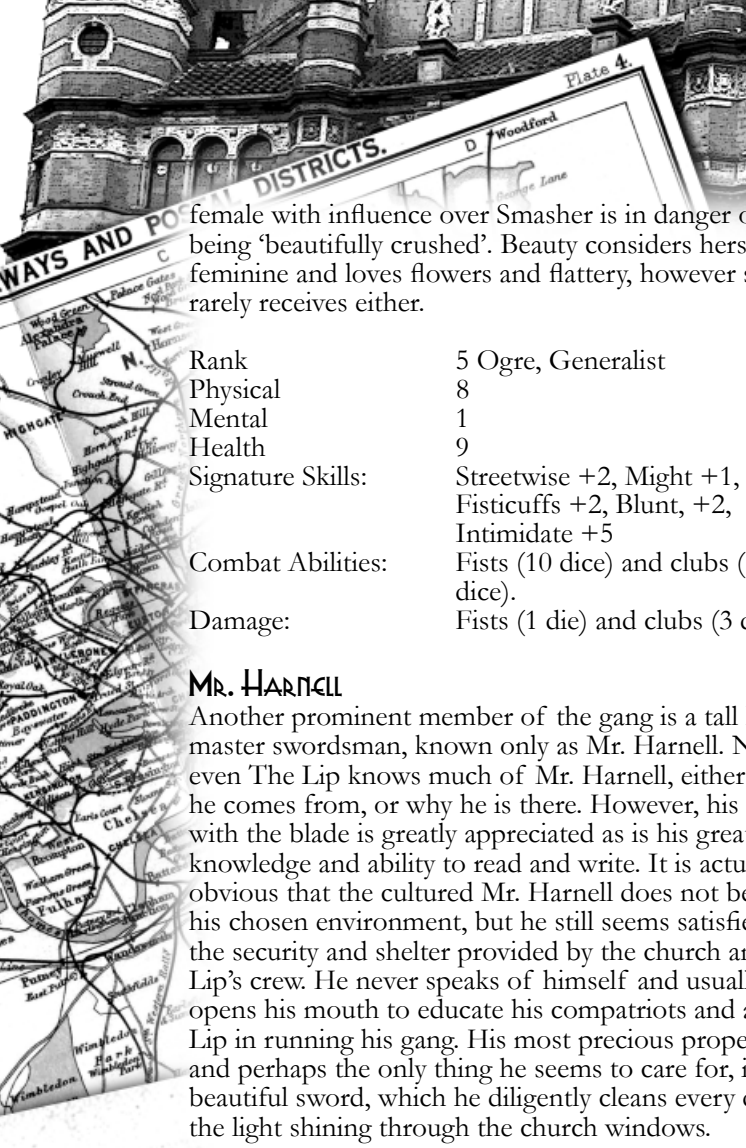
Smasher

Smasher is hopelessly in love with his partner 'Beauty'. The two of them are deeply in love, which is apparent and known to everyone, but Smasher is easily embarrassed, and prefers to avoid public displays of affection. It's not manlike, he says.

Rank	5 Ogre, Generalist
Physical	8
Mental	1
Health	9
Signature Skills:	Streetwise +4, Might +3, Fisticuffs +3, Blunt, +3, Intimidate +5
Combat Abilities:	Fists (11 dice) and clubs (11 dice).
Damage:	Fists (1 die) and clubs (3 dice)

Beauty

'Beauty', on the other hand, is possessive and violently jealous. This violence of course is directed towards anyone who she believes is trying to take away Smasher, rather than towards Smasher. This means that any



female with influence over Smasher is in danger of being 'beautifully crushed'. Beauty considers herself very feminine and loves flowers and flattery, however she rarely receives either.

Rank	5 Ogre, Generalist
Physical	8
Mental	1
Health	9
Signature Skills:	Streetwise +2, Might +1, Fisticuffs +2, Blunt, +2, Intimidate +5
Combat Abilities:	Fists (10 dice) and clubs (10 dice).
Damage:	Fists (1 die) and clubs (3 dice)

Mr. Harnell

Another prominent member of the gang is a tall Eldren master swordsman, known only as Mr. Harnell. Not even The Lip knows much of Mr. Harnell, either where he comes from, or why he is there. However, his skill with the blade is greatly appreciated as is his great knowledge and ability to read and write. It is actually obvious that the cultured Mr. Harnell does not belong in his chosen environment, but he still seems satisfied with the security and shelter provided by the church and The Lip's crew. He never speaks of himself and usually only opens his mouth to educate his compatriots and aid The Lip in running his gang. His most precious property, and perhaps the only thing he seems to care for, is his beautiful sword, which he diligently cleans every day in the light shining through the church windows.

Rank	7 Eldren, Focused
Physical	3
Mental	7
Health	3
Signature Skills:	Streetwise +2, Bull +2, Charm +3, Swordplay +5, Etiquette +4
Combat Abilities:	Sword (8 dice).
Damage:	Medium sword (8 dice)

Ogre Urchins

Hector (age 9)
Bob (aged 8)
Ellie (aged 5)

These three ogres mostly stay close to Smasher and Beauty when they can, having formed a family of sorts within the group. Hector and Bob consider themselves the leaders of the Urchins, but cannot agree which of them is in charge. Ellie cannot be prised away from the headless cloth doll she found a few weeks ago.

Rank	1 Ogres, Generalists
Physical	4
Mental	1
Health	4
Signature Skills:	Streetwise +2, Might +1, Fisticuffs +2, Blunt, +2, Bull +4
Combat Abilities:	Fists (5 dice) and clubs (5 dice).
Damage:	Fists (1 die) and clubs (3 dice)

Urchins

The remaining urchins are a varied selection of small boys and girls. Despite their ability to look like diamonds in the rough they are all hardened pick pockets.

Rank	1 Humans, Focused
Physical	3
Mental	1
Health	3
Signature Skills:	Streetwise +2, Hide & Sneak +1, Fisticuffs +1, Swordplay +1, Blunt, +2, Bull +4, Perception +1
Combat Abilities:	Fists and knives (4 dice) or clubs (5 dice). Damage: Fists (1 die), small knives (4 dice) and clubs (3 dice)

Thugs

The muscle of the gang is made up of pick pocketing urchins who have gradated to thuggery with age. Some are even the parents of one or two of the urchins. The Thugs are mostly male, but the few women in the gang are just as dangerous.

Rank	2 Humans (mostly), Generalists
Physical	3
Mental	2
Health	3
Signature Skills:	Intimidate +2, Streetwise +2, Hide & Sneak +3, Fisticuffs +3, Swordplay +3, Blunt, +4, Bull +2, Perception +2
Combat Abilities:	Fists and knives (6 dice) or clubs (7 dice).
Damage:	Fists (1 die), small knives (4 dice) and clubs (3 dice)

Getting in

The player characters can get into the church by several different means. They can attempt to sneak in through the front entrance or perhaps even scale the walls and enter through one of the broken windows. They would of course have to move around unseen, unless they want to attract the attentions of the inhabitants. Sneaking in through the front requires a Difficult Dexterity + Sneak & Hide roll. Climbing up the walls to get in through a window requires a Very Difficult Dexterity + Athletics roll, and just might draw some attention from the street. If they spend time studying the church they will find (by making an Average Wits + Perception roll) that the south wall, at the back of the church, is weak, and if worked carefully they could perhaps manage to make a new entrance (the wall here has only 6 Structure Dice). Some player characters might try to get into the cellar of the church through the sewers, and but unless one tries to break down the walls separating the church's cellar from the sewer this will be impossible. Furthermore the sewers here are home to a large Rattus Rex who will rabidly attack any and all intruders. Sneaking around the

church requires several Difficult Dexterity + Hide & Sneak rolls, and it will take at least five such rolls to get downstairs.

Whether the player characters are caught or choose to wander into the church and talk to the inhabitants, there's always the chance of a peaceful way in. While intimidating the gang into allowing them free passage and access to the dagger is extremely hard, requiring a Ridiculously Difficult Presence + Intimidation roll, bribing The Lip and his compatriots will go a long way towards accomplishing the same goal and requires only an average Presence + Bribery. Particularly charming and streetwise characters might even be able to convince The Lip to allow them to search the church, in exchange for any artefacts found, except for the dagger. The Lip is not averse to making a good deal, and will be friendly to the characters if that is what they propose. However, remember this is his home, and he expects to be treated with respect by any 'guests'.

Winnifred is sceptical of any guests or intruders, disliking anyone trampling over her territory. If she and her kids catch the player characters they will try to overpower them by swarming them, wielding sticks and knives. While the prisoners are brought to The Lip their pockets will, of course, be picked of any valuables. Winnifred and the kids will be adamant that the intruders should be punished, even killed if they actually harmed any of the children. The Lip, however, is interested in learning who they are, and why they would sneak into his 'humble home'.

If caught sneaking in by one or more of the adults the player characters can expect to be roughened up by everyone nearby. Whether they defeat their opponents or are beaten by them The Lip will appear at the end of the fight and demand everyone's attention. If the player characters attack The Lip he will put up a good fight along with the rest of his gang, including 'Smasher', 'Beauty' and Mr. Harnell.

If the player characters decide to negotiate with the gang, either initially or as a result of getting caught, The Lip will gather his gang on the ground floor of the church, near the altar. He declares that all business should be conducted in the open – just one of the ways he ensures the trust and support of his men. Lower class characters have a better chance of making friends with the gang, but only upper and middle class characters will be able to supply the money to bribe them.

If they manage to reach a deal, The Lip, Winnifred and the others assure the player characters that the church is empty of any artefacts: they've scavenged it clean. "Except for the cellar, of course" one of the kids blurts out, which leads to a rather uncomfortable silence. This forces The Lip to explain that they tend to avoid the church cellar – simply because it's unsafe. According to him the cellar is haunted by evil spirits, and at least five people have vanished after going down there after they moved into the church. If the player characters declare their intention to go into the cellar, Winnifred will point out that they're welcome to, and that it will get them killed. At which point the kid that spoke earlier asks, "But what about Claire and Robert?"

"What about them?" Winnifred asks the kid.

It turns out that earlier that day a young urchin named Robert had lost a pretty coin – probably foreign – through the cracks of the floor. At first he didn't want to get it, but another urchin, Claire, dared him to do so, and in turn Robert dared Claire to come with him. They hadn't been seen since, and the kids haven't dared to tell Winnifred about it. At which point Winnifred has a change of heart regarding the player characters, and states that she would be very grateful if they would keep an eye out for the two children, and bring back. If a payment has been arranged for the gang, finding the children won't get a discount, but it will generate a very large amount of goodwill. This might be the difference between the characters walking out of the church with a dagger or fighting their way out.

If and when the player characters decide to enter the cellar they are escorted to the stairs in the backroom that leads them down into the darkness.

Scene 3
The Cellar

The cellar is dark and damp. It bears even more signs of fire damage than the floors above. The wet stone walls are blackened with soot, as are the broken and rotten pieces of woodwork scattered all over the floor. There are five areas in the cellar. The stairs lead down into what was once a storage room. Broken crates and boxes are scattered everywhere on the dirt floor. A single doorway leads into what was once a small wine cellar. Broken and charred barrels are lined against the walls. Two doorways lead into separate chambers, barren except for the stone debris from the broken down wall between them. It's possible to climb over the debris to the twin chambers. These both have an iron door leading to the main chamber. The kids, Claire and Robert can be found huddled together in the right hand room, while the coin they were looking for can be found in the chamber to the left underneath some debris.
In the chamber to the left the iron door is just barely hanging from its hinges, but it's still closed, while in the chamber to the right the door is hanging ajar from only the top hinges. Through this door it's possible for the player characters to get their first glimpse of the horrors in main chamber beyond.

The main chamber is large and mirrors the church above. At the end of the room there's a large torn and burned tapestry hanging above a blackened altar smeared with a rusty red colour. To either side of the altar there are a couple of fallen braziers. Scattered across the room

there are 6 charred skeletal remains, one of them is lying face down near the altar its hands stretched towards a shining dagger looking as good as new.

When the player characters come down the stairs they will first notice the darkness, then the cold, and then they will notice the sounds. It's not quite like wind blowing, more like a faint scream. The cry of a ritual sacrifice or the scream of someone dying in flames, but muffled by the weight of death. Somewhere in it all, there's the sound of children sobbing which they can hear if they listen closely and succeed in a Difficult Wits + Perception roll. The wine cellar seems even darker and colder than the first chamber, and perceptive characters might feel that their light source seems less effective here, illuminating a smaller area. The children's quiet sobbing in the next chamber is even more audible here, requiring only an average Wits + Perception roll to be heard. In the next chambers it becomes clear that something is not as it seems, the cries of the cold wind become even more human, and the shadows close in on them and move around as if alive – kept away only by whatever light source they bring. In the right chamber the shadows seem to dance around the two crying children. There are shadowy arms that stretch towards them from the hanging iron door. They retreat from light, but are always dancing around the outskirts, menacing the player characters and the children.

The main chamber is freezing cold, and resonates with the moaning wind. Here the shadows almost take on humanoid shapes lining the walls as if watching the player characters as they enter. As they walk, step by step towards the dagger, which is quite visible by the altar, they can hear the rubble being crushed beneath their feet. When they are within 15 yards of the dagger, the skeletal hand next to it suddenly moves and clutches it firmly. Around the room there's a large gasp, as if a large group of people are collectively catching their breath. Bones crack and snap loudly as the 6 skeletal figures animate and surround the player characters. Paranoid characters may take a moment to smash the skeletal remains upon entering the room; however it will do no good as the broken pieces fly together and rise at the intrusion.

Science?

All the world must have heard of Desmond Court. It is the largest inhabited residence known in that part of the world, where rumours are afloat of how it covers ten acres of ground; how in hewing the stones for it a whole mountain was cut away; how it should have cost hundreds of thousands of pounds, only that the money was never paid by the rapacious, wicked, bloodthirsty old earl who caused it to be erected;--and how the cement was thickened with human blood.
(Anthony Trollope, Castle Richmond)

Ghostly Mayhem

The lead skeleton clutches the dagger in his right hand, raises his arms and let go of a guttural roar in salute to whatever dark spirit it serves. Surrounding this skeleton, in a faint glow, is the tattered costume of an Aluminat priest. A similar glow now fills the shadows of the room, and where there was only darkness are now several ghostly shapes. Several rows of people, slightly glowing like a flickering candle-light, watch the player characters from the sides of the chamber. These are the sacrificial victims of the cult, and the fire their rituals caused. Even if they don't give off much light, they almost look as if they are burning still. Silently they await the outcome of the battle with dead eyes, moving only to avoid the player characters or push them away. They are insubstantial, but will stop anyone leaving the room, although they will allow anyone to enter. The priest-skeleton sets its eyes on the characters and starts approaching them, as do the other 5 skeletons. They will claw and bite at the player characters, while the skeleton-priest swings the sacrificial dagger at their throats.

The players can either try to secure the dagger by disarming the skeleton priest and run away, or they can try to defeat all six skeletons. If they decide to cowardly scamper away they find the exits blocked, but if any of them didn't enter the room they have the opportunity to leave their friends to their fate.

Skeletal Warrior

Rank	7 undead, Focused
Physical	6
Mental	4
Health	5
Qualities:	Fear, Unstoppable
Signature skills:	Fisticuffs +4
Combat abilities:	Claws (10 dice).
Damage:	Claws (3 dice)

Skeletal Priest

Rank	8 undead, Generalist
Physical	6
Mental	5
Health	5
Qualities:	Fear, Unstoppable
Signature Skills:	Fisticuffs +5, Swordplay (dagger) +4
Combat Abilities:	Claws (11 dice) and dagger (10 dice).
Damage:	Claws (3 dice) and dagger (4 dice)

Sortie

If both the dagger is secured and the skeletons are defeated the ghostly apparitions let out a collective sigh and fade away. The room becomes silent and much less cold. The player characters are free to look around for anything worth scavenging, but there's not much. Right next to the left entrance there's an old sword cane with

a silver handle, behind the altar there's an old burned tome containing rituals and spells. With some work, this material could perhaps be reconstructed. In addition there's a partially melted silver flask on the body of one of the skeletons that might be worth something. The characters might have a deal with The Lip for anything they find, at which point they'll probably want to hand the items over, though The Lip won't be much interested in the tome, and will be quite willing to sell it back. Of course, the characters can get away with the items if they are careful, The Lip and Winnifred will be most happy with having the children returned, and with having the cellar cleared up.

If the player characters are satisfied with just getting away with the dagger more or less unharmed, The Lip will still be pleased if they rescued the two children, as will Winnifred. No more is said on the matter, and the entryway to the cellar is boarded up. It is possibly that the Lip and his gang could become stalwart allies of the characters for the future if they handle the encounter well.

Scene 4
Home in Time for Supper

When, and if, the player characters return to the Highgate's home, the butler will bring them to the small parlour adjacent to Highgate's study. Here they join Lord Highgate and his wife. He appears quite delighted at seeing them return so soon, and anxious to hear any news they bring. If they bring the dagger he will clap his hands together, and praise the party for their services. He will state, once again, that they will be amply rewarded, and his wife suggests that they should stay for supper. Lord Highgate heartily agrees and insists that they do so, and he will arrange a small private party in their honour. Neither he nor his wife will accept no for an answer.

Preparations are made quickly for the dinner. All the participants in the séances are contacted and instructed to come along to Highgate's home. For the few hours leading to the dinner party, the player characters are kept company in the parlour, by either the Lord or Lady Highgate. When the other guests have arrived, both the Lord and Lady leave to discuss the arrangement with them – excusing themselves by saying that they have to make sure that the dinner will be ready.

Around the dinner table the player characters find Dr. Janosch, Reverend Halbert, Lady Goodwin, Phillip Masterson and Miss Susan Rice as well as the Highgate family. Conversation will be loose, and the meal will be tasty and consist of several courses, wine and water served throughout it all. After a while the conversation will go from speaking of one's background to the question of spirits and the world beyond, the séance. They will willingly tell of their séances and the progress they are making, indicating that the player characters are invited to participate in the evening's session. Unfortunately, at this time the poison in the wine should start to take effect for those who've drunk it. They will get woozy, and slump face-down into their plates before they are able to react. If anyone didn't drink the wine Lord Highgate will drop his veneer and produce a pistol, as will the other Gentlemen at the table. Highgate politely suggests the characters join him and his guests in the parlour. If they comply they will be brought into the séance room and tied to a chair. Then the unconscious characters will be brought in and tied up the same way. After the characters that passed out are dragged into the parlour and tied up, the room is prepared for the evening's séance.

Luckily for the adventurers, Donald Matthews-Highgate takes it upon himself to do some of the tying up, making sure that one or two of the player characters are tied very loosely and are able to get free. He wasn't quite sure how far his parents would go, but this is too far for him. He knew about the poisoned wine but never believed his parents would go as far as murder. If he can tie up a conscious character he will whisper quickly in their ear that they have a friend here as he ties the loose bonds. However, he will also try to warn them to find the right time. Suddenly bursting their bonds while their hosts cover them with guns is a bad idea.

If there are more than three player characters, two of them are loosely tied. If they are all unconscious, Donald makes his choice of whom based on who was the most pleasant or charming, or if that's not applicable he will choose the most physically capable characters. Those loosely tied need only an Average Strength + Might or Dexterity + Sleight of Hand roll to slip free, while the difficulty for those tied by anyone other than Donald is Very Difficult.

The Dinner Guests

John Murray / Dr. Janosch

Rank	8 Gnome, Generalist
Physical	4
Mental	7
Health	4
Signature Skills:	Act +3, Bull +4, Charm +4, Streetwise +2
Combat Abilities:	Fists (4 dice).
Damage:	Fists (1 die)

Reverend Halbert

(reprinted from above)

Disillusioned and doubting in his faith Reverend Halbert decided to come along to the séances in hopes of exposing its lies or perhaps finding something to reaffirm his beliefs after having been consulted on the matter by Lord Highgate. He's an elderly member of the clergy, with slouching shoulders and a constant look of pain painted on his face. The entire situation doesn't sit

well with him, but he still feels drawn in and trapped by the power of it.

Rank	5 Human, Focused
Physical	2
Mental	6
Health	3
Signature Skills:	Bull +1, Charm +1, Etiquette +2, Firearms +1, Swordplay +2, Blunt Weapons +3, Theology (Aluminat) +3
Combat Abilities:	Small knife (6 dice).
Damage:	Knife (4 dice)

Lady Goodwin

This Eldren noblewoman in her mid-thirties is a powerful figure amongst females in the social circles of the upper classes. She is a very good friend of Lady Highgate. At least she acts that way, always prepared to partake in any fashionable social activity, share the latest slanderous gossip and to be morally outraged at any uncovered deviation from proper form and conduct.

Rank	8 Eldren, Focused
Physical	3
Mental	8
Health	3
Signature Skills:	Bull +4, Charm +6, Etiquette +4, Dance +4, Intimidate +3, Conversation +5
Combat Abilities:	Fists (3 dice).
Damage:	Fists (1 die)

Philip Masterson

Masterson is a successful author and playwright under the patronage of Lord Highgate. He is well known for both his bohemian lifestyle and cynical satire on the injustices of modern society. He attends the séances in hope of reaching his father, who passed away when he was only 11, hoping that he can confirm the existence of a rumoured hidden family-fortune.

Rank	5 Human, Specialist
Physical	2
Mental	6
Health	3
Signature Skills:	Bull +4, Charm +5, Fisticuffs +4, Streetwise +2, Swordplay +3
Combat Abilities:	Fists (6 dice) and a small knife (5 dice).
Damage:	Fists (1 die) and knife (4 dice)

Miss Susan Rice

Miss Rice is a young woman in her early twenties, and a friend of Lady Highgate and her son. The lady Highgate secretly hopes for her to be a good match for Donald. Recently, Miss Rice learned that her much-loved brother and confidante has been reported missing on the Crimean front, and she wishes to learn whether or not he has passed on to the other side.

Rank	3 Human, Focused
Physical	1
Mental	5
Health	3
Signature Skills:	Charm +4, Dance +2, Etiquette +1, Fashion +2
Combat Abilities:	Fists (1 die).
Damage:	Fists (1 die)

Scene 5
The Sacrificial Session

As the player characters come to themselves the séance is starting up. The séance group goes through the motions of calling upon the gatekeeper of the otherworld. For a little while nothing happens, then Dr. Janosch starts speaking in a low and slow voice asking for the knife. Lord Highgate presents the knife and puts it down on the table. The voice cackles and asks for the sacrifice, and Lord Highgate then presents the player characters. The air in the room shimmers, and an apparition of a dark humanoid shape appears levitating above the table. The voice, now loud and booming and coming from everywhere in the room, commands Lord Highgate to perform the sacrifice and open the doors to the other world. The participant's eyes move from the player characters to Highgate, staring expectantly, anxiously. At this point the player characters should resist or they will be sacrificed.

The séance participants will try to subdue the player characters the best they can, but it's Lord Highgate with the dagger and the semi-corporeal dark spirit that poses the largest threat to them. If Lord Highgate is incapacitated or loses the dagger the spirit will reach for it. The spirit needs only to have one of the characters killed and their blood spilled on the table to be freed from its prison. The other gentlemen will try to support Lord Highgate, while the women keep back. The ladies will only enter the fight if things become critical (it was not meant to go like this!) but will do their best to stop any of the characters leaving the room.

The characters may consider that another way to defeat the spirit is to break the table (which has 5 hit dice). Unfortunately, such an attempt to kill the spirit will in fact accidentally free it instead. It has enough power at this point to survive the destruction of its vessel, but will take 6 dice of damage in the process. In the middle of this chaos Donald Matthews-Highgate keeps to the background silently rooting for the player characters.

The Dark Spirit

Rank	12 Demon, Generalist
Physical	7
Mental	8
Health	5 (10)
Qualities:	Unstoppable, Summon Weapon (Etheric whip)

If the spirit is freed it will leave the parlour and the Highgate home with a terrible triumphant roar and disappear into the ceiling. It will seek out some refuge, new servants to feed its power creating a bit of chaos around town while gaining its strength. It could become a formidable foe. If defeated it will return to the prison of the table with a high pitched and desperate shriek, the table will give off a faint glow for a few seconds before returning to normal.

Whether or not the dark spirit is defeated or is freed, its current servants will retreat or flee at that moment. Player characters that try to report the murderous intents of Lord Highgate and his circle of friends will be disappointed to learn that they will not be taken seriously. Who would believe such a thing of respected members of society? They will have gained several enemies, if only because the participants fear the knowledge the player characters possess. Fortunately they will probably not make any attempts to get rid of the player characters in the near future, given of course that the player characters don't manage to become a real threat to them.

Unfortunately, the reward promised the player characters for the dagger is non-existent, and no self-respecting person would loot their employer's home in lieu of pay. Right? Particularly forceful characters might be able to 'persuade' Lord Highgate to give them some sort of compensation for their trouble. Other than that, the prize for their trouble is a lesson regarding trust and the scruples of the upper classes. Although maybe they have also found some new friends they can trust in a crisis, or in another adventure…

Signature skills:	Bull +6, Charm +6, Demonology +4, Thaumaturgy +4, any weapons skill +4
Combat Abilities:	Etheric whip (11 dice) and spells (13 dice).
Damage:	Etheric Whip (8 dice)
Spells:	Most proper destructive spells such as etheric bolts
Armour:	Supernatural protection 3

PANNEMAKER-DOMS

Appendix

Appendix 1
Converting Characters from 1st Edition

Now that you know more about the Heresy Engine, those of you with characters from the first edition of Victoriana will be wondering what to do with them. We certainly don't advocate you creating brand new characters and shelving great heroes and heroines of the Empire simply because the rules have changed a little. With a little common sense (and Gamemaster supervision!) it is quite simple to adjust the statistics of your Fuzion system character to the Heresy Engine.

The Basics

Much of your character won't have changed. They will still have the same name, race, social class and social ethics they had before. They will also have the same childhood and career experience, but those make little difference when converting. So you can go ahead and fill in all that detail right now.

Attributes

The Heresy Engine attributes are a little lower than those of the Fuzion engine, so they should be converted using the table below.

Fuzion Characteristic	Heresy Engine Attribute
0-1	-2
2-3	-1
4-5	0
6-7	1
8-9	2
10-11	4
12-13	5

However the Heresy attributes are a little different from the Fuzion Characteristics. So consult the table below to show you which Fuzion characteristics convert into which Heresy attributes. You will notice that Luck is missing; we'll come back to that.

To define this Heresy Attribute	Use this Fuzion characteristic
Strength	Body
Dexterity	Dexterity
Fortitude	Body
Presence	Presence
Wits	Intellect
Resolve	Resolution

Now you know what each attribute should be and what level it is, you can work out all the derived attributes. So consult the character generation chapter for how to work out Health, Initiative, Resistance, Movement and Mana, and base the numbers on your newly converted attributes.

On Crime

We hear every day of murders committed in the country. Brutal and treacherous murders; slow, protracted agonies from poisons administered by some kindred hand; sudden and violent deaths by cruel blows, inflicted with a stake cut from some spreading oak, whose every shadow promised--peace. In the county of which I write, I have been shown a meadow in which, on a quiet summer Sunday evening, a young farmer murdered the girl who had loved and trusted him; and yet, even now, with the stain of that foul deed upon it, the aspect of the spot is--peace. No species of crime has ever been committed in the worst rookeries about Seven Dials that has not been also done in the face of that rustic calm which still, in spite of all, we look on with a tender, half-mournful yearning, and associate with--peace.

(Mary Elizabeth Braddon, Lady Audley's Secret)

Your character's racial modifiers will already have been calculated in their original characteristics, so no need to modify them further. However you should check the special rules for each race which may be a little different.

Skills

The next meaty part of converting is your skills. Luckily this is rather simple as both systems work on a similar range. So the skill rating you have is just the same in the new system. However, characters in the Heresy Engine are limited in the level of skill they can have at certain Ranks. So the GM may insist you reduce some skills, putting the points somewhere else.

The big problem with many skills will be that some are changed or missing from the new skill

lists. You should find either the skill you are looking for or a close match for just about everything though. If you have a skill that just isn't there, assume it is a new specialty and keep it. Write and tell us what it is – we may put it back on the list!

Assets, Privileges, Talents and Complications

You should find just about all of these remain in the new edition. So take a look through the book to find out what remains. If it still exists then you have it and your work is done. If you have something that is no longer there it may have been renamed or adjusted. If so, simply take the adjusted version. If what you have is completely absent, you can beg the Gamemaster to reintroduce it, or it is just lost. However, there may also be a few new options for your character that may suit them. So you can replace lost traits with something new.

Fate and Luck

Each character has a certain amount of points in their Fate Pool. However for a converted Fuzion character, the amount they begin with is defined by their Luck characteristic. To determine the amount of Fate Points the converted character begins with consult the table below. If the character is Human the Gamemaster may allow them to add another 6 Fate points to their pool for their 'Destiny' special ability.

Fuzion Luck Characteristic	Beginning Fate Pool
1-2	2
3-4	4
5-6	6
7-8	8
9-10	10
11+	12

Rank

Finally you need to determine your character's rank. You should know how many adventures the character has completed to enable you and the GM to work out what Rank they would have obtained (assuming they began at Rank 1). You get none of the additional benefits of gaining rank, as those are already part of your character (so hard luck!).

The problem comes when you have skills, talents and attributes that are above the usual cap for the Rank you have decided on. In this case the Gamemaster has two options they can insist on. The first (rather draconian) option is to insist anything above an attribute cap is reduced to the attribute cap. Also that skill points above any cap must be reassigned somewhere else or lost. The second option is to allow the attributes and skills to remain as they are, but not allow any improvement until the character's Rank has improved enough to allow it.

You may wish to check the equipment lists to fill in any new details for your weapons and armour. With that complete your character should be ready to return to the world of Victoriana.

Appendix 2

Creating Higher Rank Characters

There are times you may want to create more experienced characters for the adventure you have in mind. Perhaps the characters are all already experienced adventurers, or maybe they are serving army officers leading a group of men. You may just want to put the characters against nastier villains from the outset.

In general it is better to start your characters at the beginning and spend time having adventures against lower villains first, but we appreciate some of you may not be so patient. Victoriana is a game about heroes, after all. Luckily, advancing characters to higher levels is quite easy.

The simplest way to advance characters is to just give them a higher Rank and a few experience points. We recommend this when you are just giving characters a boost. But if you are skipping a quite few Ranks you may find it easier to use the method below.

The first thing you need to do is create your character at Rank 1. Use all the same rules outlined in the character creation chapter. However you may not need so many complications as you will be getting more points later. When you have the character built at Rank 1, select the Rank they are going to be played at. This requires little modification, as most of the benefits of Rank simply allow higher caps. You can apply the additional skill points and Reputation name (as well as any bonus Mana or Health) as if the character had gained all the Ranks between.

The next thing you do is spend 'Advancement Points'. You get 6 Advancement Points for each Rank you have gained. You use them to improve your character's other abilities, regardless of their current level but only to the limit of any caps. When choosing additional Talents, Privileges and Assets you can assume an Advancement Point counts for 1 character point and buy them as you would in character generation.

Trait	Cost
Attribute	5
Skill	1
Fate Point	1
Additional Rune	3
Thaumaturgy or Enchantment Spell / Medium power	4
Necromancy/Demonology Spell	5

Bear in mind these are really just rough guidelines. The Gamemaster is free to increase or reduce costs depending on how much advancement she is going to allow the characters. She may just give you a pile of experience points and insist you spend them as you normally would. This takes longer but gets a fairer result given the higher cost of higher skills and attributes.

Appendix 3
Source Material

The Victorian era is a fascinating period of British history. To this day it continues to inspire all manner of study and creative writing, as well as films and other role playing games. So this final part of the book is a list of some favourite sources that have inspired Victoriana, which may also inspire you in your adventures in the world. There are also plenty of useful internet sites – you will find our listing of those on our website where they will be more use.

Further Reading – Fiction

If you have a yearning for Victorian fiction, there is plenty to choose from. This list cannot possibly be exhaustive, there is just so much. So here we just pick out our favourites. In general, anything written at the time (by such writers as The Bronte sisters, George Elliot and the ghost stories of Robert Louis Stevenson) is useful, but plenty of modern writers have also fallen in love with the period.

The Merry Order of St Bridget
Margaret Anson
This book of Victorian fetish erotica is now better known as 'The Order of the Rod'. Set in 1868 (and written at the time) it tells the tale of a maid drawn into the rather fetishtic customs of the house. It was both shocking and exciting to society at the time, and still has the same effect for plenty of people today. Although it's focus on the erotic rather than the sexual may not quite be what some modern readers are after. The book is still a fascinating glimpse into some of the secret fantasies of the Victorian age.

The Man who was Thursday
G. K. Chesterton
A surreal and bizarre tale of anarchy and politics filled with allegory and metaphor. It is essential reading for anyone planning a secret society adventure. The hero of our tale becomes embroiled in the inner circle of a secret society named after the days of the week, ruled by the powerful figure of Sunday.

The works of Mr Wilkie Collins
Collins' books 'The Woman in White' and 'The Moonstone' are both classic ghostly detective stories.

The Memoirs of Sherlock Holmes
Sir Arthur Conan Doyle
An easy read – and there are plenty of them. Later Holmes books veer into the 20th century. These are little use for a Victorian era researcher.

The works of Mr Charles Dickens
A heavy read, but Dickens lived through most of the Victorian period and wrote about the world about him with passion. Possibly his best works for our reference are Bleak House and Oliver Twist. It is very hard to imagine the Victorian era without reference to Dickens.

The Crimson Petal and the White
Michael Faber
A story about how a young lady of negotiable virtue might make something of herself in Victorian London.

The Flashman Papers
George MacDonald Fraser
An epic tale of villainy and cowardice as we follow the 'honourable' Harry Flashman through the Victorian era. Published in 10 paperback volumes and all superb.

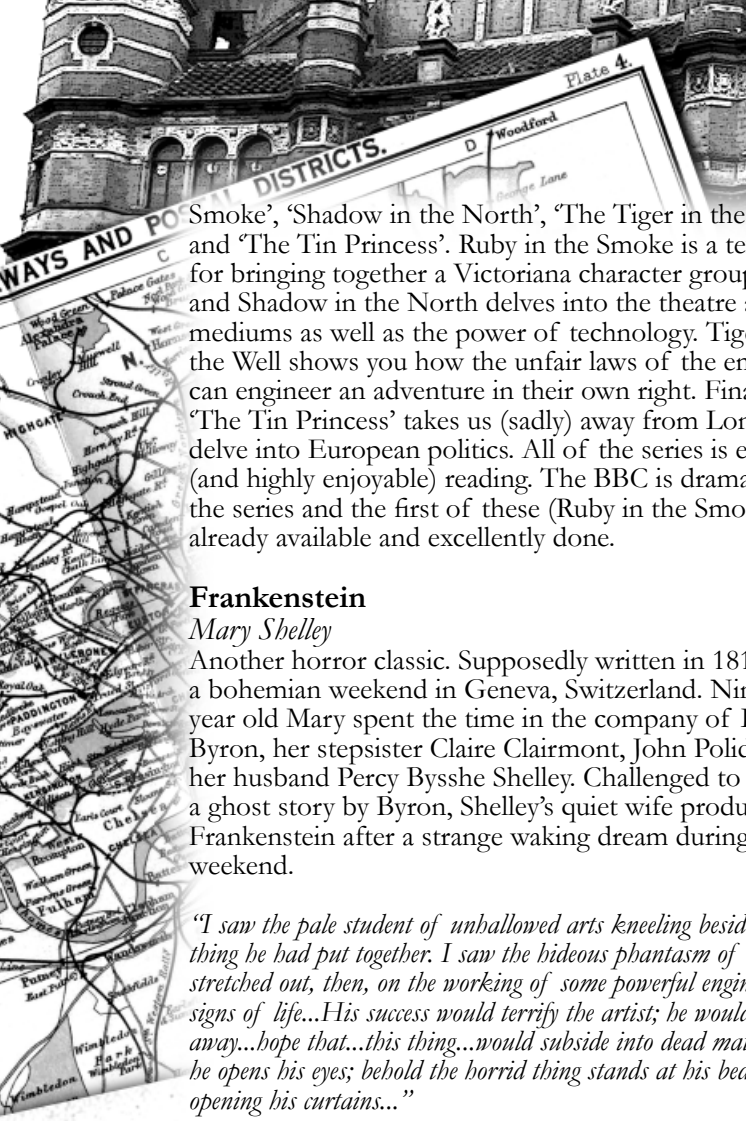
The works of Mr Edward Gorey
It is hard to believe that Edward Gorey's macabre comic illustrated short stories weren't written in the Victorian era. Their style is instantly recognisable and hysterically funny. All the characters remain polite and well mannered in the face of horrific tragedy and disaster, true icons of expected behaviour. The stories are available in single books or several collected 'Amphigoreys'.

For the Crown & the Dragon
Stephen Hunt
Set in an alternative Napoleonic era, this is a classic example of what can be done with the 'Steampunk' genre and a damn good book to boot.

The Oswald Bastable Series
Michael Moorcock
While Moorcock is responsible for many, many books, his Oswald Bastable series stands out for Victoriana. The three books in the series are 'The Warlord of the Air', 'The Land Leviathan' and 'The Steel Tsar'. Our hero is thrown around time, and joins the fight against the enemies of empire in alternate earths. The books are crammed with adventure, universal politics and huge zeppelins.

The works of Mr Edgar Allen Poe
For that touch of the gothic, Poe is the master. His poem 'The Raven' is considered by many to be the 'most perfect' in the English language (and Annabelle Lee isn't half bad either). He also wrote many short stories, such as 'The fall of the house of Usher', 'The pit and the pendulum' and 'The masque of the red death'. Most have been made into rather over enthusiastic movies starring Vincent Price, but don't let that put you off.

The Sally Lockhart series
Philip Pullman
While Pullman is better known for 'His Dark Materials' (which are also worth a read) his works featuring Sally Lockhart are excellent Victoriana material. Not only do they delve into the manner of legalities and current events of the time but the descriptions of London are excellent and well drawn. The books are 'Ruby in the



Smoke', 'Shadow in the North', 'The Tiger in the Well' and 'The Tin Princess'. Ruby in the Smoke is a textbook for bringing together a Victoriana character group, and Shadow in the North delves into the theatre and mediums as well as the power of technology. Tiger in the Well shows you how the unfair laws of the empire can engineer an adventure in their own right. Finally 'The Tin Princess' takes us (sadly) away from London to delve into European politics. All of the series is essential (and highly enjoyable) reading. The BBC is dramatising the series and the first of these (Ruby in the Smoke) is already available and excellently done.

Frankenstein
Mary Shelley
Another horror classic. Supposedly written in 1816 on a bohemian weekend in Geneva, Switzerland. Nineteen year old Mary spent the time in the company of Lord Byron, her stepsister Claire Clairmont, John Polidori and her husband Percy Bysshe Shelley. Challenged to write a ghost story by Byron, Shelley's quiet wife produced Frankenstein after a strange waking dream during the weekend.

"I saw the pale student of unhallowed arts kneeling beside the thing he had put together. I saw the hideous phantasm of a man stretched out, then, on the working of some powerful engine, show signs of life...His success would terrify the artist; he would rush away...hope that...this thing...would subside into dead matter... he opens his eyes; behold the horrid thing stands at his bedside, opening his curtains..."

A Series of Unfortunate Events
Lemony Snicket
These children's books aren't quite Victorian, but they have a very Victorian feel and attitude to them. Some of Violet's science fits perfectly with the ingenuity of Victoriana technology.

Dracula
Bram Stoker
An excellent work of horror, which is so obvious that we barely need to add it to the list. It is also an excellent reference for the use of telegrams in a game.

2000 Leagues Under the Sea
Jules Verne
A dated but enjoyable tale of the Nautilus and crew. It is little known that the technology of the Nautilus is quite firmly based in reality, and much of the 'super science' contained became reality before the turn of the century.

The works of Ms Sarah Waters
This modern writer may not be as renowned as Dickens or Wells. However her books Anfinity, Tipping the Velvet and Fingersmith are all excellent visions of some of the darker and more alternative places in Victorian England. Tipping the Velvet and Fingersmith have both been adapted for television by the BBC.

The works of Mr H G Wells
Wells is another stunning writer, who could be considered to be the first ever science fiction author. His books 'War of the Worlds' and 'The Time Machine' are essential reading.

The works of Mr Oscar Wilde
Even though he was writing a little after the Victoriana timeline, Wilde's mastery of satire and word play is still essential reading. Most of his plays analyse and satirise the manners and hypocrisy of the time, as well as being extremely clever and funny. His (arguably) best known plays are 'The Importance of being Ernest', 'An Ideal Husband' and 'A Woman of no Importance'. However don't forget his novel 'The Picture of Dorian Gray'. For those of you less inclined to read, yes, most of these have been made into movies.

Further Reading
Non-Fiction and Reference

While Victoriana is a work of fiction, the Victorian age certainly wasn't. There are a wealth of works of 'Britain's Golden age' that you will find very useful.

Mid-Victorian Britain 1851-75
Geoffrey Best
An excellent reference book. Mr Best thoroughly analyses the indicated period.

The Victorian Underworld
Kellow Chesney
The concise book of crime and punishment in the Victorian era. Written in self contained subject chapters, this book is a gold mine of useful information.

What the Victorians did for us
Adam Hart-Davis
Love or hate this eccentric history buff, his simple and concise explanations offer an accessible vision of the complexities of Victorian history.

Rogues, Villains and Eccentrics
William Donaldson
This massive dictionary of evil and depravity is a fine read. While the author casts a very wide historical net, this book is a fabulous source for story and villain ideas for your campaign. After all, some things never change.

Victorian Household Hints
Elizabeth Drury
This small hardback is a fascinating detail on life as a Victorian servant. It offers many of the tips and techniques those below stairs used to do their wearisome tasks. However it also offers excellent detail on the working life of the various types of servant and their responsibilities.

The Conditions of the Working Class in England
F Engels
Written in the 1830's by the co-founder of communism. This work is invariably referred to in any other book on the period. A must read – especially the declaration of war against the bourgeois!

Victorian and Edwardian Fashion (A Photographic Survey)
Alison Gernheim
This is an excellent and detailed survey of costume across the century, which uses a wide array of photographs. This is especially good for its variety of photographs (not all formal poses) and that (finally!) it contains good detail on men's fashion as well.

Culture & Society in Britain - 1840-1890
Editor: Jim Golby
A collection of contemporary letters and excerpts. Some are indifferent, but several (such as Florence nightingale's opinions on women in society) letters are brilliant.

What People Wore, A Visual History of Dress
Douglas Gorsline
While it covers a very broad area, the pictures here are clear and well labelled. Many are redrawn versions of figures in paintings and are very useful. Most useful is the amount of detail on male costume as well as women's.

The Great Stink of London
Stephen Halliday
This book tells the story of how Victorian engineers defeated cholera in London by cleaning up the disgusting sewage system.

Cruelty &. Companionship
A. James Hammerton
A study of marital violence in the Victorian era, investigating the existence of the archetypal tyrannical husband.

Victorian England as seen by Punch
Frank Hugget
A good introductory book, illustrated with period punch cartoons throughout.

English Costume of the Nineteenth Century
James Laver (Illustrated by Iris Brooke)
An excellent small book, that breaks down the costume of a complicated age into bite sized pieces. This volume also has excellent detail on hats and hairstyles of the various periods as well.

Victorian London revealed
Eric de Mare
A reprint of Gustav Dore's engravings of mid century London and articles about the scenes depicted.

Victorian High Society
Stella Margetson
A study of the upper class' nightmare etiquette and social functions.

London Labour, London Poor
Henry Mayhew
A period set of articles interviewing the poor and working masses of London in the mid century. This book is one of our bibles.

The Encyclopaedia of Fantastic Victoriana
Jess Nevins
This monstrously large tome is packed full of detail on the weird and wonderful of the age.

Harris's List of Covent Garden Ladies
Hallie Rubenhold
Also known as 'The Harlot's Handbook' this listing (written in the 18th century, so a little early but still useful) detailed the location and services of the local prostitutes. This version by Hallie Rubenhold collects the best entries with detail on the time. It is a funny and poignant picture of the life of 'working women' of the time, easily adaptable to the Victorian age.

Victorian Costume for Ladies (1860-1900)
Linda Setnik
This book is packed with photographs of ladies costume of the time. The detail covers not only the clothes but also hair, cosmetics and hat styles.

The Victorian Village
David Souden
A good study of rural life in Victorian Britain.

The European Revolutions 1848-1851
Jonathan Sperber
An excellent book detailing the radical politics of the mid century, conventional politics and a discussion of 'the people' so often vouched for.

The Complete History of Jack the Ripper
Philip Sugden
Possibly the best singular source of information on the ripper murders, and the society that spawned them.

Inventing the Victorians
Matthew Sweet
A very useful book that looks at the real Victorians rather than the prudish and chintz filled Christmas card view we have today. This series of articles debunks many of the myths we believe to be facts about the age and the people who lived in it.

The Victorian Underworld
Donald Thomas
Similar content to Chesney's book of the same name, but with more focus on actual examples from the period – an excellent resource!

History as News 1865-1897
Leonard de Vries
A volume of illustrations from the London Illustrated News. A leading paper of the time. Most newspapers utilised engravings rather than the infant photography to illustrate their work.

City of Dreadful Delight
Judith Walkowitz
A study of vice in Victorian London.

My Secret Life
'Walter'
2350 page set of memoirs by a Victorian 'gentleman' and his pursuit of vice. This set of memoirs is explicit, disgusting and quite terrifying when you remember that it's a true story. The book is actually illegal in some areas, and is not recommended to anyone likely to be shocked by a Victorian pervert's pornographic ramblings.

Jack the Ripper - Summing up and Verdict
Colin Wilson
An excellent book, the first half describes life in the Whitechapel area of the time and the second half weighs up the various ripper theories.

Filmography

We recognise that a lot of you would rather watch a film than read a book (sigh), so here is a short list of rather groovy films you may find inspiring for Victoriana.

Bram Stoker's Dracula
Directed by Francis Ford Copola
Not quite what the title says, but still a great film for atmosphere, sets and costumes - some of the accents are quite special too. There are plenty of versions of this classic story; however this version (being a lot costlier) does have a lot more period detail.

Broken Blossoms
In this classic silent film a Limehouse chinaman befriends an abused lower class girl with tragic consequences. The bigotry of the characters is presented with horrifying detail, as much as the sensitive moments will have you in tears. Lillian Gish's performance is both harrowing and incredible in equal measure. You'll never see silent films in the same way again.

Charge of the Light Brigade
A 1968 film depicting the tragedy at Balaclava during the Crimean war. A rather good film.

Daniel Deronda
This film version of George Elliot's book is worth seeing just as an adaptation of the novel. However, the costumes for it are extremely well done and excellent for Victoriana's slightly advanced fashion timeline.

First Men on the Moon
This film is loosely based on the HG Wells classic. It is an enjoyable film in its own right, but hardly faithful to the book.

From Hell
Johnny Depp stars as Inspector Abberline in this excellent and atmospheric film based on the Jack the Ripper murders and the royal links attributed to the case. The movie lacks just about all of Moore's investigation into Masonic magic and power, but as a Jack the Ripper movie it isn't too bad.

The Illusionist
While verging on Edwardian, this film is still appropriate for Victoriana. After all, what if the magic was all real? Apart from the stylish magic shown this film also points out the vast gulf between the classes.

Jack the Ripper (Thames TV version)
Made for British TV, stars Michael Caine. A mini-series of film length episodes, this is an excellent Victorian genre 'docurama' – watch it!

Jekyll & Hyde (Thames TV version)
After the success of Jack the ripper, Thames TV did Dr Jekyll as a follow up single film. Also starring Michael Caine with Cheryl Ladd. Again costume, sets, everything is spot on - including the English actors English accents.

Kind Hearts and Coronets
While again a little out of the period, this film is a wonderful primer on extreme social mobility. Alec Guinness plays the entire D'Ascoyne family brilliantly as Dennis Price spends the film killing off the relatives who stand between him and the family title.

Metropolis
This silent film by Fritz Lang is a masterwork of science fiction as well as cinema. Much of the original print is lost and destroyed, but there is still enough of this amazing film to be worth watching. While the science fiction element is a little outside the purview of Victoriana, the film is a strong metaphor for the potential horror of mass industrialisation. The difference in the lives of the rich and the poor is also excellent material for the class struggle in Victoriana.

The Prestige
Another Edwardian film, but we will forgive the date for the brilliant combination of science and magic. Two stage magicians fight for revenge using illusion and a lack of morality. A terrifying study of what revenge, hate and obsession can drive people to do.

Prisoner of Zenda
Many cinema versions, many TV versions. The recommended version is the Peter Sellers comedy version. Mr Sellers provides the acting for a majority of roles.

The Private Life of Sherlock Holmes
Russian ballerinas and Loch Ness monsters await Sherlock in this underrated film.

Stardust
Well, not exactly Victorian, but still Victoriana. The production design for the film version of Neil Gaiman's story has a very Victorian feel. The mixture of magic, heroes and adventure makes this a fabulous source for your Victoriana game.

Titanic
Ok, so plenty of people hate this film and it isn't quite the right period (1911 Edwardian not 1867 Victorian) but it is worth watching nevertheless. The blind attitude to the power of technology and empire is very Victoriana as are the deep social restrictions.

Tipping the Velvet and Fingersmith
Two dramatisations by the BBC of Sarah Waters excellent books. Not exactly the right period (a little early) but very close indeed. The costume may be a little out, but the attitudes are very much the same.

A Series of Unfortunate Events
This film is based on the first three of Lemony Snicket's books. Not pure Victoriana but close enough. Also a surprisingly good film, despite the fact Jim Carrey is in it.

Van Helsing
A spin off from the Dracula legend starring Hugh Jackman as The big H. The CGI is everywhere, the rope swinging scenes are ridiculous, but for character, costume, setting and gadget ideas it's still a good resource.

Victoria's Empire
A BBC series where Victoria Wood travels the various far flung reaches of what used to be the British Empire. An entertaining look at the stories from the places that were 'civilised' by the weapons and economic power of the era. Useful historical detail for people not usually too interested in historical detail.

Without a Clue
A hilarious Holmes spoof, with Michael Caine as a blundering Sherlock, and with Watson as the brains of the outfit away from the publicity.

Young Sherlock Holmes and the Pyramid of Fear
A classic piece of Spielberg excellence. 'Nuff said.

Zulu
Michael Caine (again) stars in a classic cinema retelling of the battle at Rorke's Drift. If you've never seen it you obviously never stayed in on a Bank Holiday (or you were watching 'The Sound of Music' in which case – shame on you!)

Comics

As it is just as valid a story medium as any other, there are plenty of tales with pictures that are also worth reading. Quite a few have been turned into films too.

From Hell
Alan Moore
While the film of this huge novel wasn't bad, it missed just about everything. This comic contains a wealth of material on the conspiracies and occult nature of not just the people but the city of London.

Girl Genius
Phil and Kaja Foglio
Adventure, romance and weird science, what more could you need? This online comic is available in collected volumes (if you can find them) but also available online at http://www.girlgeniusonline.com/

Ghosts of Albion
Amber Benson and Christopher Golden
While not quite a comic or a film, this series of magical, ghostly Victorian stories is well worth a look. Two teenagers discover they are the heirs to a great power as defenders of Albion, and are assisted in their endeavours by a variety of ghosts. The stories can be found as animations on the web as well as written stories. Find the original stories here http://www.bbc.co.uk/cult/ghosts/ and the official site here: http://www.ghostsofalbion.net/

The League of Extraordinary Gentlemen
Alan Moore
So much better than the film. There are two stories featuring the greatest Victorian imaginary heroes and heroines. The first has them seeking Moriarty in Chinatown, the second fighting an invasion from Mars.

Fine Art

As an age of great prosperity, the Victorian era produced a vast array of paintings. Interestingly, coupled with the rise of the middle classes, the Victorian age saw the first art dealers. These middle class entrepreneurs acted as middle man between the artist and buyer. No longer the preserve of the aristocracy, art collecting became a popular hobby for the newly rich middle classes. Their taste was very different to that of the previously dominating aristocracy, encouraging a very varied style in the age.

Historians have often looked to art as a valuable primary source for detail on not only costume but how people lived. There are plenty of artists whose work is now available on the internet that will help you find the mood and feel of the time. Many schools of art flourished, especially in France with the rise of the Impressionist movement.

In 1867 the style of 'Realism' has taken over from the previous movements of 'Romanticism' (Blake, Turner, Hogarth, Constable, Gainsborough) and 'Neo-Classicism' (Ingres, Poussin, Canova, Flaxman, Thorvaldsen). Realism wanted to do away with the ancient subjects of Neo-Classicism and the dreamlike quality of Romanticism. Realist artists looked to capture life in the modern age, and this makes them a very valuable historical resource for us today.

For our game year, the current rage in art comes from France and is called 'Impressionism'. It is a very recent movement, appearing in the late 1860's and is proving very popular. The movement is pioneered by Claude Monet, but other adherents include Eduard Manet, Pierre Auguste Renoir, Alfred Sisley and Edgar Degas. However, the English prove more interested in buying Impressionist art than making it themselves.

Another small movement of note predates our game year of 1867, but it was one of the most influential movements of the age, despite a very short lived ascendance. The Pre-Raphaelite brotherhood contained a number of renowned painters (Sir Lawrence Alma-Tadema, Sir Frank Dicksee, Arthur Hughes, Sir John Everett Millais, John William Waterhouse, Ford Madox Brown and William Holman Hunt) who sought a return to more romantic subjects and style. Their work remains very popular in 1867, even though their time has passed.

To see the sort of art the Victorians were looking at, you need only google the names of any of the above mentioned artists. Their work is available all over the internet. However, there are many more paintings that offer us snapshots of the world of Victoriana and so they deserve special attention. Below is a list of artists whose work (mainly from the Realism school) offers a glimpse of the world of 1867. We list the artist and a few of his most useful works. So, again, a quick use of the internet should show you several of their paintings.

James Jacques Joseph Tissot (1836-1902)
This fabulous artist visited England at the perfect time, and created many illustrations of society for Vanity Fair. Tissot's work has been a valuable primary source for the look of Victoriana. Particular works of interest are Too Early, Hush, A Convalescent, A Passing Storm, Reading the News, Ball on Shipboard, The Conservatory Rivals.

Gustav Doré (1832-1883)
This artist is extremely renowned for his engravings and illustrations, especially for those of biblical subjects. However in 1870 he visited London and produced a book detailing the city at the time called 'London –A Pilgrimage'. We have used some of these invaluable illustrations in this book, but the complete set of images is available from Dover Books.

Helen Allingham (1848-1926)
This painter worked mainly in country scenes. Her paintings are a little idyllic, but give us a good picture of rural life.

Gustave Caillebotte (1848-1894)
This French impressionist was as much a patron as he was an artist. He painted a lot of scenes of the day, many with the subject's back towards the viewer. While he is a little late for our period his work 'Paris: A Rainy Day' has appeared on the cover of at least 2 RPG supplements (The Iytean Menace for Dr Who and Sherlock Holmes: The Case of the Dead Duke) . Other works include 'Les Orangers', 'A Balcony', 'Luncheon', 'Young man at his window', In a café', 'Interior' and 'Portraits in the country'.

Frank Holl (1845-1888)
One of the darker painters of the age, Frank Holl painted many scenes of despair. Among other works, 'The Lord Giveth and the Lord Taketh away', and 'Newgate, Committed for Trial' stand out.

Sir Luke Fildes (1843-1927)
While Fildes work often shows a rather idyllic picture, his work does cover a broad social spectrum. Particular works of interest are: 'The Doctor', 'The Village Wedding' and 'The Casual Ward'.

William Powell Frith (1819-1909)
Frith's work covers a wide range of Victorian styles, given that he lived through pretty much the entire period. Unfortunately he chose to paint a lot of scenes from the previous century! Many of his better-known works are very useful but a little early for the Victoriana setting (such as 'The Railway Station). For Victoriana 'Poverty and Wealth', 'The Fair Toxophilites' and 'At My Window' are among the most useful.

John Everett Millais (1829-1896)
As one of the Pre-Raphaelite brotherhood, Millais is better known for his folklore and mythological subjects. However, his series of works showing various reactions to a proposal ('Yes', 'No' and 'Yes or No') are well worth looking at.

Sir William Quiller Orchardson (1835-1910)
Much like Holl, Orchardson offers us a rather bleak picture of life in Victorian England. His paintings 'Mariage De Convenance' and 'Mariage De Convenance - After' offer little hope for love.

Briton Riviere (1840 – 1920)
If pictures of little girls and dogs are your thing, then you'll enjoy Riviere's work, especially 'Imprisoned', 'Naughty Boy' and 'Sympathy'.

Other useful artists of the period are John Emms, Sir Samuel Luke Simpletons Fildes, Walter Crane, The Clare family, Sir Edward John Poynter, Henrietta Rae, Sir Edwin Henry Sandseer and John Sanderson-Wells.

Afterwords

Sorry. We got a little carried away.

It seems a very long time ago that Angus asked me to be line developer for Victoriana. I've been a long term fan of the game and had just started doing some writing for the new edition when Cubicle 7 bought the rights to the game. So obviously I was more than happy to take on the project. If only I'd known I'd spend the next year practically living in 1867!

When we took over Victoriana I thought that updating the core rulebook wouldn't take too long. After all, so much was already in place. We had the core of a new system already there, and the source material was already top notch. Then I started reading up about the Victorian age and went a little crazy. Each book I read was full of fascinating details that just had to go into the book. So many advances were made, so many changes to society, the age even covers at least three definitive styles of fashion when most ages have only one. The book got larger and larger. Everything I read made me realise there was something else that was essential information, to say nothing of the things I forced myself to save for later books.

We couldn't hope to cover the whole age in one book, but luckily we didn't have to. We'll be doing that in the supplements to follow. This book is your starting point. We've focused on the day to day life of your characters. What they eat and drink, the feel of the streets they walk down and the entertainments and vices they might indulge in. We have left out the movers and shakers of the world, the powerful and famous NPCs, because the game is about your characters, your heroes and their adventures.

However, we'll be expanding the world with more books, something we have plenty of ideas for. Not just the historical detail, but the magical powers and planar mysteries of the world too. However, I don't want to promise you a long list here. Too many games have a history of listing their forthcoming publications and then not printing a single one of them. What I can tell you here is that the next book will be 'Faulkner's Millinery and Miscellanea'. This collection of goods and services will provide your newly created adventurers with all manner of items from all over the world. So save your shillings and pennies, both in game and out!

After Faulkners we have so much more to show you. Among other things we'll take you on a tour of the denizens of the smoke, draw you out into the insanity of the Labyrinth and cast you into the horror of the Crimea. There will be adventures too, our 'Penny Dreadfuls'. These won't just be things you run and throw away. Each one will detail areas and people that you can use time and again in your campaigns. We'll be updating all the first edition material and expanding the game with new supplements, web articles and anything else we can find to throw at you.

However, we don't expect this to all go one way, we expect you to get involved as well. Those of you we've already met at conventions have proved you know the Victorian age. We want to see articles on the details of Victorian living with a Victoriana twist; what do people eat, what do they do, what spectacles and debaucheries entertain them? The articles we like will probably find themselves published on the web, and maybe even in supplements and adventures to come.

So thank you for coming aboard with us and supporting Victoriana. Remember it is your game as much as ours. We have tried to offer you as broad a canvas as we can. So you can take your heroes in any direction you like. Tell us about the stories your characters create together and we'll try to expand the world in the same directions.

Welcome to the world of Victoriana.
Glad to have you with us on the journey.

Andrew Peregrine
Victoriana Line Developer, June 2007

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Name: _____

Player:	Nationality:	Childhood:
Social Class:	Age/Gender:	Vocation:
Race:	Build:	Personality:
Rank:	Hair/Eyes:	Social Ethics:

Characteristics

Strength

Presence

Dexterity

Wits

Fortitude

Resolve

Derived Attributes

Initiative Dex + Wits + Per

Movement 5 + Dex in yds/round

Sneak	(5+Dex) /2	[ ]
Run	(5+Dex) x3	[ ]
Swim	(5+Dex)	[ ]
Leap Horizontal	(1+Dex)	[ ]
Jump Vertical	(0.5 x H.Leap)	[ ]

Health

-2 -4 -8 -16

Mana

Racial Special Abilities

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Bull	(Presence)	[ ]	Hide & Sneak	(Dexterity)	[ ]
Charm	(Presence)	[ ]	Horse Riding	(Dexterity)	[ ]
Conceal	(Wits)	[ ]	Improvised Weapon	(Dexterity)	[ ]
Concentration	(Resolve)	[ ]	Intimidate	(Presence)	[ ]
Dance*	(Dexterity)	[ ]	Might	(Strength)	[ ]
Dodge	(Dexterity)	[ ]	Perception	(Wits)	[ ]
Drive Carriage	(Wits)	[ ]	Streetwise*	(Presence)	[ ]
Empathy	(Presence)	[ ]	Swordplay	(Dexterity)	[ ]
Etiquette*	(Wits)	[ ]	Throwing	(Dexterity)	[ ]

*social class modifier usually applies

Specialties & Magical Skills

..... ( ) [ ]

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Equipment & Notes

Personal Fortune & Income

	Income	Savings
Pounds		
Shillings		
Pence		

Experience, Ranking & Fate

Experience Points

Ranking Points

Reputation Names:

Fate Pool

Total

Spells, Medium Powers & Runes

Complications

Talents, Privileges & Assets

Contacts

Armour

Total

Weapons

Weapon	*Skill*	*Dmg Dice*	*ROF*	*Shots*	*Reload*	*Range*	*Notes*

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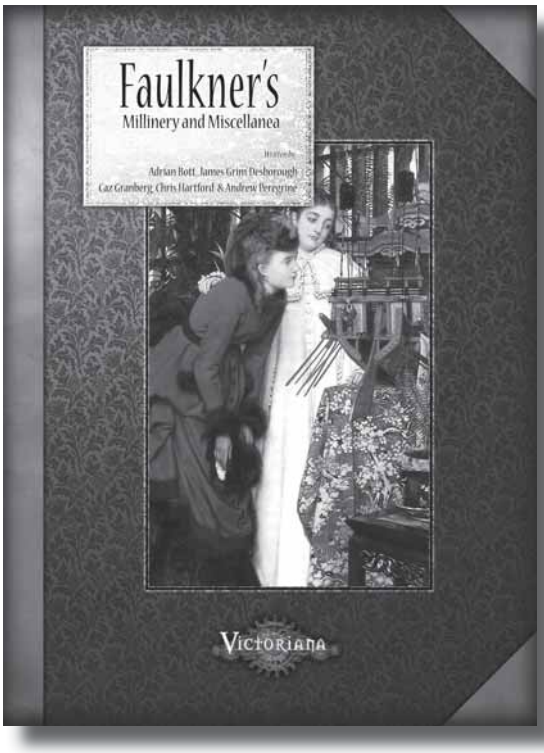

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